THE LIBRARY OF CONGRESS
1800

Scanned from the collections of
The Library of Congress

Packard Campus
for Audio Visual Conservation
www.loc.gov/avconservation

Motion Picture and Television Reading Room
www.loc.gov/rr/mopic

Recorded Sound Reference Center
www.loc.gov/rr/record

MP 1-6②

MOTION PICTURE HERALD

REVIEWS

(In Product Digest)

- Carnegie Hall
- The Devil Thumbs a Ride
- Beat the Band
- The Private Affairs of Bel Ami
- Law of the Lash
- The Fabulous Dorseys
- I Cover Big Town
- Jungle Flight
- Code of the West

Copy 3
1 Copy

FILE COPY
DO NOT REMOVE

DEFENSE MEETS DEADLINE FOR APPEALS ON DECREE

U. S. ARGUES COURT ERRED ON 25 POINTS IN DECISION

SELZNICK NOW ON HIS OWN; SELLS STOCK BACK TO UA

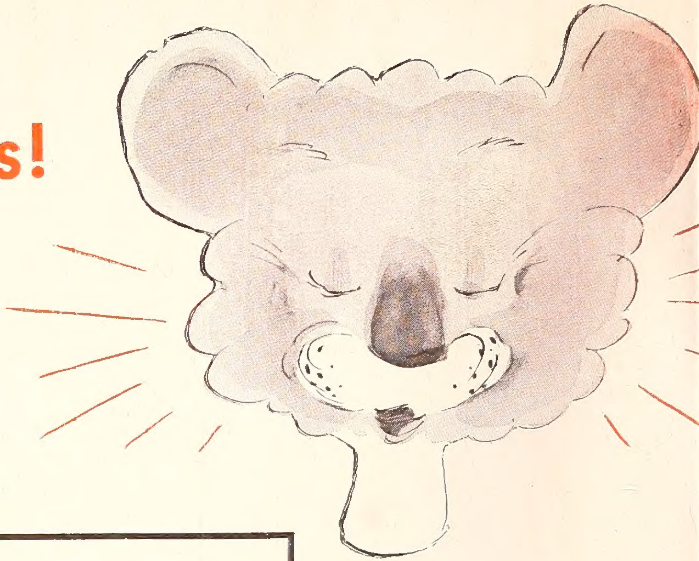
DES MOINES FOLLOWS ALBANY PATTERN ON CENSORSHIP

BRITISH INDUSTRIAL CRISIS CUTS YEAR'S PRINT SUPPLY

VOL. 166, NO. 9; MARCH 1, 1947

Entered as second-class matter, January 12, 1931, at the Post Office, at New York City, U. S. A., under the act of March 3, 1879. Published weekly by Quigley Publishing Co., Inc., at 1270 Sixth Avenue, Rockefeller Center, New York 20, N. Y. Subscription prices, $[illegible] a year in the Americas, $10.00 a year Foreign. Single copy, 25 cents. All contents copyright 1947 by Quigley Publishing Company.

pardon my blushes!



WHEN M-G-M's "THE SEA OF GRASS" FOLLOWS M-G-M's "THE YEARLING" AT RADIO CITY MUSIC HALL—

M-G-M proudly cherishes the honor of showing three of its outstanding attractions in a row at the world-famed Radio City Music Hall. "Till The Clouds Roll By" was followed by "The Yearling", and now a new M-G-M hit, "The Sea of Grass". It is a mark of distinction for a motion picture to be selected for exhibition at the Music Hall—and three-in-a-row is a record for which M-G-M is deeply grateful to the Music Hall and its patrons.

"THE YEARLING"
IN TECHNICOLOR
GREGORY PECK
JANE WYMAN
CLAUDE JARMAN, JR.

AND NOW A NEW M-G-M HIT!

SPENCER

KATHARINE

ROBERT

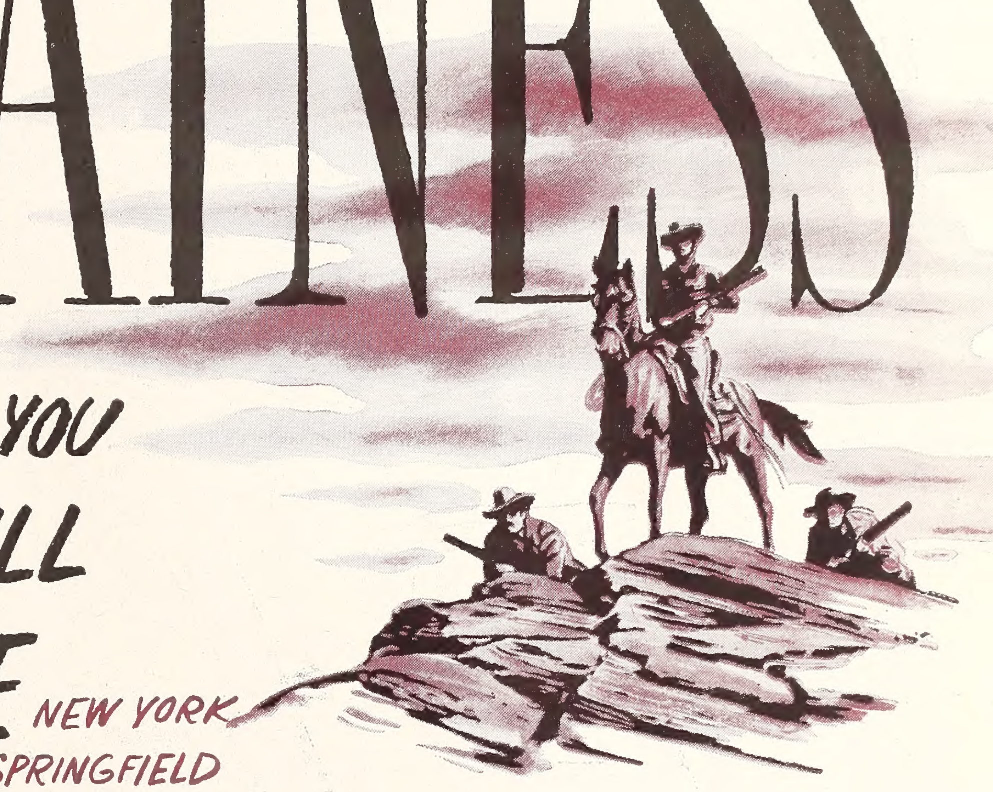
MELVYN

TRACY ✦ HEPBURN ✦ WALKER ✦ DOUGLAS

"THE SEA OF GRASS"

EXTRA! "The Sea of Grass" selected by Louella Parsons in Cosmopolitan Magazine as Movie of the Month! (*Left*) Advance New York newspaper ad prior to opening of "The Sea of Grass"—and the opening was BIG!

IF EVER YOU SAW GREATNESS



YOU WILL SEE IT AT THE

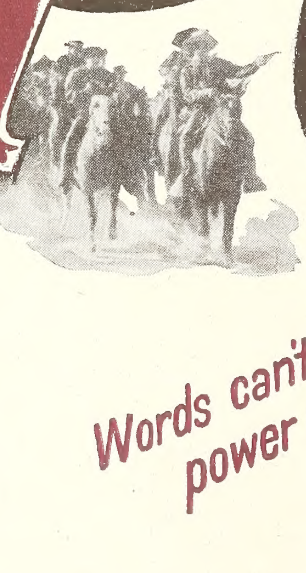
STRAND	NEW YORK
CAPITOL	SPRINGFIELD
EMPRESS	DANBURY
STRAND	ALBANY
WARNER	YOUNGSTOWN
STATE	JOHNSTOWN
WARNER	WORCESTER
HIPPODROME	CLEVELAND
ROGER SHERMAN	NEW HAVEN
PALACE	ROCHESTER
STANLEY	UTICA
TROY	TROY

FIRST ENGAGEMENTS OF.....

TERESA WRIGHT

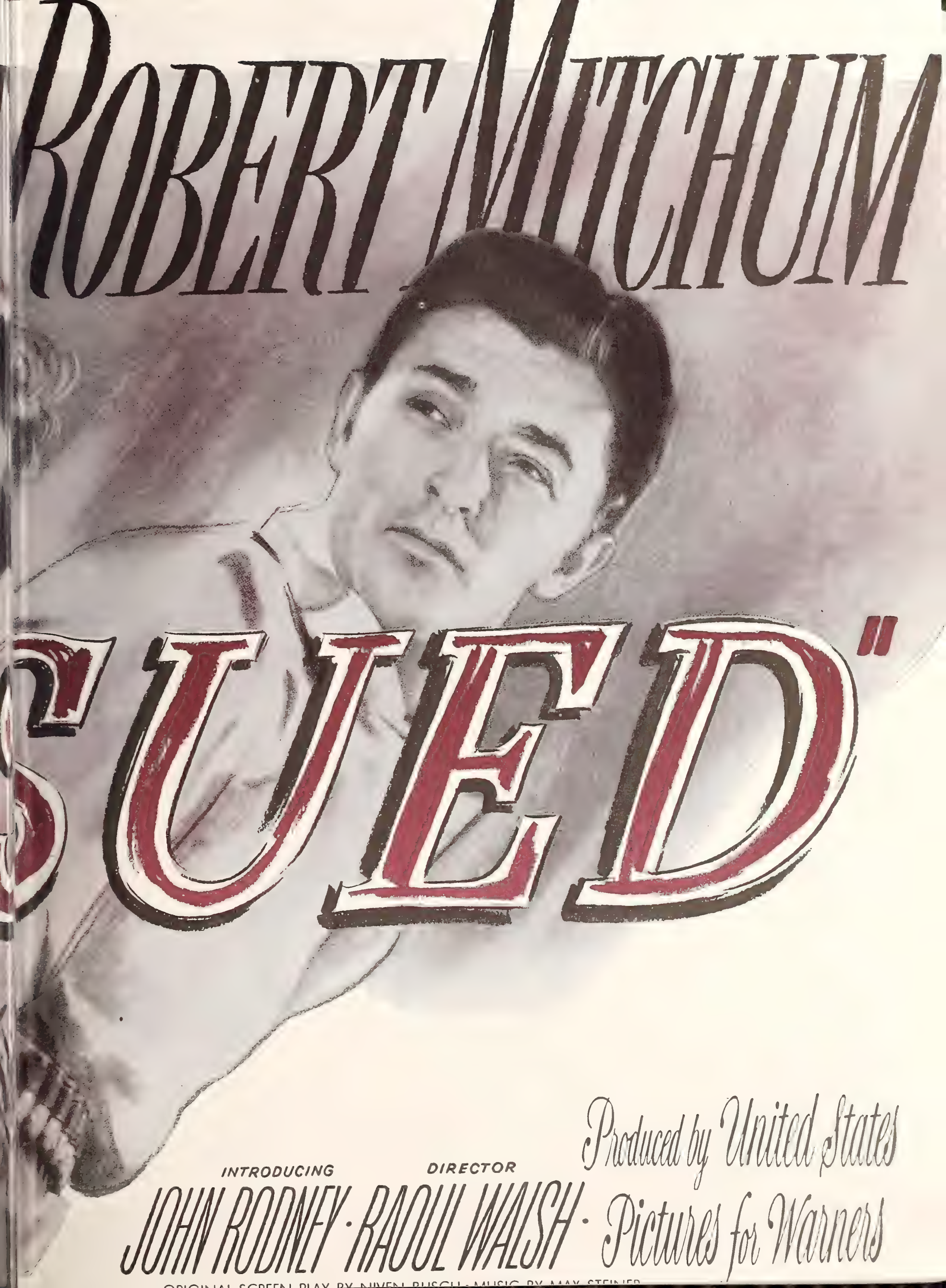
in Milton Sperling's
PRODUCTION OF
Niven Busch's

"PURS



Words can't describe the power of "Pursued"!

WITH
JUDITH ANDERSON · DEAN JAGGER · ALAN HALE


ROBERT MITCHUM
SUED"
INTRODUCING
JOHN RODNEY
DIRECTOR
RAOUL WALSH
Produced by United States Pictures for Warners
ORIGINAL SCREEN PLAY BY NIVEN BUSCH · MUSIC BY MAX STEINER

TAKE ANOTHER BOW, GEORGE APLEY!

You were a sensational success as a Pulitzer Prize-winning, best-selling novel!

You were a smash hit as a play that ran over two years on Broadway!

The trade acclaims you for topping both those triumphs as a magnificent motion picture!

"WILL BRING NATIONAL JOY! OUTSTANDING BOXOFFICE!"
—HOLLYWOOD REPORTER

"THIS IS AN ACHIEVEMENT! TOP FILM FARE! EMINENTLY FIRST-RATE!"
—*FILM DAILY*

"VERY SUBSTANTIAL IN ALL DEPARTMENTS! FIRST CLASS!"
—*MOTION PICTURE DAILY*

RONALD COLMAN in "THE LATE GEORGE APLEY" with Vanessa Brown, Richard Haydn, Charles Russell, Richard Ney, Edna Best, Mildred Natwick, Percy Waram, Nydia Westman and PEGGY CUMMINS · Directed by JOSEPH L. MANKIEWICZ · Produced by FRED KOHLMAR · Screen Play by Philip Dunne · From the Play by John P. Marquand and George S. Kaufman · Based on the Pulitzer Prize Novel by John P. Marquand

Boxoffices everywhere are taking bows for "THE RAZOR'S EDGE" · "MARGIE" *In Technicolor* · "13 RUE MADELEINE" · "THE SHOCKING MISS PILGRIM" *In Technicolor*

20
CENTURY-FO

Tax Refund

THE operation of candy and gum counters in theatre lobbies does not make such houses subject to the Mississippi state chainstore tax, the state's Supreme Court ruled this week. In doing so the tribunal reversed a Hinds County Circuit Court decision in the case of Richards-Lightman Theatres Corporation vs. A. H. Stone, chairman of the State Tax Commission. The lower court had denied the corporation's right to get back a chainstore tax of about $2,000 including penalties. In overruling this decision the Mississippi Supreme Court held that the corporation could recover the money because it does not avail itself of the advantages of mass buying as practiced by ordinary chainstores.

Young

ROBERT R. YOUNG, C. & O. Railway chairman and head of Pathe Industries, who proposes to improve American railroading before he starts on films, this week gave the nation's financial rajahs more to mull, as he formed a "Federation for Railway Progress". This outfit, which bucks the oldline Association of American Railroads, described by Mr. Young as a "broken down lobby", apparently will be open not only to those financially interested in railroading but also to the general public—suggestions for service improvement are welcomed. Mr. Young took his group of railroads out of the AMR recently. They and his holding company, Alleghany Corporation, will be the Federation's charter members. An advisory committee headed by Edward R. Stettinius, Jr., former Secretary of State, and including Admiral William F. Halsey, former Representative Claire Booth Luce, former Wisconsin Governor Phillip La Follette, former New Jersey Governor Charles Edison, and publisher M. Lincoln Schuster, will guide the Federation without pay. Mr. Young is in the motion picture industry by way of PRC and Eagle-Lion.

The Show Goes Through

London Bureau

FROM the looks of things these past icebound English days, you would have thought Sidney L. Bernstein's mobile cinemas were operated not by British theatremen but by American postmen doggedly muttering their "nor snow, nor rain" motto. Although faced with near-Arctic conditions —ice-covered roads, 10-foot snow drifts, canceled bus and postal services—Century Mobile Cinemas have not once failed to give their scheduled 16mm shows in the stormbound villages of Britain's Home Counties.

These units, operated by Mr. Bernstein's Granada Theatres, are each in charge of a manager-operator-driver who has fought his way through storm and blizzard to more than 30 villages and there given the customary two shows daily. Villagers everywhere have turned out as a gesture to the men who were determined to observe the old rule: "The show must go on."

All the manager-operators employed by Granada are ex-servicemen.

Viva Peron

Washington Bureau

PRESIDENT PERON of Argentina has expressed his opposition to a proposed bill which would have cut the import of American films into that country by 80 per cent, according to George Canty of the U. S. State Department's film section. President Peron said he favored expansion of the Argentine domestic industry, but that, at the same time, he did not believe it would be wise to restrict present imports. Mr. Canty supplied some of the reasons for this attitude when he pointed out that Argentine depends on the United States for its rawstock and equipment.

QUIGLEY AWARDS JUDGING MONDAY

More than 100 industry executives who comprise the Quigley Awards Committee of Judges will appraise the work of 22 finalists competing for the annual Quigley showmanship titles Monday, March 3 in the North Ballroom of the Hotel Astor, New York. The two selected by the judges as the outstanding showmen for 1946 will receive Silver and Bronze plaques.

The 22 candidates comprising the top winners in the quarterly competitions during 1946 represent the largest number of individual entries ever presented to the judges' committee. In addition to theatre men from the United States and Canada, the judges will view campaigns submitted by theatre men in South America, England, New Zealand, Belgium and Cuba.

Following the appraisal of the campaigns, the judges will be the guests of Martin Quigley. Principal speaker at the luncheon will be Sol A. Schwartz, vice-president in charge of theatres for RKO Service Corporation.

PEOPLE

JOHN DAVIS, managing director of the J. Arthur Rank Organization, and joint managing director of Odeon Theatres, Ltd., has been appointed to the board of directors of Gaumont British Pictures and General Film Distributors in London.

CHARLES A. SMAKWITZ, retiring chief barker of the Albany, N. Y., Variety Club, will be guest of honor at a testimonial dinner Saturday at the DeWitt Clinton Hotel in Albany.

RICHARD W. ALTSCHULER, president and sales manager of Republic Pictures International, sailed for Europe Wednesday to establish five new offices abroad.

FRED WEHRENBERG, president of the Motion Picture Theatre Owners of America, was guest of honor at a testimonial dinner in St. Louis last week given by directors and employees of the Jefferson-Gravois Bank in celebration of his 25th anniversary as a director.

EDWARD T. CHEYFITZ, assistant to ERIC A. JOHNSTON, president of the Motion Picture Association, spoke to the Tuesday session of the American Management Association midwinter personnel conference at Chicago.

CHARLES BOASBERG, newly appointed division manager for RKO, will be the guest of honor at a testimonial luncheon tendered him by theatre owners of the New York exchange area at the Hotel Astor March 27.

HAROLD J. MIRISCH has resigned as film buyer for RKO Theatres. No announcement has been made either of his future plans, or his successor.

JAMES STEWART, actor, received an honorary degree from Princeton University last Saturday at Princeton, N. J.

GEORGE WALDMAN, formerly with Warner Brothers, has been appointed Metropolitan New York district manager of Film Classics, with headquarters at the company's New York exchange.

ALBERT L. KOLITZ, formerly RKO Radio branch manager at Cleveland, has been promoted to Rocky Mountain district manager, effective March 3, succeeding LEN S. GRUENBERG, who last week was promoted to Metropolitan New York district manager.

MAURICE CHEVALIER, French actor, was scheduled to leave England Friday aboard the *Queen Elizabeth* for New York. He recently completed RKO-Pathe Cinema's "Golden Silence" in Paris.

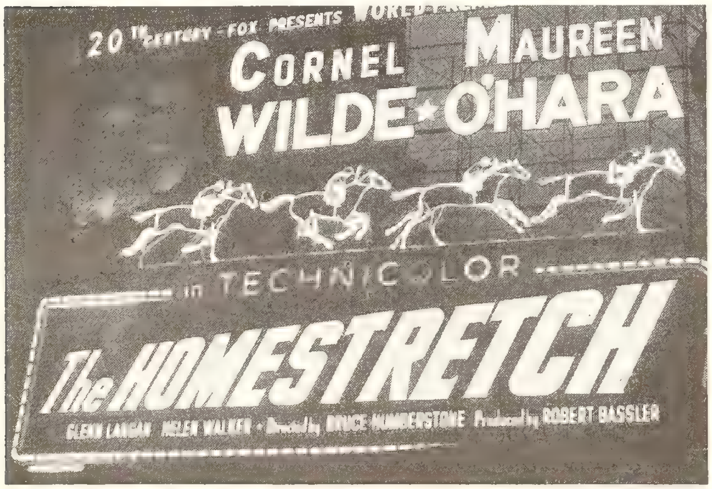
MOTION PICTURE HERALD, published every Saturday by Quigley Publishing Company, Rockefeller Center, New York City 20. Telephone Circle 7-3100; Cable address "Quigpubco, New York." Martin Quigley, President; Red Kann, Vice-President; Martin Quigley, Jr., Vice-President; Theo. J. Sullivan, Treasurer; Leo J. Brady, Secretary; Terry Ramsaye, Editor; Martin Quigley, Jr., Associate Editor; James D. Ivers, News Editor; Charles S. Aaronson, Production Editor; Ray Gallagher, Advertising Manager; David Harris, Circulation Director; Bureaus: Hollywood, William R. Weaver, editor, Postal Union Life Building; Chicago, 624 South Michigan Avenue; Washington, Jim H. Brady, 215 Atlantic Bldg., 930 F Street, N.W.; London, Hope Williams Burnup, manager, Peter Burnup, editor, 4 Golden Square, W. 1; Montreal, Stan Cornthwaite, 265 Vitre St., West; Toronto, W. M. Gladish, 242 Millwood Road; Paris, Maurice Bessy, 2 Avenue Matignon; Dublin, T. J. M. Sheehy, 36 Upper Ormond Quay; Rome, Argeo Santucci, 10 Via Versilia; Lisbon, Joao De Moraes Palmeiro, Avenida Conde Valbom 116; Brussels, Louis Quievreux, 121 Rue Beeckman; Amsterdam, Philip de Schaap, 82 Jekerstraat; Copenhagen, Kris Winther, Bogehoi 25; Stockholm, Gosta Erkell, 15 Brantingsgaten; Basel, Carlo Fedier, Brunnmattstr. 21; Prague, Joseph B. Kanturek, U. Grebovsky No. 1; Sydney, Cliff Holt, Box 2608—G.P.O., Derwent House; Johannesburg, R. N. Barrett, 10, Blyth Road, Talboton; Mexico City, Luis Becerra Celis, Dr. Carmona y Valle 6; Havona, Charles B. Garrett, Refugio 168; Buenos Aires, Natalio Bruski, J. E. Uriburi 126; San Juan, Puerto Rico, Reuben D. Sanchez, San Sebastian Street No. 3; Montevideo, Paul Bodo, P.O. Box 664. Member Audit Bureau of Circulations. Other Quigley Publications: Better Theatres, published every fourth week as a section of Motion Picture Herald, Motion Picture Daily, International Motion Picture Almanac and Fame.

THIS WEEK the Camera reports:

L.N.A.

IN LONDON, the lamps were low—but lit. A theatre employee lights a hurricane lamp under the Odeon theatre marquee, where "Notorious" opened with fanfare, flaunting Britain's crisis of coal and current.

IN NEW YORK, below, the Broadway sign advertising the world premiere of Twentieth Century-Fox's "The Homestretch" at the Roxy theatre. It has 18,000 bulbs and 500 feet of neon tubing.


20TH CENTURY-FOX PRESENTS WORLD PREMIERE
CORNEL WILDE ★ MAUREEN O'HARA
in TECHNICOLOR
The HOMESTRETCH
GLENN LANGAN HELEN WALKER · Directed by BRUCE HUMBERSTONE Produced by ROBERT BASSLER

Metropolitan Photo

IN TORONTO, Lois Maxwell, Canadian actress signed the other day by Warners to a long term contract, visited the company exchange before reporting to the studio. Left to right, A. E. Piggins, district booker; Miss Maxwell; Irvin Coval, branch manager, and Haskell M. Masters, district manager. Miss Maxwell was signed in London by Jack L. Warner, vice-president in charge of production.

Reni Newsphoto

IN WASHINGTON, at the Palace theatre opening of "The Beginning or the End": Carter Barron, right, Loew circuit division manager, chats with W. S. Carpenter of DuPont, center, right, and some friends.

"Samson's story next"

"I like issues clear"

"Research is fascinating"

"I like heroes"

Photos by the Herald

CECIL B. DE MILLE, above, Paramount's producer-director of classic epics, at a 21 Club luncheon in New York last week.

VISIT, right. Gale Storm, star of Allied Artists' "It Happened on Fifth Avenue", drops into Monogram's New York exchange. With her are, left, Nat Furst, exchange manager, and, right, Morey Goldstein, general sales manager, and Edward Morey, vice-president.

Metropolitan Photo

SLAINTE! Marna Kennealy, Irish beauty contest winner whom RKO Radio will screen-test, found herself at New York's City Hall the other day, welcomed—and at home. Her Gaelic-speaking welcomers were Mayor William O'Dwyer, left, and actor Pat O'Brien.

EXPLANATION, right. Carol Reed, British director, at the right, and Martin Quigley, Jr., associate editor of Quigley Publications, at the Universal-International reception tendered Mr. Reed last week at the Hampshire House, New York. Mr. Reed's latest picture is "Odd Man Out".

By the Herald

SEEING NEW YORK. Max Reinhardt, left, and H. D. Hearn, of Exhibitors' Service, Charlotte, N. C., as they dropped into the *Motion Picture Herald* office for a chat.

By the Herald

FOUR MAJORS FILE JOINT DECREE APPEAL; PARAMOUNT, ALONE, ATTACKS BIDDING

by RAY LANNING

Wednesday, at three o'clock in the afternoon, the five theatre-owning defendants in the U. S. versus Paramount, et al, anti-trust suit filed their appeals from the New York Federal District Court's December 31 final decree. Paramount filed alone, the only one of the five to state that the court was in error in decreeing competitive bidding and single sales. RKO, MGM, Twentieth Century-Fox and Warner Brothers filed a joint appeal. Both appeal documents, filed with the District Court, paralleled each other with the exception of the competitive bidding issue.

Both documents cited errors in the court's decree, findings of fact, and conclusions of law, centering their attacks on the court's prohibiting of fixing minimum admissions, joint ownership of theatres and theatre expansion and the court's failure to order the establishment of some sort of an arbitration system.

RKO, MGM, Twentieth Century-Fox and Warners listed 39 errors; Paramount, being a little more particular and detailed and concerned with the bidding provisions, listed 47.

All of the appeals in the suit in Equity No. 87-273 have now been filed. Universal and United Artists filed their appeals February 20. Details of their appeals are on page 15. The Department of Justice filed its appeal last Friday. Details are on page 16. Columbia, the first to file its appeal, filed February 6.

Exhibitor Groups Appeal On Intervention Issue

The third party at interest—the exhibitor—was heard from too. The American Theatres Association, represented by Thurman Arnold, and the Southern California Theatre Owners Association, represented by Paul Williams, Wednesday filed appeals with the New York Federal District Court from the order which barred them from intervention. The Confederacy of Southern Associations was to appeal from the same order later this week. All three groups contend their exhibitor members are entitled to a voice in the decisions.

The arguments in the anti-trust suit begun July 20, 1938, now move to Washington.

The joint "Statements as to Jurisdiction," signed by all five of the theatre-owning defendants, raised four substantial questions on which the appeals were based.

THE SCOREBOARD

This week the final objections to the decree in the anti-trust suit were entered in the New York Federal District Court and could be tallied. The objections at the end of Appeal Week:

Metro-Goldwyn-Mayer, Twentieth Century-Fox, Warner Brothers and RKO Radio: the failure of the court to provide for a system of arbitration, the court's prohibitions forbidding fixing minimum admissions, joint ownership of theatres and theatre expansion.

Paramount: the competitive bidding order, the single sales order and everything to which MGM, RKO, 20th-Fox and Warners objected.

The Government: the court's failure to decree divestiture and absolutely prohibit theatre expansion, the system of clearances.

United Artists: competitive bidding, single sales, price fixing, placing the burden of proving clearance on the distributor, most other major provisions.

Universal: competitive bidding, prohibition of franchises, being found conspiring to maintain admissions and clearances, single sales, most other major provisions.

Columbia: competitive bidding, single sales.

1. The court's holding that it lacked the power to continue the arbitration system—the court merely recommended that some such system be established—is contrary to the decision of the Supreme Court in the U. S. versus Swift and Company suit.

2. The decree deprives the defendants of their rights, which they hold under the Copyright Laws and the common law, to protect their interests by contract. There is nothing in the anti-trust laws which prohibits the owner of a motion picture and the person authorized to show the picture to agree as to what the admission price shall be.

3. There is no justification for the decision of the court in prohibiting the continuation of joint ownership of theatres between a defendant and an independent exhibitor. This decision, prohibiting such an arrangement, said the defendants, "did not result from the trial of any issue tendered by the plaintiff or contested during the hearings."

4. The failure and refusal of the court to permit a defendant exhibitor to expand his theatre holdings "for the purpose of acquiring theatres or interests therein in order to protect his investments, or in order to enter a competitive field," with permission of the court, "stands as a barrier to healthy growth" of the industry and is "far more restrictive" than the decree directed by the Supreme Court in the U. S. versus Crescent Amusement suit.

Paramount, alone, stated the court was in error in decreeing paragraph eight, Section II, of the decree: "From licensing in the future any feature for exhibition in any theatre, not its own, in any manner except the following. . . ." Then follows detailed instructions for selling features theatre by theatre to the highest bidder.

Paramount, alone, also stated the court was in error in decreeing paragraph seven, Section II, of the decree which prohibits the defendants from entering into a license in which the sale of one feature is conditioned upon the sale of another and which gives the licensee the right to reject 20 per cent of the features not trade shown prior to the granting of a license.

Vigorous Objection to Price Fixing Ban

Both appeal documents, the four companies combined and Paramount singly, were minutely concerned with price fixing of admissions to all features and with roadshows in particular.

"The prohibition (against price fixing) has particular effect in the case of a feature of unusual cost, where it is necessary to roadshow the production at a specified admission price, in order to recover the exceptional investment," chorused the five defendants.

"The decree, as shown, will present the production in the future of such occasional and unusually costly features, since their production costs can only be recovered by roadshow exhibitions. Thus the decree not only deprives each defendant of rights which he is entitled to enjoy under the Copyright Laws and the common law, but, in addition, the public will be deprived of the entertainment value of the exceptional motion picture."

Asks Supreme Court to Pass On Questions After Hearings

"Each of the appellants," concluded the appeals, "is of the belief that all questions here raised as well as others raised by the respective Assignments of Errors . . . are substantial and each respectfully petitions the Supreme Court to pass on them after plenary hearing."

Accompanying is the detailed "Assignment of Errors" as listed by RKO, MGM, 20th-Fox and Warner Brothers. Paramount's

"Assignment of Errors" agrees with the appended list except that the company has more detailed objections to partial divestiture and partnership arrangements and is the only company to protest the order for single sales and competitive bidding. Paramount, too, is the only company not protesting the court's order prohibiting the making or continuance of pooling agreements.

Langer Would Jail Violators, Berge Says No

Washington Bureau

An argument over the pros and cons of jailing industry violators of the Sherman anti-trust law developed at a recent hearing in Washington before the Civil Service Committee between Chairman William Langer and Wendell Berge, recently resigned as head of the Department of Justice anti-trust division.

How many of the guilty bigwigs caught violating trust laws have been put in jail, asked Mr. Langer.

"None," replied Mr. Berge. "None in the last generation, I guess."

Mr. Langer, who plans a bill calling for theatre divorcement, said the Attorney General's office had blocked passage of such a bill since 1941. Now, he indicated, he was in favor of jailing industry leaders guilty of violating anti-trust laws.

But Mr. Berge was not in favor of such a remedy. Said he: "I think you have got to go further than just punishment. I think you have got in this movie situation, and many other situations, a fundamental wrong in the structure of the industry that has to be remedied. . . . We have got this suit pending in New York where we are trying to tackle the problem on the whole national scale and get divestiture of the motion pictures houses from the control of the big fellows."

Here Mr. Langer interjected the idea that jail sentences might be effective.

Mr. Berge answered by stating that while he did not like to be in the position of defending the motion picture industry he did not know "any rational way" of assessing "moral guilt on a few fellows and put them in jail to atone for the economic wrong of the whole industry."

Dues of National Allied To Rise by One-Third

Stanley D. Kane, executive director of North Central Allied, reporting in Minneapolis this week on his attendance at the Allied States board meeting and the election in Washington last month, disclosed that the national organization's board approved, in principle, an increase of one-third in dues to be paid annually by regional units.

TEXT OF APPEAL ERRORS

Following is the text of the 39 points listed by Twentieth Century-Fox, Warners, RKO and Loew's in their Assignment of Errors on which the appeal filed Wednesday is based:

ASSIGNMENTS OF ERRORS AND PRAYERS FOR REVERSAL

Loew's Incorporated, Radio-Keith-Orpheum Corporation, RKO Radio Pictures, Inc., Keith-Albee-Orpheum Corporation, RKO Proctor Corporation, RKO Midwest Corporation, Twentieth Century-Fox Film Corporation, National Theatres Corporation, Warner Bros. Pictures, Inc., Warner Bros. Pictures Distributing Corporation (sued herein as Vitagraph, Inc.), and Warner Bros. Circuit Management Corporation, defendants in the above entitled cause, in connection with their several petitions for appeals to the Supreme Court of the United States, hereby severally assign error to the Findings of Fact, Conclusions of Law, Judgment, Final Order and Decree of the United States District Court for the Southern District of New York entered on December 31, 1946, and to the Order of said District Court entered on February 11, 1947, and say that there is manifest error in the entry of such Judgment, Final Order and Decree, and in the proceedings in this cause prior to, concurrent with, and subsequent to the entry thereof, committed by the said District Court to the prejudice of each of the said defendants severally, in the following several particulars, to wit:

1. The Court erred in Section II, Paragraph 1 of the Decree in enjoining the distributor-defendants, and each of them, as follows:

"1. From granting any license in which minimum prices for admission to a theatre are fixed by the parties, either in writing or through a committee, or through arbitration, or upon the happening of any event or in any manner or by any means."

2. The Court erred in failing to conclude that a distributor-defendant has a lawful right under the Copyright Law and under the common law to agree with its licensee that the latter shall charge a price not less than that specified in the license agreement during the exhibition of the feature licensed, and erred in failing to permit a distributor-defendant to make such provisions in its license agreements with each licensee with whom it does business.

3. The Court erred in making its Finding of Fact No. 64 reading as follows:

"64. The defendants' licenses are in effect price-fixing arrangements among all of the distributor-defendants, as well as between such defendants individually and their various exhibitors. Thus there was a general arrangement of fixing prices in which both the distributors and exhibitors were involved. The licenses required existing admission price schedules to be maintained under severe penalties for infraction. In the case of such exceptional features as "Gone With the Wind," "For Whom the Bell Tolls," "Wilson," and "Song of Bernadette," licensed for exhibition prior to general release and as to which the distributors were not satisfied with current prices, they would refuse to grant licenses unless the prices were raised."

4. The Court erred in making its Finding of Fact No. 65 reading as follows:

"65. The defendants granting film licenses have agreed with their licensees to a system which determines minimum admission prices in all theatres where feature motion pictures licensed by them are exhibited. In this way are controlled the prices to be charged for most of the feature motion pictures exhibited either by the defendants or by independents within the United States."

5. The Court erred in its Finding of Fact No. 66 in finding that these defendants or any of them have a definite interest in keeping up prices in any given territory in which they own theatres, and in finding that they or any of them safeguarded this interest by fixing minimum admission prices in their respective licenses when distributing films to exhibitors in those areas.

6. The Court erred in its Finding of Fact No. 66 in finding that there was a system which presupposed a fixing of prices by all parties concerned in all competitive areas.

7. The Court erred in its Finding of Fact No. 67 in finding that the agreements therein mentioned showed the intent of the defendants, who were parties thereto, to maintain admission prices at artificial levels.

8. The Court erred in its Finding of Fact No. 69 in finding that RKO, Loew's, Warner, Paramount and Fox, in granting and accepting licenses with minimum admission prices specified therein, have among themselves engaged in a national system to fix prices, and in finding that Columbia, Universal, and United Artists have participated in that system.

9. The Court erred in making its Finding of Fact No. 70 reading as follows:

"70. The distributor-defendants have acquiesced in the establishment of a price-fixing system and have conspired with one another to maintain prices."

10. The Court erred in making its Finding of Fact No. 71 reading as follows:

"71. In agreeing to maintain a stipulated minimum admission price, each exhibitor thereby consents to the minimum price level at which it will compete against other licensees of the same distributor whether they exhibit on the same run or not. The total effect is that through the separate contracts between the distributor and its licensees a price structure is erected which regulates the licensees' ability to compete against one another in admission prices. Each licensee knows from the general uniformity of admission price practices that other licensees having theatres suitable for exhibition of a distributor's feature in the particular competitive area will also be restricted as to maintenance of minimum admission prices, and this acquiescence of the exhibitors in the distributor's control of price competition renders the whole a conspiracy between each distributor and its licensees. An effective system of price control in which the distributor and its licensees knowingly take part by entering into price-restricting contracts is thereby erected."

11. The Court erred in its Finding of Fact No. 72 in finding that the differentials in admission prices appearing in licenses of a particular feature in theatres exhibiting on different runs in the same competitive area were calculated or intended by the distributor-defendants, or any of them, to give prior run exhibitors as near a monopoly of the patronage as possible.

12. The Court erred in its Conclusion of Law No. 7 (a) in concluding that the defendants therein named, or any of them, have violated the Act of Congress approved July 2, 1890 (26 Stat. 209; 15 U.S.C.), as amended;

(Continued on following page)

CITE 39 ERRORS BY COURT

(Continued from preceding page)

herein referred to as the Sherman Act, as stated in said conclusion of law, by:

"Acquiescing in the establishment of a price fixing system by conspiring with one another to maintain theatre admission prices."

13. The Court erred in its Conclusions of Law No. 8(a) and No. 8(b) in concluding that the defendants therein named, or any of them, have violated the Sherman Act, as stated in said conclusions of law, by:

"(a) Conspiring with each other to maintain a nationwide system of fixed minimum motion picture theatre admission prices;

(b) Agreeing individually with their respective licensees to fix minimum motion picture theatre admission prices."

14. The Court erred in failing to conclude that a distributor-defendant had a lawful right under the Copyright Law and under the common law to agree with its licensee that the latter shall charge an admission price not less than that specified in the license agreement during the exhibition of the feature as a roadshow.

15. The Court erred in making its Finding of Fact No. 79 reading as follows:

"79. The major defendants have acquiesced in and forwarded a uniform system of clearances and in numerous instances have maintained unreasonable clearances to the prejudice of independents."

16. The Court erred in making its Finding of Fact No. 81 reading as follows:

"81. The distributor-defendants have acted in concert with the formation of a uniform system of clearance for the theatres to which they license their films and the exhibitor-defendants have assisted in creating and have acquiesced in this system."

17. The Court erred in its Finding of Fact No. 82 in finding defendants or any of them "acted in concert in their grant of run and clearance."

18. The Court erred in Section II, Paragraph 2 of the Decree in enjoining each of the distributor-defendants "from agreeing with each other or with any exhibitors or distributors to maintain a system of clearances."

19. The Court erred in Section II, Paragraph 4 of the Decree in decreeing that "Whenever any clearance provision is attacked as not legal under the provisions of this decree, the burden shall be upon the distributor to sustain the legality thereof."

20. The Court erred in making its Finding of Fact No. 84 reading as follows:

"84. Both independent distributors and exhibitors, when attempting to bargain with the defendants, have been met by a fixed scale of clearances, runs, and admission prices to which they have been obliged to conform if they wished to get their pictures shown upon satisfactory runs or were to compete in exhibition either with the defendants' theatre or theatres to which the latter had licensed their pictures."

21. The Court erred in its Conclusions of Law No. 7(b) and No. 8(c) in concluding that the defendants, or any of them, have violated the Sherman Act, as stated in said conclusions of law, by conspiring with each other to maintain a nation-wide system of runs and clearances which is substantially uniform in or as to each local competitive area.

22. The Court erred in its Conclusions of Law No. 9(c) and No. 9(d) in concluding that the exhibitor-defendants, or any of them, have violated the Sherman Act, as stated in said conclusions of law, by:

"(c) Conspiring with each other and with the distributor-defendants to fix substantially uniform minimum motion picture theatre admission prices, runs and clearances:

(d) Conspiring with the distributor-defendants to discriminate against independent competitors in fixing minimum admission prices, run, clearance and other license terms."

23. The Court erred in its Finding of Fact No. 110 to the extent that it found that these defendants or any of them have discriminated against small independent exhibitors in favor of large affiliated and unaffiliated circuits.

24. The Court erred in its Conclusion of Law No. 8(d) in concluding that the distributor-defendants, or any of them, have violated the Sherman Act, as stated in said conclusion of law, by:

"Agreeing individually with their respective licensees to grant discriminatory license privileges to theatres affiliated with other defendants and with large circuits as found in finding No. 110."

25. The Court erred in its Finding of Fact No. 115 in finding that the joint interests therein referred to between an exhibitor-defendant in conjunction with independent exhibitors enabled the parties to operate theatres collectively rather than competitively.

26. The Court erred in its Finding of Fact No. 116 in finding that when theatres are jointly owned by a major defendant and an independent exhibitor it is evident that both joint owners wish to participate and are directly or indirectly participating in the business of exhibiting motion pictures and that the defendant thereby eliminates putative competition between itself and the other joint owner who otherwise would be in a position to operate theatres independently.

27. The Court erred in its Conclusions of Law No. 9(a) and No. 9(b) in concluding that the exhibitor-defendants therein named, or any of them, have violated the Sherman Act, as stated in said conclusions of law, by:

"(a) Jointly operating motion picture theatres with each other and with independents through operating agreements or profit-sharing leases;

(b) Jointly owning motion picture theatres with each other and with independents through stock interests in theatre buildings."

28. The Court erred in Section III, Paragraph (2) of the Decree in enjoining the exhibitor-defendants, or any of them, from continuing to perform existing agreements, therein referred to, with exhibitors not defendants herein.

29. The Court erred in Section III, Paragraph (5) of the Decree in enjoining the defendants or any of them

"From continuing to own or acquiring any beneficial interest in any theatre, whether in fee or shares of stock or otherwise, * * * in conjunction with an independent [meaning any former, present or putative motion picture theatre operator which is not owned or controlled by the defendant holding the interest in question,] where such interest shall be greater than five per cent unless such interest shall be ninety-five per cent or more."

30. The Court erred in Section III, Paragraph (6) of the Decree in enjoining the defendants therein named, or any of them, from expanding their present theatre holdings in any manner whatsoever except as permitted in Section III, Paragraph 5 of the decree.

31. The Court erred in denying Paragraph I of these defendants' motions to amend and modify the decree so as to make Paragraph (6) of Section III thereof read as follows:

"'From expanding its present theatre holdings in any manner whatsoever, except as permitted in the preceding paragraph; or except for the purpose of acquiring theatres or interests therein in order to protect its investments, or in order to enter a competitive field, if such defendant shall show to the satisfaction of the Court, and the Court shall first find, that such acquisition will not unduly restrain competition in the exhibition of feature motion pictures. Reasonable notice of the intention to make any such acquisition shall be served upon the Attorney General and the plaintiff shall be given an opportunity to be heard with respect thereto before any such acquisition shall be approved by the Court'."

32. The Court erred in denying Paragraph (4) of the motion of these defendants to amend and modify Conclusion of Law 9(d) to read as follows:

"Conspiring with the distributor defendants to receive discriminatory license privileges as found in Finding No. 110 above."

33. The Court erred in not decreeing that any defendant might apply to the Court for permission to retain a given partial interest in a theatre or group of theatres upon a showing to and finding by the Court that the particular relationship did not or would not unreasonably restrain competition.

34. The Court erred in decreeing in Section V of the Decree that the Consent Decree entered November 20, 1940, should be of no further force or effect, except insofar as it might be necessary to conclude arbitration proceedings now pending, and to liquidate in an orderly manner the financial obligations of the defendants and the American Arbitration Association, and in failing to permit the said Consent Decree to remain in effect as a final determination between the plaintiff and the defendants as to the matters therein set forth.

35. The Court erred in failing to decree that disputes between one or more of these defendants and exhibitors arising under the Decree should be determined by arbitration under the Rules of Arbitration provided for in the Consent Decree, as the same might be modified by the order of the Court from time to time.

36. The Court erred in denying and in failing to grant the motions made by the defendants and each of them to dismiss the petition and amended and supplemental complaint and to strike exhibits and evidence upon the grounds set forth in their respective motions appearing at pages 383-4, 503-526 and 2501 of the Record.

37. The Court erred in so much of Finding of Fact No. 154 as states that there were illegalities and restraints.

38. The Court erred in finding and concluding that these defendants or any of them have violated the Sherman Act in the respects herein assigned as error.

39. The Court erred in making and entering so much of the Decree as is herein appealed from.

UNIVERSAL AND UA ATTACK SINGLE SALES AND BIDDING

Separate Appeals by Little Three Plead Innocence of "Conspiracy" Charge

The appeals of United Artists and Universal, filed in the New York Federal District Court February 20, both center about a "not guilty" plea of conspiracy with the other defendants. Universal sought exemption from the decree on the grounds that it was not in a position at any time to curtail or control the film market. United Artists sought to set itself apart from other defendants by pointing out that it is merely a distributing company and that approval of its exhibition contracts must come from the producers of the company's pictures.

Says Exhibitor Fixes Own Admission Price

UA, which claimed 80 errors in the decree, findings of fact and conclusions of law, appealed provisions on single sales, competitive bidding, the prohibition of price fixing, the placing of the burden of proving the legality of clearance on the distributor, clearance between theatres not in substantial competition, and the injunctions against franchise agreements, formula deals, master agreements and the arbitrary refusal of some run.

The company raised six major questions in its appeal.

On the ban of price fixing, UA charges that there is "undisputed evidence" that the exhibitor determines the actual admission price charged at his theatre and that "no inference should have been drawn that the stipulation of a minimum admission price in a license agreement made the defendants guilty of a conspiracy to fix theatre admission prices"

The company claimed the court "has deprived the appellant of well-established property rights as well as rights conferred by the Copyright Law" in enjoining the making and performance of such licenses.

Holds Only Legislation Can Order Bidding

On the matter of clearances, UA submitted that placing the burden of proving upon the one who alleges is the fundamental rule of law, rather, as the court would have it, placing the burden of proving upon the distributor.

On the prohibition of franchises, UA insists that franchises insured "the independent exhibitor product for this theatre, did not restrain trade and provided the non-theatre-owning defendants additional outlets for their product."

UA held that a competitive bidding order should originate from legislation rather than from the courts. It supported this statement by contending that "the Sherman Act provides for injunctions against acts found unlawful; it does not authorize the court to prescribe affirmative way of doing business."

FORUM POSTPONED UNTIL DECISION

That exhibitor free-for-all, at which the nation's exhibitors, individually and representing any and all organizations, were to talk it over, during a period in which basic practices of the film industry are being questioned and overthrown and new ones being tried, has been cancelled. Wednesday, Fred Wehrenberg, sponsor of the scheduled Motion Picture Forum, March 10 and 11, at the Hotel Atsor, New York, said in St. Louis that incomplete response to his invitations made a forum at this time impractical.

After the United States Supreme Court has ruled on appeals in the U. S. anti-trust suit, another attempt will be made to hold a forum, he indicated.

Allied States Association and the Pacific Coast Conference of Independent Theatre Owners declined to attend the New York forum. The Conference of Independent Exhibitor Associations had not replied.

The UA appeal was prepared by the law firm of O'Brien, Driscoll, Raftery and Lawler.

The Universal appeal, filed by Thomas T. Cooke, attorney for the company, attacked all the major provisions of the decree. It attacked the decree in finding that Universal conspired with other defendants to fix and maintain minimum admission prices; in finding that, in the case of exceptional features, it refused to grant licenses unless the exhibitors raised their admission prices; in finding that the company commonly specified clearances in terms of clearances fixed by other distributors, and in finding that Universal acted in concert with other defendants in the grants of runs.

Attack Prohibition on Franchise Agreements

The company further attacked the decree's provisions outlawing master agreements and franchises. This was one of the major issues of Mr. Cooke's arguments during the period when the case was being heard. He maintains that Universal's franchises with independent exhibitors were not an issue in the case.

The court erred, Universal maintains, in failing to find that the company, as a producer and distributor without theatres, would have no reliable market for the great majority of its pictures.

Competitive bidding was also condemned by the company.

In a supplemental "Statement as to Jurisdiction," Universal contended that clearance and run are not matters "upon which a non-theatre-owning defendant, distributing an insignificant portion of the best-drawing pictures could have any substantial influence."

"Whether or not there was a conspiracy among the theatre-owning distributors," the statement continued, "the similarity of Universal's action, in respect of admission prices, runs, and clearances, to that of the other defendant distributors, was not a proper basis upon which to hold it (in violation of the Sherman Act)."

Kirsch Re-Named Head Of Illinois Allied

Jack Kirsch won re-election as president of Illinois Allied for a three-year term and two of the organization's heads were re-elected for one-year terms early this week. A 15-men board of directors also was named.

Those who won re-election besides Mr. Kirsch were Van A. Nomikos, vice-president, and Ben Banowitz, secretary-treasurer. Harry Nepo again was chosen sergeant-at-arms.

The board of directors includes Lou H. Harrison, Arthur Davidson, James Gregory, Verne Lagdon, Sinuel Roberts, Richard Salkin, John Semadales, Charles Nelson, Jack Rose, Harold Gollos, B. Charuhas, Joseph Stern, Howard Lubliner, Al Bartelstein, and Ulidwig Sussman. Mr. Kirsch plans to leave for a month's vacation in Florida next week.

Films' Contribution to Brotherhood Praised

Other mediums were excellent, but "nothing compares with what was done by the film industry" for the recent American Brotherhood drive, Dr. Everett R. Clinchy, president of the National Conference of Christians and Jews, told an amusement division report-luncheon Wednesday, at the Hotel Astor, New York.

Spyros P. Skouras, chairman of the film division, told division members he would be pleased to head next year's campaign. Mr. Skouras is president of Twentieth Century-Fox.

Reports on the industry campaign were given by David Weinstock, Roger Ferri, Robert W. Coyne, Tom Connors, Rodney Smith and others.

U. S. CALLS DECREE ILLEGAL; DEMANDS "ADEQUATE RELIEF"

Appeal Brief Cites List of 25 Errors in Decision; Insists on Divorcement

A basic and detailed attack on almost every provision of the final decree handed down December 31 by the New York Federal District Court in the Government's trust suit was made Feb. 21 by the Department of Justice when it filed its appeal from that decree in New York.

The appeal contained a 17-page commentary, signed by George T. Washington, Acting Solicitor General, supplemented by a 25-point Assignment of Errors.

Together they reiterated the Government's contention that complete divorcement of theatre interests is the only practicable remedy in the U. S. versus Paramount, et al, suit; and that the court erred when it decided that divorcement at this time was not in the public interest.

They hit at competitive bidding, characterized by the Department as merely regulating "the exercise of the major defendants' power to dominate the domestic motion picture industry."

They attacked the clearance system.

They protested the failure of the court to prohibit absolutely any further acquisition of theatre interests.

They protested that the decree does nothing to "disturb the continuance of the defendants' domination of exhibition."

They found that the court had virtually conceded its inability to regulate effectively the "illegal power found in the possession of the defendants."

Competitive bidding was hit on a number of points. It was characterized as "unenforceable." And even if it were enforceable why did the New York court not decree that competitive bidding be conducted on a flat rental basis? The court erred in that respect, says the Department. And why was not a ban on cross licensing decreed? The court erred again, it said.

The Government, it is reported, will not seek a stay of the competitive bidding system until the Supreme Court takes final action on the case.

Basic Issue of Appeal Is "Judicial Power"

The basic issue of the appeal, according to the Department, "is one of judicial power rather than the mere exercise of judicial discretion."

"If," the Government stated, "the court is right in its assumption that the untried and unenforceable competitive bidding relief is an adequate substitute for the traditional divestiture relief and complete prohibition of future agreement among the guilty defendants—traditionally applied in situations of this character—then a proceeding under Section Four of the Sherman Act has become an instrument for protecting an established monopoly from either effective judicial or legislative correction."

PARAMOUNT TESTS BIDS IN CHICAGO

Paramount has inaugurated competitive bidding in Chicago in two situations. RKO and MGM have already instigated the practice there. According to Allen Usher, Paramount district manager, "Two Years Before the Mast" was awarded last week to the Imperial over the Four Star and to the Harmony over the Vision.

"We submit," the appeal concluded, "that the court's assumption is untenable and that reversal of its decision is required not only to secure adequate relief, but to maintain the validity of the equity suit as a mechanism of Sherman Act enforcement."

The Government's appeal presents four main questions. As listed by the Department, they are:

1. "Accepting the expediting court's findings as to the extent and nature of the violations involved in their entirety, it erred as a matter of law in failing to enter a judgment which dealt adequately with these violations.

2. "The court erred as a matter of law in concluding that the major defendants had not actually achieved a monopoly in exhibition, either singly or collectively, and that all of the defendants had not actually collectively achieved a monopoly of distribution, in violation of Section Two of the Sherman Act.

3. "The court erred as a matter of law in concluding that any of the defendants may make a valid clearance agreement for the purpose of protecting any exhibitor from competition.

4. "The court, upon proper findings as to the legal consequences of the defendants' violations, should have ordered the ultimate divorcement of the major defendants' theatre holdings from their distribution and production activities and should have restrained them from licensing films for exhibition in each other's theatres while such relief is being effectuated. It should also have enjoined all of the defendants from continuing to make clearance agreements."

The Government stated that the New York District Court "exceeded the limits of its discretion" when it rejected theatre divorcement in favor of competitive bidding.

Yet at the same time the Department concluded that the matter of divorcement might be a matter for Congress rather than the courts. Picking up the New York court's conclusion that divorcement would hurt the defendants and the public, the Department contended that "there is no evidence whatsoever that the theatre-going public would suffer hardship of any kind from a change of ownership or management of theatres now owned or managed by the major defendants."

And then it went on: "Any conclusion as to the public desirability of avoiding such private injury as may result from relief necessary to achieve the objective of the Sherman Act appears to be for Congress rather than the courts. A specific legislative authorization would seem essential to substitute for dissolution of a monopoly which violates the Act mere regulation of its business practices."

The court's recommendation for an adoption of an arbitration system was interpreted by the government as an indication of "the inability of a court to regulate effectively in the public interest the illegal power found in the possession of the defendants. . . . It (the court) apparently recognized an inherent lack of power to establish and maintain a mechanism not approved by the defendants when it conditioned the incorporation of such a system (of arbitration) in its decree upon the consent of the parties. The fact that the Government and the defendants were unable to agree upon arbitration machinery . . . should have compelled the court to revise its relief in terms of prohibitions enforceable by contempt."

Defendants' Domination Not Curtailed, Appeal Says

The appeal stressed that nothing had been done to curtail the major defendants' domination of exhibition. The Government claims the majors dominate in all but four of the 92 cities in the U. S. with populations of more than 100,000 and in the great majority of those over 25,000.

"The decree concededly does nothing to disturb the continuance of this dominance," the Government stated, "because the opinion did not find it to be unlawful, despite the fact that it had been acquired and maintained by unlawful means."

The full list of the 25 points in the Assignment of Errors follows:

1. The court erred in concluding that the relief granted was adequate to prevent the guilty defendants from unrea-

(*Continued on page* 18)

WARNER BROS.' TRADE SHOWINGS OF

DANE **CLARK** · MARTHA **VICKERS** · SYDNEY **GREENSTREET**

in

"THAT WAY WITH WOMEN"

with

ALAN HALE · CRAIG STEVENS

MONDAY, MARCH 10th, 1947

CITY	PLACE OF SHOWING	ADDRESS	TIME
Albany	Warner Screening Room	79 N. Pearl St.	12:30 P.M.
Atlanta	20th Century-Fox Sc. Rm.	197 Walton St. N.W.	2:30 P.M.
Boston	RKO Screening Room	122 Arlington St.	2:30 P.M.
Buffalo	Paramount Exchange	464 Franklin Street	2:00 P.M.
Charlotte	20th Century-Fox Sc. Rm.	308 S. Church St.	10:00 A.M.
Chicago	Warner Screening Room	1307 So. Wabash Ave.	1:30 P.M.
Cincinnati	RKO Screening Room	Palace Th. Bldg. E. 6th	8:00 P.M.
Cleveland	Warner Screening Room	2300 Payne Ave.	2:30 P.M.
Dallas	20th Century-Fox Sc. Rm.	1803 Wood St.	10:00 A.M.
Denver	Paramount Sc. Room	2100 Stout St.	2:00 P.M.
Des Moines	20th Century-Fox Sc. Rm.	1300 High St.	12:45 P.M.
Detroit	Film Exchange Bldg.	2310 Cass Ave.	2:00 P.M.
Indianapolis	Paramount Sc. Room	116 W. Michigan St.	2:00 P.M.
Kansas City	20th Century-Fox Sc. Rm.	1720 Wyandotte St.	1:30 P.M.
Los Angeles	Warner Screening Room	2025 S. Vermont Ave.	2:00 P.M.
Memphis	Paramount Sc. Room	362 S. Second St.	2:00 P.M.
Milwaukee	Warner Th. Sc. Rm.	212 W. Wisconsin Ave.	2:00 P.M.
Minneapolis	20th Century-Fox Sc. Rm.	1015 Currie Ave. N.	2:00 P.M.
New Haven	Warner Th. Proj. Rm.	70 College St.	2:30 P.M.
New Orleans	20th Century-Fox Sc. Rm.	200 S. Liberty St.	1:30 P.M.
*New York	Home Office	321 W. 44th St.	2:30 P.M.
Oklahoma	20th Century-Fox Sc. Rm.	10 North Lee St.	1:30 P.M.
Omaha	20th Century-Fox Sc. Rm.	1502 Davenport St.	1:00 P.M.
Philadelphia	Vine St. Sc. Room	1220 Vine St.	11:00 A.M.
Pittsburgh	20th Century-Fox Sc. Rm.	1715 Blvd. of Allies	1:30 P.M.
Portland	Jewel Box Sc. Room	1947 N.W. Kearney St.	2:00 P.M.
Salt Lake	20th Century-Fox Sc. Rm.	216 East 1st South	2:00 P.M.
San Francisco	Republic Sc. Room	221 Golden Gate Ave.	1:30 P.M.
Seattle	Jewel Box Sc. Room	2318 Second Ave.	10:30 A.M.
St. Louis	S'renco Sc. Room	3143 Olive St.	1:00 P.M.
Washington	Earle Th. Bldg.	13th & E Sts. N.W.	10:30 A.M.

*N. Y. Trade Showing held Feb. 20, 1947

U. S. APPEAL

(*Continued from page 16*)

sonably restraining competition in the motion picture business in the future.

2. In concluding that the major defendants had not actually achieved a monopoly in exhibition either singly or collectively.

3. In not concluding that the defendants had actually achieved a collective monopoly of distribution.

4. In failing to prohibit the guilty defendants from making clearance agreements in the future.

5. In failing to prohibit the continued use by the major defendants of each other's theatres as exhibition outlets for each other's films.

6. In failing to order ultimate divorcement of the distribution and production businesses of the major defendants from their theatre operations.

7. In failing to require the major defendants to divest themselves of all their theatre holdings.

8. In failing to prohibit absolutely any further acquisition of theatre interests by the major deendants.

9. In failing to prohibit the major deendants from continuing to exhibit their own films in their own theatres upon terms which discriminate against their competitors.

10. In decreeing competitive bidding as appropriate relief in situations where the defendants' theatres were in competition with independent theatres.

11. In failing to require that all competitive bids be stated in terms of flat rental.

12. In concluding that none of the defendants had attempted to monopolize or conspired to monopolize or restrain trade in the business of producing motion pictures.

13. In concluding that the factor of print cost would confine exhibition to high-priced theatres unless a system of successive runs protected by clearance is employed.

14. In concluding that a grant of clearance when not accompanied by a fixing of admission prices or by an undue extension as to area or duration affords a fair protection to the licensee without unreasonably interfering with the public interest.

15. In concluding that the fixing of clearance in license contracts or by other agreements is essential to the reasonable conduct of the motion picture business.

16. In concluding that competition can be introduced into the present system of fixing admission prices, clearances, and runs by requiring a defendant-distributor, when licensing its features, to grant the license for each run at a reasonable clearance (if clearance is involved) to the highest bidder.

17. In concluding that the percentage of features on the market which any of the five major defendants might play in its own theatres would be so small as in no wise to approximate a monopoly of film exhibition.

18. In concluding that the competitive bidding decreed would make it impossible for the defendants to discriminate unreasonably in favor of circuit theatres and against independents.

19. In concluding that a defendant's interest of five per cent or less of a theatre investment in which others were also interested was *de minimis* and only to be treated as an inconsequential investment in exhibition.

20. In concluding that the defendants' theatre holdings are not large enough to permit them, individually or collectively, to have a monopoly of exhibition.

21. In concluding that there was or would be under its decree adequate competition between theatres operated by the major defendants in any city.

22. In concluding that certain theatres which had used the product of more than one distributor in the past could not operate on the product of one distributor in the future.

23. In concluding that the illegalities and restraints found to exist in the industry did not lie in or result from the the ownership of theatres by the major defendants.

24. In concluding that total theatre divestiture would be injurious to the corporations concerned and would be damaging to the public.

25. In concluding that such divestiture would not remedy the illegal practices found by it which had unreasonably restricted competition in the industry.

Harold Lasser, special attorney for the Government, filed the appeal for the Department.

END OF DECREE SUIT IN 1948 — MAYBE

Although the Government's anti-trust suit will not last forever, Robert L. Wright, counsel for the Government, estimates that the suit will not be argued before the Supreme Court until October or November. Proceeding from that guess, it is estimated that the high court will not hand down a decision until sometime in 1948. And even then the defendants have the right to appeal for a re-hearing after the first decision and that would drag the case out for another 60 days after the final decree is handed down. Completion of the case probably will not come until June, 1948, Government officials believe. And then will come a new problem. Who will be in charge of the eventual policing of the final decree? The Department of Justice's anti-trust department believes that it will. In Washington, last weekend, Mr. Wright asserted that he thought enforcement in any anti-trust litigation was ultimately left to the anti-trust division. But right now there is considerable discussion about special arbitration boards and a unit of the Federal Trade Commission being empowered to do the enforcing.

School Groups Hit Gang Films

from San Francisco

Protest by the Parent-Teachers Associations and educational groups against gangster and crime pictures is causing considerable concern among theatre managers who are endeavoring to pacify the club members and educators.

The Alameda County Federation of Women's Clubs presented a resolution to their members linking the rise in juvenile delinquency to the numerous crime pictures being shown. The resolution stated that while theatres should not have to shoulder the responsibility for young people seeing this type of film, theatres should not book so many thrillers and should, instead, show more "family" type pictures.

There was further agitation in nearby Sunnyvale where the local PTA circulated a petition signed by hundreds of parents who protested the horror pictures shown at Saturday children's matinees. The PTA stated that double bills were another grievance and that the serialized "thrillers" were psychologically harmful to children.

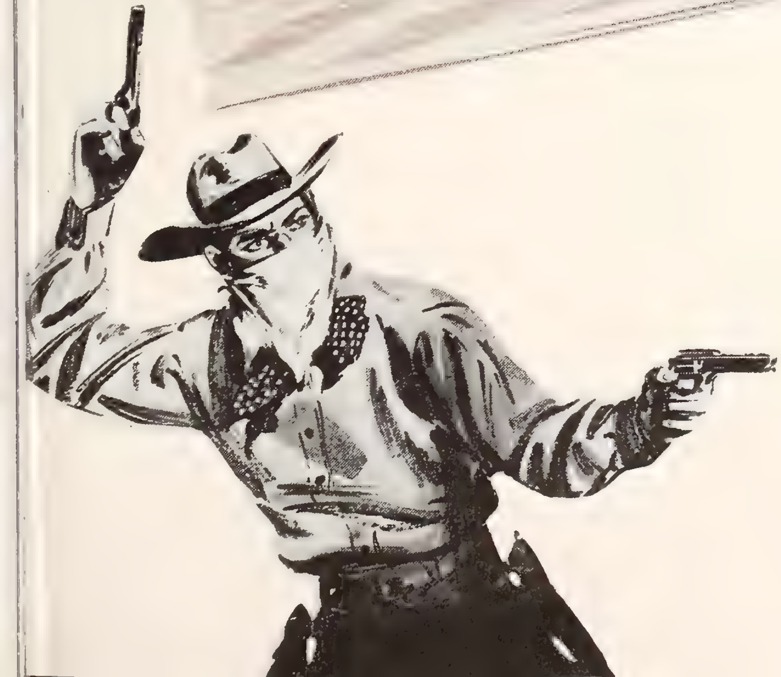
In Campbell, similar trouble arose. PTA groups demanded better billing of Saturday matinee shows and elimination of the gangster and horror films.

In an effort to correct motion picture programs, the San Jose school district will play host to a California Youth Authority Conference beginning March 8 when a day will be devoted to a panel discussion of "movies and Recreation." Principals of various high schools and junior high schools, representatives of the State Department of Education, PTA representatives, and Mrs. Hulda McGinn, Community Service and Legislative director for the California Theatres Association, will participate.

Film Classics Get Branch

Film Classics, Inc., has acquired a branch office in Kansas City, Mo., through a lease negotiated by L. F. Durland, Film Classics' branch manager.

UNIVERSAL-INTERNATIONAL
announces that prints
of "Michigan Kid" are now
available in our exchanges
for screenings



UNIVERSAL presents

Rex Beach's

MICHIGAN KID

in CINECOLOR

starring

JON HALL · VICTOR McLAGLEN
RITA JOHNSON · ANDY DEVINE

with MILBURN STONE · WILLIAM BROOKS · LEONARD EAST

Directed by RAY TAYLOR · Produced by HOWARD WELSCH
Story and Screenplay by ROY CHANSLOR
Additional Dialogue by Robert Presnell, Sr.
Story suggested by Rex Beach's "Michigan Kid"

ON THE MARCH

by RED KANN

THE hue and cry about product shortages has been ringing throughout the land. It is Allied which has been responsible largely, for focalizing attacks on distributors, putting forth the claim this is part of a conscious move to rig the market artificially. This attitude overrides the fact that distributors, as agents for the producers, surely retain the privilege of selling what they want when they want although it is true likewise that the stake of the subsequent-run exhibitor, who consumes product in large gobs, is not to be ignored.

However, Allied's campaign for a greater and more regular flow of new product appears to be heading toward success, but not because of the noise and the fury. The reason is something else entirely and bears on changes in the market itself. These are the shifts inevitable in the post-war period, discussed and anticipated while the fighting was on and, therefore, actually a surprise to no one.

You will recall, no doubt, how widely it was accepted as a fact to be met that the gradual return of consumer's durable goods —automobiles, refrigerators, radios, washing machines, etc., etc.—would absorb a substantial portion of the public's buying power. It has happened, of course, and it will continue to happen in accelerating volume until show room and store shelf fill the demand.

All this provides an avenue of buying which was denied during the war. As that avenue began to widen, it restored part of the mobility to a public which had been immobilized. People are able to go places, and are going. Important in this cursory examination of the economic scene is the rise in the cost of living and its effect on budgets which so generously had been earmarked for entertainment.

THEREFORE, the analysis of things-to-come, once hostilities ceased, was safest when it allowed for a sharpening in audience appraisal of the product. It was to be expected the slap-happy era of "anything goes" would end and that, for one reason or another including those already outlined, the public once more would become as discriminating as it used to be, and perhaps more so. Consequently, it is logical for the measure of extended first runs to be gauged more by merit than by need; that, in the overall, long run first runs no longer would be quite so long.

This is taking place. Not headlong, but gradually. It means the theatre which got along with eight to 12 attractions a year will require a dozen to 18, these statistics being general and not specific. Specific, however, is a Minneapolis straw in the wind. The Minnesota Amusement Co. there has swung over to a policy of shorter runs at Radio City, its 4,000-seat downtown show-window. It means the return of stern, competitive conditions with which the sales manager must re-acquaint himself after a four-year absence.

But it means more. No distributor can be expected to walk away from playing time made available to him by changing conditions. Nor will he willingly stand by for a competitor to capture playdates which might be his if he had the product to offer.

Despite today's state of affairs, it should precipitate no upheaval to find this emerging:

> 1.—*An unlatching of product reserves by consistent—and regular—dips into backlogs.*
>
> 2.—*An increase in production as a more favorable labor situation in Hollywood indicates will be possible shortly. The increase to come about through larger schedules by the majors or production deals engineered by them with Hollywood creators always aflame to set themselves up in business. Or a combination of both.*

It can happen in 1947.

◆ ◆

There was a fuss over "The Grapes of Wrath" this week. City fathers of Oslo prohibited the film because American distributors demanded a beginning explaining the plight of the Okies of the picture had resulted from natural disasters and trailing economic factors and an ending pointing out things were better here now since the authorities took action.

It is not clear why the authorities acted unless it was insistence the film be shown as produced and made available in Norway. But it is not clear why the distributors did their insisting, either. If they were fearful a wrong impression of America might be created, the film should never have been earmarked for the Norwegian public. A good place to begin is at the beginning.

◆ ◆

Reverse Note on a Free Market: The Producers' Association in England and the Association of Kine Technicians there have reached agreement that five foreign directors and five foreign producers—no more—will be permitted to work in British studios during 1947.

Thus, no matter how ambitious the American industry may get about production in London, it will be permitted to go this far, and not beyond.

For the rest of the obvious picture, compare with Hollywood where major studios keep the door open for the best, and the most, they can find regardless of geography.

Ralph H. Clark PRC General Sales Manager

The appointment of Ralph H. Clark as general sales manager of Producers Releasing Corporation was announced Wednesday by Harry H. Thomas, president.

Ralph H. Clark

Mr. Clark, veteran theatre and circuit operator as well as domestic and international sales executive, assumes his new duties March 3. He entered the industry with the Turner and Dahnken Circuit in California and in 1917 became its general manager, representing the circuit's interest in First National. He left that post in 1921 to open his own theatres in New York and New Jersey. In 1927 he joined Warner Bros., as general sales manager for the Far East, Australia and New Zealand. He joined International Pictures in 1945.

In announcing the appointment, Mr. Thomas said in part: "We are indeed fortunate in being able to get Ralph Clark on our team. . . . He is well able to assume the responsibility for sales and exchange operations for the company and to relieve me of the burdens of the distribution end of our business. . . ."

At the same time he also disclosed that Lloyd L. Lind, vice-president and assistant general sales manager of PRC since 1945, had been named president of Pictorial Films, Inc., Pathe Industries' 16mm distribution outlet.

Mr. Lind will take over his new duties as president of Pictorial Films within a week. His appointment is in line with the expansion program to be undertaken by the narrow-gauge distributing company which up to now has limited itself to PRC releases and a few independent productions. Eagle-Lion films now will become available to Pictorial and it is expected that the company will begin to seriously entrench itself in Latin America and the Far East. The new program also provides for the integration of 16mm films into the PRC exchange system throughout the U. S.

Coast-to-Coast Television Seen a Few Years Away

The extension of the present regional television network to include a station in Baltimore and several in New England was forecast by Niles Trammell, president of National Broadcasting Company in an address at the 25th anniversary dinner of WGY in Schenectady, N. Y., last week. He foresaw other regional networks soon.

BRITISH CRISIS CUTS PRINT SUPPLY FOR REST OF YEAR

Power Shortage Hits Lab Output, Production and Exhibition Equally

by PETER BURNUP
in London

There is no shadow of a doubt that film programs this side will be affected throughout the present year because of the continuing coal and power shortages. The effect will be evident no matter how soon the Government lifts its present restrictions. It is reliably estimated that only 70 per cent of the normal year's supply of prints will be available for the remainder of 1947.

Production has been hurt, raw stock manufacturers are close to closing, laboratories are in an equally sorry state, theatres cannot open before 4 P.M. each day.

All-Industry Committee Given Plenary Powers

Full appreciation of the grave circumstances came to the trade at large only when the Cinematograph Exhibitors' Association convened its all-industry meeting on Thursday last and appointed a committee given plenary powers which practically amount to despotic control of the industry for the time being.

At a Monday meeting, the committee was shown evidence that printing is assured for three weeks, but is doubtful for a fourth week.

The committee has two lines of approach. It will bring every possible pressure to bear on the Government—inside and out of Parliament—to allow special fuel priorities to the laboratories and raw stock makers. It will also, in conjunction with the Kinematograph Renters Society, produce a revised release schedule which, it is hoped, will be met by a pooling of all printing resources.

Exhibitors Face Reduction in Available Releases

The latter proposal, at the best, will result in a radical reduction of releases on offer to exhibitors with a consequent considerable adjustment in distributor-exhibitor contracts. But all parties are agreed that in the present time of crisis revolutionary amendments of practice are needed if theatres are to be kept open. Feature release printing will have top priority. It is likely that, for the time being, printing of newsreels, shorts, trailers, and production rushes will cease completely.

Crucial flash-point for the industry here will occur four or five weeks hence, unless the Government heeds the fervent and pronounced warnings already given it.

Drastic overhauls of program arrangements are, as noted, now in process. But, without Governmental aid, it may well be that many theatres will be compelled to close for the sole reason that distributors no longer will be able to service them with films.

BRITISH FILM REMITTANCE COMPARATIVELY SMALL

Britain's import program for 1947 includes net film remittances of £18,000,000 ($72,000,000), the Reuters news agency reported from London Monday. Other items include tobacco, £50,000,000; petroleum production, £55,000,000; machinery and equipment (including ships), £60,000,000. The two largest items are £725,000,000 for food and supplies for agriculture and £525,000,000 for raw materials and supplies for industry. Only £35,000,000 is provided for consumer goods. The total imports program amounts to £1,450,000,000.

Conditions at this reporting are:

Motion picture theatres, so far as electric power and light are concerned, fall into the category of "domestic and non-industrial users." They are forbidden to open to the public until 4 P.M. Moreover, the use of power for such ancillary purposes as electrically-operated curtains or the illumination of advertising displays is forbidden.

Theatres in Midlands Get No Electricity Priorities

Electricity for industrial purposes was to be restored in the Midlands area Monday, but restrictions will continue on "domestic and non-industrial users." Midlands theatres, accordingly, will continue to operate, for the period of the emergency, on conditions similar to those obtaining in other parts of the country.

Studios, raw stock manufacturing plants and processing laboratories are all located in and around London, in what is known as the Southeastern region. It is extremely uncertain when the Government will allow electricity to be switched on in this area.

All studios are carrying on with production; three of them, Denham, Pinewood and Ealing, with their own self-generating plants, the others with specially hired generators. But all production executives report that work is falling behind schedule.

In regard to raw stock manufacturers, Eastman Kodak, which normally handles 80 per cent of the output, has been closed down for two weeks. Ilford is unable to produce negative stock due to lack of fuel. They have small supplies of material to meet their regular "positive" customers' demands, but say that without early fuel priority, all work in the plant shortly will be brought to an end.

Laboratories are in a bad state. The largest plant, George Humphries, is closed down completely. The aggregate output of the laboratories is, at the moment, 40 per cent of normal. But continuance of output at this standard depends on the maintenance of the Diesel oil supply, now rapidly diminishing.

Only Three to Four Weeks Stock Supply Available

Close examination of stock resources reveal that present theatre operations can only continue for a further three to four weeks unless Government fuel priorities are issued to raw stock manufacturers and laboratory printers, or, alternatively, program arrangements are drastically revised.

Interviews between the all-industry committee and Government officials already have occurred, with the former pressing the view that the maintenance of motion pictures should be regarded as an emergency operation. To date, there is no evidence of any relaxation of the official attitude.

Heartening circumstance throughout the period of crisis has been the sturdy fashion in which motion picture securities maintained their stability on the London Stock Exchange. British industrial price-indices showed in many instances nigh-calamitous falls. Inevitably, motion picture stocks reacted to the general movement, but to nothing like the same degree.

Extravagant estimates have been published in the newspapers of box office losses in these melancholy two weeks. By and large they are unrelated to reality. Analysis undertaken by this bureau shows that theatre attendances have been regulated strictly by local conditions. Computation reveals that throughout the 14 days the country's box office has fallen some 12 to 15 per cent.

Top Pictures Draw Well Despite Storm's Wrath

One odd characteristic appears in the attendance graph. People, it is clear, have been shopping for the better attractions. Crowded evening houses have been the rule for pictures like "Notorious" and "Odd Man Out," even in the midst of the blizzard's wrath. However, certain less meritorious films have died like dogs in the snow.

The industry's trades unions have fallen decently into line in the emergency. On the second day of the crisis, Tom O'Brien, intransigent general secretary of the National Association of Theatrical and Kine Employees, sent out peremtory instructions to all his union's local branches that the brethren should do all they could to help the show go on. Union members have rallied around. It's a gesture much appreciated and one which will not soon be forgotten.

SMASH-UP
the Story of a Woman!

TRADE
THE ST

IT RATES TOP TIME IN ALL SITUATIONS AND FIGURES

"Producer Walter Wanger presents with understanding, intelligence and without preachment or other undue underscoring a narrative portrait of an alcoholic. It is a fine picture, and appears guaranteed to do tremendous business. It rates top time in all situations and figures to set records both as to grosses and satisfied customers.

"There is far reaching power in the theme and impact as well as taste and discrimination in the handling given it."

—WILLIAM R. WEAVER, MOTION PICTURE HERALD

SHOULD DO GOOD BIZ

" . . . a highly interesting and capable job that should do good biz in all situations . . . exhibs will capitalize from good word-of-mouth, especially from the distaffs."

—VARIETY

SHOULD BRING BETTER THAN AVERAGE BUSINESS

" . . . a strong dose of fascinating drama . . . should entertain in all types of audiences . . . good marquee names and potent exploitation possibilities should bring better than average business."

—SHOWMEN'S TRADE REVIEW

ONE OF THE BEST

"Walter Wanger has one of the best pictures he has made in recent years with a subject as hot as 'The Lost Weekend.' This must be labeled, unofficially, as a 'Female Lost Weekend,' and the comment will probably be similar, as well as the success of the film."

—THE EXHIBITOR

"Smash-Up is gripping drama!"

—HOLLYWOOD REPORTER

WALTER WANGER presents

SUSAN HAYWARD · LEE BOWMAN
MARSHA HUNT · EDDIE ALBERT

in

SMASH-UP
the Story of a Woman!

ITICS CALL IT
Y OF A *SMASH HIT!*

SHOULD RAKE IN BIG "TAKES"

"This Wanger production stands to go places all along the line; realistically socks its message across and should rake in big 'takes'." —*FILM DAILY*

GOOD FOR SUBSTANTIAL GROSSES

". . . a strong, dramatic attraction . . . known in the trade as a woman's picture. The Type is persistently good for substantial grosses, and so is this one." —*MOTION PICTURE DAILY*

DESTINED FOR TOP GROSSES

"It appears inescapable that this Walter Wanger production is destined for top grosses!" —*BOXOFFICE*

FOR SMASH BOXOFFICE

"Smash-Up is gripping dramatization of the story of a female alcoholic. It will hold an audience, especially feminine contingent—and it looks like a certainty for smash boxoffice." —*DAILY VARIETY*

with CARL ESMOND · CARLETON YOUNG · CHARLES D. BROWN
eenplay by JOHN HOWARD LAWSON • Additional Dialogue by Lionel Wiggam • Original Story by Dorothy Parker and Frank Cavett-Directed by STUART HEISLER • Associate Producer Martin Gabel • Produced by WALTER WANGER
A UNIVERSAL-INTERNATIONAL PICTURE

PARAMOUNT CUTS BROADWAY PRICES

Theatre's Decision Based on Indication Public Is Shopping for Bargains

A general reduction in admission prices at the Paramount theatre on Times Square, New York, became effective Wednesday morning as a result of a public opinion survey which demonstrated that the public was shopping for bargains in entertainment, Robert M. Weitman, managing director of the theatre, announced Sunday.

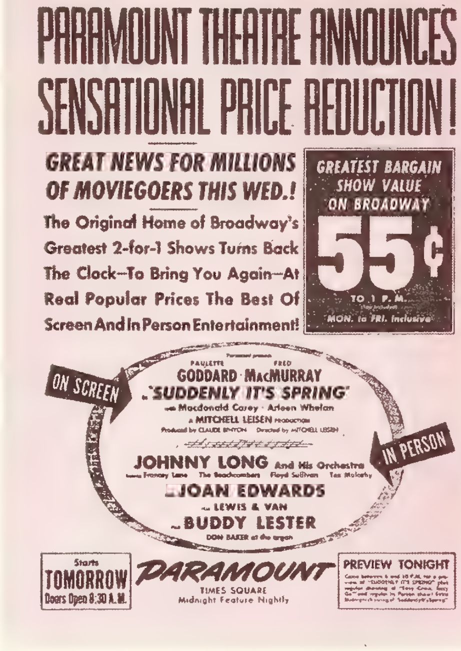
Under the new policy the weekday opening price has been reduced from 70 to 55 cents; the Saturday opening price from 85 cents to 70 cents, and its Sunday opening price from $1.30 to $1.25, all tax included.

Reduce Night Prices

Afternoon prices are 90 cents from 1 to 6 P. M., Mondays through Fridays; 95 cents from noon to 1 P. M. Saturdays; $1.25 from 1 to 5 P. M. Saturdays.

Night prices during the week and Saturdays have been reduced 10 cents, to $1.20 and $1.50, respectively. The Saturday schedule will apply on holidays. Sunday prices will be $1.25 from opening to 1 P. M., then $1.50 to the close of the last stage show.

To announce the price reduction to the public the Paramount ran full page advertisements in New York's tabloid-size newspapers and half-page ads in standard size dailies Monday evening and Tuesday morning. [See cut on next column.]



PARAMOUNT THEATRE ANNOUNCES SENSATIONAL PRICE REDUCTION!

GREAT NEWS FOR MILLIONS OF MOVIEGOERS THIS WED.!

The Original Home of Broadway's Greatest 2-for-1 Shows Turns Back The Clock—To Bring You Again—At Real Popular Prices The Best Of Screen And In Person Entertainment!

GREATEST BARGAIN SHOW VALUE ON BROADWAY

55¢

TO 1 P. M.

MON. to FRI. Inclusive

ON SCREEN

Paramount presents

PAULETTE GODDARD · FRED MacMURRAY

"SUDDENLY IT'S SPRING"

Macdonald Carey · Arleen Whelan

A MITCHELL LEISEN PRODUCTION

Produced by CLAUDE BINYON Directed by MITCHELL LEISEN

IN PERSON

JOHNNY LONG And His Orchestra

JOAN EDWARDS

LEWIS & VAN

BUDDY LESTER

DON BAKER at the organ

Starts TOMORROW Doors Open 8:30 A.M.

PARAMOUNT

TIMES SQUARE

Midnight Feature Nightly

PREVIEW TONIGHT

While other Broadway motion picture theatres said they planned no immediate price reductions, the Paramount management said it had found recent business disappointing and admitted its action was prompted by the hope of bringing patrons to the theatre in greater numbers.

Hopes to Bring Crowds Back

"We firmly believe our new price policy will bring back to Times Square and Forty-third Street the long lines of moviegoers who used to pack the early Paramount shows but have been dwindling for some months," Mr. Weitman said.

He added that bobby soxers and other early patrons had been staying away because prices were too high for family incomes that had shrunk since the war.

Mr. Weitman pointed out that a six-month study of attendance at the Paramount, other Broadway theatres, cabarets and night clubs indicated that the free spending of the war years had seriously dwindled in recent months.

"In the boom period when the madness was with us a good average show would pack them in," he said, "now only a smash hit will do it."

"We are cutting prices to bring back the women shoppers, the salesmen and the band fans, to the morning shows especially. Our shows and pictures are just as good or better, but family incomes are less," Mr. Weitman added. "People shop around for amusement. Night attendance during the week, and especially Friday night, all day Saturday and Sunday, continues to be very good," he pointed out.

"But those who go at night have money to spend. We are out to bring back the bread-and-butter trade, the movie fans who are the common denominator of the business."

A substantial slash for all admissions could not be made because of the continued high operating costs of the theatre which threaten to go even higher, Mr. Weitman said.

To inaugurate the new admission policy the Paramount presented Paulette Goddard and Fred MacMurray in "Suddenly It's Spring" on the screen and a stage show featuring Johnny Long and his orchestra.

Prices Up in Chicago

Last week it was reported in MOTION PICTURE HERALD that all Loop theatres in Chicago have been gradually increasing admission prices until today they are at the highest peak in the history of Chicago film exhibition.

A study disclosed that the increase had taken effect for the most part in the daytime admission prices. Indicative of the trend the report said that a few months ago adult admission prices at Balaban and Katz theatres during the morning were 35 cents, with 65-cent prices going into effect at noon or shortly thereafter. Today the 55 and 65 cent admission prices have been eliminated.

"THE MOVIES AS ENTERTAINMENT"

A brochure presenting an address by Martin Quigley at the Boston Institute for Religious and Social Studies in January has been put into distribution among persons interested in the screen, both within and external to the industry. It is receiving a flow of responsive comment. The following letter comes from Mr. Delmer L. Daves, director and writer for Warner Brothers Pictures, Burbank, California:

DEAR MR. QUIGLEY:—I have just finished reading the printed copy of your address: "The Movies as Entertainment." This is one pamphlet I am going to keep in my library. I wish it were bound so that I could lend it to both friends and critics of our business. I have never read nor heard a fairer or more accurate summation of the problems involved in the making of motion pictures.

I wish your speech could be printed on the editorial pages of every newspaper in the country; I wish that it could receive wide circulation abroad.

As a spokesman for us all, you gained my respect for presenting the case without apology but with an effort toward clarification instead.

I think your parallels were skillfully and intelligently drawn throughout and these parallels such as the use of the columns of the New York Times for distribution of the outsiders' viewpoints, the reminder to England, France and Russia that Shakespeare, Dumas and Tolstoi did not shun the violent subject matter of many current films,—in fact, each of your parallels was explicit, clear and informative.

As an individual in my twentieth year in this business, as property man, actor, writer and director, I appreciate the truth behind your statement that we all aim toward making a good picture every time we come to bat; and I think each of us tries to make each picture better than the last.

I know I can speak for more than myself as an individual, however, when I say that we are grateful to you for your address and for the things you said, not in our defense, but in our support.—Sincerely, DELMER L. DAVES

¶ *Copies of the brochure "The Movies as Entertainment" may be had by addressing the Editor of* MOTION PICTURE HERALD, *1270 Sixth Avenue, New York City* (20).

George Joins Warners

Douglas George has joined Warner Theatre's publicity department on the west coast, succeeding William Hendrix, now with the Warner studio publicity department.

Iowa Bill Asks Censorship of Films and Ads

A bill to provide for state censorship of all motion pictures and of all posters, banners and other advertising in connection with the showing of films was introduced in the Iowa House Tuesday.

The measure, introduced by Harvey Long, of Clinton, is a companion bill to one he offered earlier, which proposes an annual $1,000 license fee on all film distribution.

The new bill proposes to create a state department of motion picture censorship and licensing within the State Board of Education. The director of the department and his assistants would be appointed by the Board of Education upon recommendation of the State Superintendent of Public Instruction.

The bill provides that all motion picture films, except "current events" films, and films shown by religious, charitable and other groups without profit, shall be examined and licensed by the new department.

The department also would be given the authority to inspect and approve all posters, banners and other theatre advertising.

A permit fee of $3 for each 1,000 feet of film would be assessed on each original picture and $2 on each 1,000 feet of film for each copy of the picture.

British and Dominion Sets Seven Per Cent Dividend

British and Dominions, Film Corporation, Ltd., has declared a final ordinary dividend of seven per cent for the year ending October, 1946, making 10 per cent for the year, comparing with seven and a half per cent for 1945. Profits after taxation increased by £73,000 ($292,000) to £103,000 ($412,000). The company is also paying a three per cent interim dividend for this

20th Century-Fox Sets Quarterly Dividends

The board of directors of Twentieth Century-Fox Thursday declared a quarterly cash dividend of $1.12½ a share on the outstanding prior preferred stock of the corporation, payable March 15, 1947, to stockholders of record March 3. A quarterly cash dividend of 37½ cents a share on the outstanding convertible preferred stock was declared payable March 31 to stockholders of record March 8. A quarterly dividend of 75 cents a share on the outstanding common stock was also declared payable March 31 to stockholders of record March 6.

Loew's Sets Dividend

The directors of Loew's, Inc., at a meeting February 19 declared a quarterly dividend of 37½ cents per share on the company's stock, payable March 31 to holders of record March 11.

SCREEN AND PRESS FIGHT CENSOR BILL

Ask Dewey Veto New York Measure Banning Any Film Because of Ads

The amended Wilson-Condon bill, which passed the New York State Assembly and Senate early last week, and which would permit the Motion Picture Division of the State Department of Education to revoke the license of a film where any of its advertising is obscene, indecent or immoral, was attacked by the industry and the press this week while awaiting the approval or veto of Governor Thomas E. Dewey.

The bill was introduced and passed by both houses as a result of New York City License Commissioner Benjamin Fielding's appeal to revoke the permit of Howard Hughes' "The Outlaw" on the grounds of salacious advertising.

Delegation Objects

A delegation from New York expressed objections to the measure Monday in a meeting with Charles Breitel, the Governor's counsel, and others. The group comprised Howard Dietz, advertising-publicity chief of MGM and vice-president of Loew's; Mort Blumenstock, Warner vice-president in charge of advertising and publicity; Stanleigh Friedman, Warner vice-president and counsel, and, representing the Motion Picture Association, Sidney Schreiber, counsel; Glendon Allvine, New York director of public relations, and Gordon White, director of the Eastern Advertising Code.

At the same time the American Civil Liberties Union urged Governor Dewey to veto the bill.

Monday the editorial pages of the *New York Times* and the *Herald Tribune* took issue with the bill. The *Times* termed it as dangerous and unnecessary, while the *Herald Tribune* called it "obnoxious censorship legislation" and urged the Governor to veto the bill.

'Times' Cites Bill's Evils

"Clearly this bill attempts to introduce an entirely new principle," the *Times* editorial said. "Under its terms the most innocent motion picture could be suppressed by the (Board of) Regents, or their representatives, if it were advertised in what they consider too spicy a manner. If this principle is sound for motion pictures it is also sound for stage plays and for books. Indeed, if it is sound in any field of advertising, it is sound in all fields. We do not suppose Mr. Wilson intended to introduce a general censorship of advertising, with possibly a general censorship of news and comment to follow, but he is on the way."

The editorial concluded: "We hope Mr. Dewey will look into the matter and exercise his veto power."

In attacking the measure, the *Herald Tribune* said: "Two bills which strike us as obnoxious passed the legislature last week with little or no notice. One of them, sponsored by Assemblyman Malcolm Wilson, of Westchester, would give the State Board of Regents the authority to ban a motion picture on the basis of improper advertising in any medium. The other, by Assemblyman Francis X. McGowan, of Manhattan, would make authors criminally liable along with publishers and sellers in the distribution of obscene literature.

"Indirect Censorship"

"We think the Wilson bill provides a form of indirect censorship, and is an unnecessary superstructure on the existing system of licenses."

"As for the McGowan bill . . . existing laws would appear adequate," the editorial continued. "On the theory of less censorship the better, we urge Governor Dewey that he veto both of these bills," it said.

Tuesday the New York *World-Telegram* came out against the bill. In its editorial, it said: "These two bills put a preposterous curb on authorship, also on freedom of the press. They encourage all kinds of censorious groups to rush forward with their own narrow ideas of what constitutes indecency or obscenity. They fetter literary effort. They push on to foolish extremes where present law against indecency is amply plain and sufficient. They call for a veto."

Also on Tuesday, the Film Division of the Progressive Citizens of America sent a telegraphic appeal to Governor Dewey to veto the bill.

Connecticut Studying Law To Promote Visual Aids

A bill authorizing the State Board of Education to promote visual education in the public schools has been introduced into the General Assembly of Connecticut at Hartford and is currently under study by the Committee on Education. The bill provides for the sum of $80,000 to be spent from July 1, 1947, to June 30, 1949, for the purchase of visual education equipment, including films and projectors, for use by the state's schools.

Paul Mantz Will Race to "Blaze of Noon" Premiere

Paul Mantz, Hollywood stunt flyer and winner of last year's Bendix Air Trophy, will try to shatter the West-East transcontinental speed mark March 2 when he flies from the coast to New York to attend Paramount's premiere of its "Blaze of Noon" at the Rivoli theatre March 4.

United Artists

Since 1919, to foster the best independent combinations of producer, cast and story, and with superior sales manpower, to offer for distribution, motion pictures for the best possible boxoffice success

A POLICY

A TRADITION

THE function of United Artists as a distributor is not confined solely to the marketing and advertising of its producers' product. Twenty-eight years with the industry's most outstandingly successful producers has given United Artists the "know-how" of what exhibitor and public desire in screen-fare. The U A labelled release is, in itself, exhibitor insurance of desirability and saleability. In mutual accord, esteem and confidence, the producer of "Our Town", "Stage Door Canteen", and now, "The Red House,"

Sol Lesser releases thru United Artists.

THIS IS THE THIRTEENTH OF A SERIES OF UNITED ARTISTS ADVERTISEMENTS TO THE TRADE

Sol Lesser presents

EDWARD G. ROBINSON

and **LON McCALLISTER** in

"The RED HOUSE"

with

JUDITH ANDERSON · RORY CALHOUN
ALLENE ROBERTS · JULIE LONDON
ONA MUNSON · HARRY SHANNON

From the novel "The Red House" by George Agnew Chamberlain
Written for the screen and Directed by DELMER DAVES
Copyright by Thalia Productions, Inc. · Released Thru UNITED ARTISTS

for a full house get this House from UA

MARY PICKFORD, CHAPLIN OWN UA

Take Selznick Holdings; All Law Suits Dropped; Selznick Sales Set

The long-standing controversy between Mary Pickford and Charles Chaplin, co-founders of United Artists, on the one hand, and producer David O. Selznick on the other, came to a sudden end late last week. The announcement, issued jointly, said an agreement, settling all differences, had been reached. The settlement provided for the return to UA of the one-third stock interest held in the company by Mr. Selznick's Vanguard Films and the dismissal of all law suits and claims now pending between the parties involved.

Meanwhile physical distribution arrangements to be made by the Selznick Releasing Organization were settled early this week when it was announced that Milton S. Kussell, Selznick, general sales manager, had signed a deal with National Film Distributors, Inc., to handle the new Selznick product.

To Retain Sole Control

With Miss Pickford and Mr. Chaplin now in complete control of UA their spokesman said this week that they intended to retain joint ownership of the company indefinitely. The two will share all of the outstanding stock of UA on an equal basis and no plans are afoot to issue additional shares to a new partner. It is understood that the former Selznick shares and additional UA treasury stock will be retired.

Under the terms of the agreement Mr. Selznick is withdrawing from UA by selling for $2,000,000 his stock interest in the company held through his producing unit, Vanguard Films. However, it was learned that the producer owed the company $1,700,000 for advances on productions, advance advertising and exploitation for "Duel in the Sun" and for accounts abroad paid to Selznick representatives by United Artists in countries where UA had credits and Selznick did not. At last reports the producer had offered to either buy out the Chaplin-Pickford interests for $10,000,000 or to sell his own interest in UA for $5,000,000.

New Directors Elected

The settlement was reached at a meeting of representatives of the principals in the New York law offices of Schwartz & Frohlich, counsel for Mr. Chaplin. Later the same day there was a hurriedly called meeting of the UA board of directors. The Selznick representatives on the board, Milton Kramer, Phillip Siff and Henry Marx, submitted their resignations, which were accepted by the board.

Two new Chaplin and Pickford representatives were elected by the board. They are Charles Schwartz, senior member of Schwartz & Frohlich, for Mr. Chaplin, and Arnold Grant, for Miss Pickford. Mr. Grant also is Miss Pickford's counsel. Other members of the UA board include Edward C. Raftery, UA president; Edwin Claude Mills and Herbert P. Jacoby for Mr. Chaplin, and Franklin Cole and Herman Weisman for Miss Pickford.

EXPECT UA TO HANDLE NEW CHAPLIN PICTURE

There are strong indications that United Artists will distribute Charlie Chaplin's new production, "Monsieur Verdoux", as a result of last week's developments which resulted in the investment of sole ownership of UA in Mr. Chaplin and Mary Pickford. The former is under no legal compulsion to distribute his film through UA, and several other companies are known to have approached him on the matter. However, with the two co-owners of the company apparently in broad agreement on future UA operations, it seems practically certain that UA will handle the new Chaplin picture.

The board meeting continued until late into the night on Friday. Many differences between the company and Mr. Selznick were settled and the final announcement said "a full and amicable agreement" had been reached. Under the new arrangements UA will continue as distributor for four Selznick productions released by the company in the past. They are "Since You Went Away," "I'll Be Seeing You," "Rebecca" and "Spellbound." All of them have played in most foreign territories. Mr. Selznick retains the right to withdraw them from UA distribution in any area where no contracts have been made for them so far.

Will Operate in 21 Cities

In announcing the physical distribution deal with National Film Distributors, Inc., Neil Agnew, president of the Selznick Releasing Organization, said the company would handle Selznick product in 21 key city exchanges. National Film Distributors has been in the planning stage for 30 days and has been ready for operation for the past three weeks. It will be headed by James Clark of Philadelphia and Washington, president, who now heads the Clark Film Distributors, Inc., and Clint Weyer, secretary of the company. Headquarters will be in New York. According to Mr. Kussell there is no connection between SRO and the physical distributor except a long term contract. Every exchange will have its own Selznick sales office.

Film depots to handle product are situated in the following key centers: Atlanta, Dallas, Chicago, Minneapolis, Kansas City, Des Moines, St. Louis, Cleveland, Cincinnati, Detroit, Denver, Los Angeles, Salt Lake City, San Francisco, Seattle, New York, Philadelphia, Washington, Pittsburgh, Boston and Buffalo. Additional depots will be established in line with distribution demands.

Court Actions Dropped

The agreement to drop all pending court actions involved two $13,500,000 damage suits by Mr. Selznick against Mr. Chaplin and Miss Pickford and against UA and a Chaplin suit against Mr. Selznick. Both Selznick's suits were filed last December. The one, for $6,000,000, against the UA co-owners, charged "malicious conspiracy for selfish purposes" to deprive Mr. Selznick's company of a distribution agreement executed in October, 1942. The other, for $7,500,000, was filed against UA and charged "deliberate and wilful mishandling of Selznick productions, including the sale of weaker product of other producers on the strength of Selznick pictures."

The Chaplin suit was filed in New York in 1943 and asked an accounting and damages for Mr. Selznick's disposal of the production properties of "Keys of the Kingdom," "Claudia" and "Jane Eyre." At the same time UA agreed not to press its complaint against the producer on the ground that his package deals with RKO constituted a breach of contract. The films involved there were "Spiral Staircase," "Notorious" and "Till the End of Time." Both Selznick and Vanguard have consistently claimed that they had not violated the UA contract by turning over to 20th-Fox and RKO stories and scripts which the producer had a right to abandon under his distribution contract.

To Reissue "Intermezzo"

In announcing last week's agreement the Selznick statement said no new Selznick pictures would be released through UA. The company has opened branch offices in 10 cities in the U. S. and in five foreign capitals. At least 25 additional domestic offices will be in operation within the next 30 days. The first picture to be handled will be "Duel in the Sun." "Intermezzo," the Selznick production which introduced Ingrid Bergman, will be reissued soon.

"Duel in the Sun" will open in New York about the middle of April, but no house has been chosen, according to Mr. Kussell. It will play on a grind policy. Plans for the opening of the film in 20 Los Angeles were postponed last week.

Also on the coast, a two-hour meeting among UA producers, attorneys and Gradwell Sears, UA sales head, this week resulted in a verbal understanding, pledging producers' representatives to cooperate with the distributing company in matters concerning contract clauses not in line with practices enforced under the anti-trust suit decree. Edward Raftery, UA president and counsel, also attended the conference.

ALBANY

Fabian's Palace has booked "13 Rue Madeleine," supplementing with "Blondie's Big Moment." Warners' Strand had "Nora Prentiss," while the circuit's Ritz played two first runs, "The Perfect Marriage" and "Riding the California Trail." The Grand, after three weeks of "The Jolson Story," and a fortnight of "Blue Skies," played "The Razor's Edge," which had been at the Palace. . . . Howard Goldstein, Paramount booker, is leaving that company to become head booker for RKO. He will take the place of the late A. H. Van Deusen. . . . Bucky Harris, RKO Albany district exploitee, has been transferred to New Haven. Lew Aleman, until recently in the Denver district, will take Harris' place in Albany. . . . The condition of Raymond Powers, Warner head booker, injured in a recent auto collision, is improved. . . . The Palace in Schenectady has been reopened. . . . A small theatre is almost ready for business in Altona, west of Plattsburgh. It is one of several film house projects started by World War II veterans. . . . The Variety Club was to hold its annual dinner dance at the De Witt Clinton Hotel March 1.

ATLANTA

Charles Dermeyer, Southern Automatic Candy Company, has appointed Jack Capes and Earl Mears as sales representatives. . . . Ralph Oldknow, motion picture operator for the Roxy theatre, back at his post after being confined to his home by a broken leg. . . . Eddie Atkinson, for the past several years special sales representative for Paramount, has resigned. D. W. Smith, formerly in the booking department, has replaced him in South Georgia. . . . A fire which raged out of control for several hours in Hawkinsville, Ga., demolished the Princess, a 700-seat house owned by the Martin Theatre Circuit. . . . The Park theatre, Tampa, Fla., closed since Christmas, has reopened with many new improvements. . . . Edward Sieber, 21year-old operator of the Ritz theatre, Alabama City, was killed in a motor crash recently. . . . Tom Hyde has been appointed manager of the Vero theatre, Vero Beach, Fla. . . . City fathers in Phoenix City, Ala., have voted to hold a public hearing on Mayor Homer D. Cobb's bitterly fought gross receipts tax plan, which substitutes a levy on income of theatres and other businesses for the license previously in effect.

BALTIMORE

Nine-inch snow and blizzard drove box office receipts down for the week of February 20, but patronage soon picked up. Stanley held "Humoresque" for second week, as did the Little with "I Met a Murderer." Mayfair doing very big with "Angel and the Badman," which held for third week. Town had "It's a Wonderful Life," rolling into a fifth week. Century opened big with "Lady in the Lake." Hippodrome had Lawrence Tierney in person for opening three days of his starring picture, "San Quentin," to great business. The New opened well after blizzard with "The Shocking Miss Pilgrim." Times and Roslyn opened fine with "The Missing Lady," with "Show Business." Keith's did fine with "California." . . . Capitol, in Rome circuit, E. Wyatt, manager, reopened, entirely remodeled, and had jammed house all day February 22, with "The Jolson Story." . . . Local 181, Motion Picture Operators Union, presented William George, retiring vice-president, with gold watch after 35 years service. . . . M. Rose succeeds Samson Pike as Baltimore representative for UA, with Pike transferred to Maryland Eastern Shore.

BIRMINGHAM

"Song of the South" continues to pack the Capitol theatre where the picture is now in its 15th week. . . . Despite a return of winter with a drop to a low of 16 degrees, a block-long line greeted the opening of "The Jolson Story" at the Empire, and that of "Cloak and Dagger" at the Alabama. . . . Screen and radio personalities continue to parade across the stage of the Birmingham here where John Boles drew capacity houses last weekend. . . . Because of demands of union musicians the Birmingham policy may change from vaudeville and second runs to first run features and personal appearances of screen personalities only, or may go over entirely to the Marcus Shows. . . . Jimmy Glenn, who has been playing national vaudeville circuits for the past six years, has returned to Birmingham to accept the managership of the Norwood neighborhood theatre. . . . Fred McCallam, assistant manager of the Alabama and director of the Mickey Mouse Club, a children's club with a membership of 35,000 youngsters staging their own shows at the Alabama on Saturday mornings, is now faced with the possibility of an overflow each week into another of the Wilby houses. . . . The Temple theatre, where second run pictures and five acts of vaudeville are shown every Friday, Saturday and Sunday, is playing road shows earlier in the week. . . . The Strand theatre is showing a decided increase in box office since the policy of bringing back A-features instead of first run B-films has been inaugurated. . . . Birmingham Council of Parents and Teachers Association is joining the protest of the national organization against drinking scenes in Western pictures.

WHEN AND WHERE

March 3–7: Institute of Radio Engineers national convention at Hotel Commodore, New York.

March 10–11: Independent exhibitors meeting called by the Motion Picture Theatre Owners of America to discuss a motion picture forum and voluntary arbitration, at the Hotel Astor in New York.

March 18–19: Independent Theatre Owners of Ohio annual convention at the Dashler Wallick Hotel, Columbus, Ohio.

March 25: Balaban and Katz "alumni" dinner at the Beverly-Wilshire Hotel, Beverly Hills, Cal.

March 25–26: Rocky Mountain area exhibitors meeting at the Brown Palace Hotel, Denver, to discuss affiliation with national Allied.

March 26: Motion Picture Association of America annual meeting in Washington, D. C.

April 23: Associated Motion Picture Advertisers' 30th anniversary salute to industry leaders, Hotel Astor, New York.

May 13–17: Eleventh annual Variety Club International convention in Los Angeles.

BOSTON

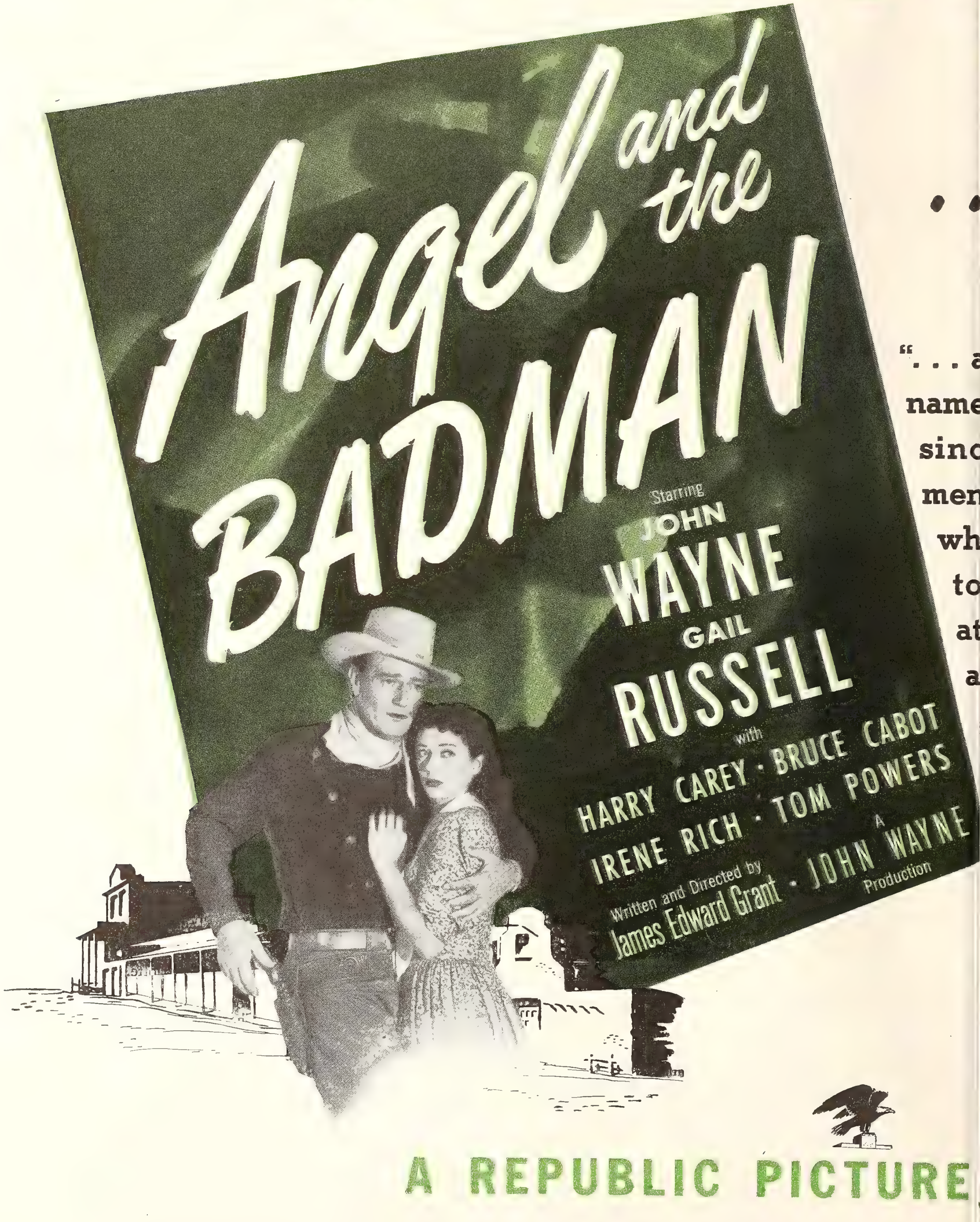
Ralph Banghart, RKO has returned to the local office after a two week swing around the New England district. . . . E. M. Loew of the E. M. Loew circuit, has returned to Boston from Florida. . . . Harold Russell, a local boy who had a featured role in the hit, "The Best Years of Our Lives," was among those receiving a citation at the annual citation dinner of the local Tub of the Tub Thumpers of America. . . . Maribel Vinson and Guy Owen will open their Ice Time Show at the newly created Center theatre in Boston early in March for an indefinite run. . . . An effort is being made to produce Eugene O'Neill's "The Iceman Cometh" at a Brockton theatre, to circumvent the ban of the Boston censors. . . . Edna Durgin, former motion picture publicist, has become society press agent for the Hotel Somerset. . . . James Winn, division manager for United Artists, is greatly improved in health and will soon be back at his desk.

CHARLOTTE

D. L. Craddock of the Strand theatre, Leaksville, N. C., now owns and operates radio station WLOE in Leaksville. The station operates on 250 watts, 18 hours per day. . . . A preview showing of Walt Disney's Technicolor motion picture, "The ABC of Hand Tools," was given for educators here last week by the General Motors Club at Charlotte. The film was produced for General Motors in the Disney Hollywood studios. . . . The Imperial theatre in Charlotte celebrated its twelfth anniversary February 24. Glen Grove, manager of the theatre, had a five-foot cake as the center attraction of the anniversary in the center of the lobby. The picture shown was "Temptation." . . . Mrs. Nell Ray Hatley, cashier clerk at Warner Brothers branch here, has resigned. . . . New employees of

(Continued on page 32)

"...expert and po



• •

". . . a
name
sinc
men
wh
to
at
a

A REPUBLIC PICTURE

ent box office..."

says Film Daily

and more rave reviews

per' Western of three-dimensional calibre amply stocked with
M. P. DAILY..."'Angel' stand-out ... Wayne does his best job
Stagecoach'" VARIETY..."Interesting and exciting entertain-
SHOWMEN'S TRADE REVIEW..."Safe box office bet any-
" DAILY VARIETY..."Something different and interesting
e general public" INDEPENDENT..."A big-time, big-scale
ction" HOLLYWOOD REPORTER..."Tender and touching...
xciting fabric that includes gun-duels, horseback pursuits and
fights" M. P. HERALD..."Should ride into the better grosses
satisfy the ladies" THE EXHIBITOR

THIRD BIG WEEK IN...
SAN FRANCISCO!

THE NATIONAL SPOTLIGHT

(*Continued from page 29*)

Republic Pictures include Vera Robinson, availability clerk, and Emily Cavinaugh, booker-secretary.

CHICAGO

Both the weather and theatre grosses are proving variable. After a tremendous exploitation campaign, "The Yearling" opened at the State-Lake February 20 to record-breaking crowds. The film, from present indications, may run about three months at the 2,700-seat theatre. . . . Ben Lourie, Columbia branch manager, announces his company has four first run films now playing Loop houses. They are "The Jolson Story" at the Apollo; "Dead Reckoning" at the Chicago, and "Secret of the Whistler" and "The Lone Wolf in Mexico," at the Rialto. . . . Herbert Lyon, former publicity man with Balaban & Katz, has returned to Chicago from Hollywood. Mr. Lyon is now handling publicity for the newly formed Marshall Productions, headed by Chicago businessman William D. Saltiel, which plans to make several films with Chicago backgrounds. Their first picture will be called "The Loop." . . . Harold Loeb, salesman with 20th Century-Fox, is confined to Michael Reese Hospital, where he is recuperating following a recent heart attack. . . . John Semadalis, local exhibitor, will celebrate his 52nd birthday March 19.

CINCINNATI

Keith's, recently taken over by Universal Pictures as the local unit in their group of "showcase" theatres, is currently playing a world premiere of "The Song of Scheherazade," the discussion and music of which was aired via transcription by Dr. Walter Damrosch and Dr. Sigmund Spaeth the day before the picture opened. Local stations WSAI, WKRC and WCPO carried the 15-minute program at various times during the day and evening. . . . The RKO Capitol will roadshow "The Best Years of Our Lives," opening March 11 for an indefinite run. . . . The 1,000-seat RKO Family, normally playing double bills on a split-week basis, has switched to a single bill, playing "Blue Skies" for the fifth downtown week, and will subsequently revert to its original policy. . . . Aaron Schindler, formerly associated with M & P Circuit, Boston, has been named assistant manager of Keith's here, succeeding Joseph Donaghue, who has resigned to go with the Theatre Candy Company. . . . Charles Sandhas has been appointed treasurer of Keith's, this being his initial association with the industry. . . . The Plymouth, the only theatre at Plymouth, Ohio, will hereafter be dark on Tuesday and Wednesday of each week, according to an announcement from Ed Ramsey, manager of the theatre.

CLEVELAND

Business holds up strong here for the big pictures which are playing extended runs. "Blue Skies" did better in its third week than in the second, weather conditions being responsible for this. It is holding a fifth week on the Main Stem. "It's a Wonderful Life" is enjoying its third week with the end not yet in sight. Neighborhoods are not up to boom war years, but they are doing more business than in pre-war days. . . . Ernest Schwartz, as president of the Cleveland Motion Picture Exhibitors Association, presented a check for $20,862 to the local polio fund as result of the March of Dimes collection in 88 of the city's independent houses. . . . Peter Bathory, RKO resident exploiteer for the past three years, has resigned to join the transportation advertising firm of Mitchell, McCandless & Klaus of Cleveland. Don McGregor, transferred here from Portland, Ore., is Mr. Bathory's successor at RKO. . . . Last Friday, M-G-M played host to 1,000 people invited by wire to attend a screening of "The Yearling" at the Astor theatre. . . . Virgil Moore, manager of the Karolyn theatre, New London, is moving to Colorado for his health. Charles Meyer, son-in-law of the owner, J. O. Guthrie, is taking over as manager. . . . Nat Wolf, who this month rounded out 15 years of leadership in the Ohio zone for Warner Brothers' Ohio theatres, has been honored by having the six-week Lenten period designated as the Nat Wolf 15th Anniversary Attendance drive—designed to bolster weekly attendance in all theatres in the zone. The six-week drive extends from February 23 to April 5.

FRANK BICKERSTAFF has been appointed Georgia Theatre Company candy concessions supervisor in Atlanta. Since his discharge from the Navy a year ago, he has been manager of the Paramount, Atlanta. In 1941 he was winner of the Quigley Bronze Grand Award.

COLUMBUS

World premiere of Eugene O'Neill's new play, "A Moon for the Misbegotten," and the advent of Lent were simultaneous events, taking attention away from new films here. Business is just average at all theatres, with the Palace having "Nora Prentiss," the Ohio "Lady in the Lake," the Grand a second week of "Sinbad the Sailor" and the Broad bringing in "The Wicked Lady." The Ohio attracted nearly a full house with a surprise preview of "Lady in the Lake" Monday night before the regular opening. . . . The Palace will resume its stage show policy next week with the King Cole Trio as headline attraction. . . . Barracks type building costing $2,500 will be erected in Clintonville to serve as a youth center in a move to combat juvenile delinquency in that area. . . . Walter A. Pfeifer has been elected president of the Pfeifer Show Print Company, succeeding his late father. . . . Federal Communications Commission has given approval for erection of a second radio station in Springfield. . . . The new station will be a 250-watt daytime operation on 1210 kilocycles. . . . George Pekras, manager of the Ritz and Rivoli, and John Hardgrove, representing the Academy theatres' Westmont, expressed willingness to talk things over with members of the Hilltop Community Council, who are seeking elimination of "blood and thunder" second features on bills of special appeal to small children. . . . Local theatremen are watching with interest the fate of three bills introduced in the Ohio Legislature. . . . House Bill 349 would permit employment of women cashiers over 21 after 10 P.M., and would permit employment of usherettes, aged 16 to 18, from 6 to 10 P.M. House bill 103 would remove trailers from censorship, and House bill 60 would do away with featherbedding in theatres, including standby orchestras and stagehands.

DENVER

Philip N. Fidel is remodeling the building at Bernalillo, N. M., to replace Sandia, recently burned. . . . John Bechtel, manager Kimo, Albuquerque, N. M., back in projection booth at his own request. George Tucker, city manager, caring for theatre. . . . J. M. Nercesian and Gordon LeSeuer, Favorite Films franchise owners in Denver, selling. . . . Dewey Maltsberger has resigned the managership of the Lobo, Albuquerque, N. M., to resume schooling at University of Mexico. He was succeeded by James LaRue, assistant at Sunshine. . . . Charles R. Gilmour, Gibraltar Enterprises president, back at work a few hours daily after illness.

DES MOINES

Myron Blank and G. Ralph Branton, officers of the Tri-States Theatre Corp., are in Florida, where they attended the Paramount partners' meeting. . . . A new 300-seat house has been opened at Breda. . . . The state bureau of investigation is probing the recent theft of an unannounced sum of money from the Ritz at Centerville last week. . . . Harry Rockwell, owner of the Danbury at Danbury, has retired as treasur-

(*Continued on page 34*)

"COLD WAVE CHILLS B'WAY GROSSES BUT "BEDELIA" SMASH . . ."

Headlines VARIETY

FIGURES DON'T LIE . . .

when
MOTION PICTURE DAILY says:

"Bedelia

(THE *WICKEDEST* WOMAN WHO EVER LOVED!)

FIGURES TO RING UP A TERRIFIC GROSS!"

WALTER WINCHELL says:
"Taut and Throbbing Cinema!"

LOUELLA PARSONS says:
"'BEDELIA' is a b-a-a-a-d girl!"

VIRGINIA VALE says:
(Syndicated columnist)
"'BEDELIA' is better than 'LAURA'!"

On Broadway and Main Street——"BEDELIA" is BOX OFFICE!

Ed Emanuel says, of the Harrisburg and Reading (Pa.) Twin World Premieres, "Proves beyond doubt that 'BEDELIA' will do outstanding business!"

ANOTHER BOX-OFFICE HIT FROM EAGLE-LION!

(*Continued from page 32*)

er of Dakota County, Neb., after serving in that office 20 years. He will remain in the theatre business. . . . Victor Schultz and Dale Juergens have bought the Molo at Moulton from Mr. and Mrs. Clay D. Smith. . . . Objections to the showing of "The Outlaw" in the Mars theatre, LaPorte, have been received by the management. . . . Response to the March of Dimes campaign by Iowa theatres has been reported as exceptionally good. . . . New seats have been installed in the Cozy theatre, Bellevue.

HARTFORD

Columbia's "Jolson Story" went into an eighth week at the E. M. Loew's in Hartford to continue to lead the holdover parade in Connecticut's capital city. The film, in its seventh week, broke all attendance records for the theatre's 17-year history. Other holdovers: "Song of the South," second week, at Loew's Poli-Globe, Bridgeport, and Loew's Poli-Bijou, New Haven; "Humoresque," second week, Warner Strand, Hartford; "Wicked Lady," second week, Warner Regal, Hartford, and "Nocturne," second week, Loew's Poli-Palace Hartford. . . . Warners' "Nora Prentiss" opened day and date last week at the Warner and Merritt, Bridgeport; the Roger Sherman, New Haven, and the Garde, New London. . . . PRC's New Haven exchange has moved into new quarters on the fourth floor of the Kilfeather Building on Meadow Street in New Haven. Space was formerly location of Warner exchange. Warner has a new building in New Haven now. . . . At Hartford, Stratford Theatre, Inc., Stratford, Conn., has filed a Certificate of Organization, listing amount paid in cash, $2,000; amount paid in property, $28,000; number of shares, 300 par $100; officers, president-treasurer, Albert M. Pickus; secretary, Lelia E. Pickus.

INDIANAPOLIS

The toast of film business here is "The Jolson Story," which clicked to the tune of $13,000 in its third week at Loew's and stayed on for a fourth. It is the first picture since the road show of "Gone With the Wind" to get that much time there. "The Time, the Place and the Girl" also did well, grossing $15,000 at the Indiana. . . . Burglars knocked the combination off the safe at the Strand and escape with $1,057. Manager Clarence Morland discovered the theft when he opened the house Monday. . . . Hudson Enterprises is remodeling the Princess at Kendallville, Ind., for an early opening. . . . The Associated Theatre Owners board of directors will meet at the Antlers, Indianapolis, Tuesday, March 4. . . . D. S. McLeod, MGM office manager, was given a pin and a party in honor of his 20th anniversary with the company Monday. . . . The Talbott was to be closed to the public Tuesday night for a trade showing of "The Yearling."

KANSAS CITY

A feature of motion picture exhibition in Kansas City is the prominence now being caught by subsequent run houses that are showing pictures in the "special" field. The reissue of "Rebecca" has been shown for a week at the Southtown, then for a week at the Baltis. Fox Midwest circuit is showing "Blithe Spirit" at the Apollo, a midtown theatre, and at the same time the picture is the bill at the circuit's neighborhood theatre, the Circus. "Open City" is in its fifth week at the Kimo, a Dickinson theatre, which then will show "Brief Encounter." Newspaper space comparable with that used by first runs is employed for advertising. . . . Tom Edwards, formerly president of the Kansas-Missouri Theatre Association, will move his home shortly from Eldon to Farmington, Mo., where the headquarters of the Edwards & Harris circuit are. He and Harold Harris now operate this circuit. Edward's son, Tom Edwards, Jr., now in Missouri State University, will operate the Ozark at Eldon, starting some time after his graduation. . . . Sam Sosna, for many years operating the Sosna theatre a Manhattan, Kas., has turned over his theatre to a circuit and with his family has moved to San Diego. His brother, Louis Sosna, operates the Sosna at Moberly, Mo. . . . Si Meek, operating the Anne at Maysville, Mo., took office January 1 as county clerk of DeKalb county.

DR. JOHN NELSON, American Cancer Society, receives $90,000 from Arvid Kantor, retiring chief barker of the Detroit Variety Club. The occasion was the annual inaugural dinner, honoring in this instance the new chief barker, Arthur Robinson.

MEMPHIS

Better than average attendance reported by first runs. Warner boasts a new attendance record was set for the picture, "The Man I Love," just closed after two weeks, and just as good a start with "Bedelia." Palace announced a "sneak preview" but not the name of the picture and had a packed house. Two days later the picture, "Lady in the Lake," had a grand opening and continued steady. State reported good business with "13 Rue Madeleine." Ritz reported "Meet John Doe" was packing them in, and Malco said "Her Sister's Secret" was doing just fair. . . . David Flexer, head of Flexer Theatres, Inc., operating a circuit of 10 theatres, plans to enlarge his circuit. . . . Shelby County has introduced a bill in the State Legislature to extend Memphis film censorship into the county outside the city. . . . Fred Ford, for 13 years identified with the theatre in Memphis, has been transferred to Milwaukee by RKO. . . . W. L. Landers has closed the Landers at Batesville, Ark., for a complete remodeling. . . . Lynn Dunn, branch manager, Kay Film Exchange, is no longer with the company. . . . R. B. Cox, owner of Eureka, Batesville, Miss., plans to install a glass-fronted, sound-proof, "cry room" where mothers may take crying children and still watch the show. . . . Ike, Harry and Dave Katz, Atlanta, Kay Film Exchange, visited Memphis.

MIAMI

Mr. and Mrs. Barney Balaban celebrated their eighteenth wedding anniversary at the Brook Club February 22. . . . The world premiere of "The Sin of Harold Diddlebock" made a hit with the crowds which saw it February 18. . . . J. Victor Wilson, past manager of the Paramount theatre in Palm Beach, is now manager of the Variety theatre, Calughton circuit, Miami Beach. . . . Harold Russell, the film star who portrayed the wounded soldier in "The Best Years of Our Lives" was to launch the "kick-off" drive for the Red Cross in Miami Tuesday. . . . Carroll Lowry is the new assistant manager at the Rex theatre.

OKLAHOMA CITY

Griffith circuit board of directors held a meeting last week and reelected L. C. Griffith as president, Henry S. Griffing as executive vice-president, and Harry Lowenstein, Ardmore, as vice-president. This is the first time there has been a vice-president. All of the other board members were reelected. . . . "Song of the South" did top business at the State here for three weeks and is now doing holdover in Tulsa. . . . Work is being rushed to complete two drive-in theatres, both just outside of Oklahoma City, being erected by separate companies. Schedules call for first screenings by April 15. . . . Suburban business has been picking up somewhat after a slight drop due to some rough winter weather. . . . M. W. Osborne, 20th-Fox branch manager, completely recovered from recent operation, back from New York. . . . Kiddy Cartoon Hours are being used successfully now by some neighborhood theatres. . . . Morris Loewenstein served as chairman of the theatre division in the American Brotherhood movement here.

(*Continued on page 36*)

PRODUCERS RELEASING CORPORATION
is privileged to bring back these

SCREEN MASTERPIECES

Produced by Edward Small with great stars of current box-office stature . . . magnificent in production . . . celebrated in titles, these nine famed pictures will be made available during the 1947-48 season through the nationwide sales organization of Producers Releasing Corporation.

"KIT CARSON"
starring Dana Andrews, Jon Hall and Lynn Bari

"THE MAN IN THE IRON MASK"
starring Louis Hayward, Joan Bennett, Warren William and Joseph Schildkraut

"THE SON OF MONTE CRISTO"
starring Louis Hayward, Joan Bennett, George Sanders

"THE CORSICAN BROTHERS"
starring Douglas Fairbanks, Jr., Ruth Warrick, Akim Tamiroff

"THE LAST OF THE MOHICANS"
starring Randolph Scott, Binnie Barnes, Henry Wilcoxon

"MY SON, MY SON"
starring Madeleine Carroll, Brian Aherne, Louis Hayward and Laraine Day

"SOUTH OF PAGO PAGO"
starring Victor McLaglen, Jon Hall, Frances Farmer

"THE COUNT OF MONTE CRISTO"
starring Robert Donat and Elissa Landi

"INTERNATIONAL LADY"
starring George Brent, Ilona Massey and Basil Rathbone

IT CARSON" AND
HE LAST OF THE MOHICANS"
AILABLE FOR BOOKING NOW!

OMAHA

Theatre business is running about average, weather fairly mild. . . . RKO employes will have a recreation room after the remodeling of an old poster room. . . . Vernon Monjar, a GI who formerly had a theatre in the Cincinnati territory, has purchased the Mound at Ocheydan, Ia., from Raymond Van Gelder. . . . Mayor Charles Leeman reveals that Tri-States Theatres officials have told him they are willing to spend up to $1,000,000 on an amusement park for Omaha. . . . Milt Overman, former Omaha exhibitor, was back in town representing Eagle-Lion. . . . The local baseball situation is arousing interest in the film industry. Pro ball is back this year in the form of a Western League team.

PHILADELPHIA

The heavy snows of last week hurt the city and neighborhood houses alike and got the week off to a slow start. . . . Three important theatre buys were reported this week in the territory. The Bijou, originally the first vaudeville and the first motion picture theatre in the city, was purchased by the present independent operating company for $139,700, including the theatre building. In Atlantic City, N. J., the Waxman Circuit has taken over the Embassy, and after renovations, will change the name of the theatre to the Shore. And in Middleburg, Pa., H. B. Cover and R. E. Etzler have taken over the Sky, formerly run by G. D. Weiser. . . . Columbia salesman Harry Berman resigned and was replaced by Herman Hirschorn, who left Monogram to take the post. . . . Maxie Bronow resigned as booker at Universal-International to take a sales post with PRC-Eagle-Lion. . . . The Motion Picture Associates membership dinner will be held March 3 at the Ritz-Carlton Hotel. . . . Charles Gasparon, formerly manager of Warners' Egyptian, has been transferred to the Ritz in Wilmington, Del., and replaced by William Bedell, a rotating manager. . . . Eastern Allied's board of directors will hold an all-day meeting on March 18. . . . Dwight Van Meeter, formerly manager of theatres in Reading and Pottstown, Pa., before entering the Marines, has joined the public relations department of N. W. Ayer, Philadelphia advertising agency. . . . The local Variety Club plans to add a wing to a local hospital after a fund-raising campaign. . . . Andy Mayo, MGM representative, is coming back from the West Coast to join the local theatrical agency of his brother, William de Mayo. . . . KYW, local NBC station, has scheduled a daily program for theatre chatter and news.

PITTSBURGH

Heavy snow slowed up practically the entire town during the past week, but had little adverse effect on "The Jolson Story," at the J. P. Harris. Although admissions are lower and fewer performances are being shown, the musical is running close to the house record set by "Leave Her to Heaven." One record was established when last Monday's attendance went over the 8,000 customer mark. . . . Mentioning records, "The Razor's Edge," after doing good business downtown, cracked the week's top gross for the Liberty theatre in East Liberty. . . . George Harrison, Harris circuit treasurer, is ailing. . . . Norbert Stern, owner of the drive-in theatre in South Park, and Sam Greenberger, of Cleveland, will build an open-air theatre on Route 7, just outside Youngstown, O. . . . Deaths last week included that of A. E. (Tommy) Andrews, Emporium, Pa., exhibitor and show business veteran of 35 years. . . . Marcia Cohen, of the PRC exchange, is recuperating in Montefiore Hospital after an operation recently performed.

SAN FRANCISCO

Speculation here waxes hot and heavy re the newly introduced admission tax bill at the California state legislature. The rolling ball of admission taxes which is gathering momentum throughout the country is yet to establish itself firmly in California. . . . Local theatremen will endeavor to squash admission tax measures for San Francisco and it is expected the state measure will go down in defeat. When the legislature reconvenes in March, theatremen will face a Daylight Saving bill, together with a host of other menacing taxation and labor problems. . . . Big surprise was the enormous box office click of "Till the Clouds Roll By," which rolled up a fancy gross for the Warfield. . . . Other spots holding their own, especially Tivoli and Esquire, which put forth a strong exploitation job for "Wicked Lady." . . . $20,000 has already been promoted toward the Variety Club, to be located on the second floor of the Tivoli theatre building. . . . Al Dunn, of the Orpheum theatre, has booked a series of 13 Western thrillers in the Red Ryder series to be offered in a season of Saturday morning junior matinees. . . . Dave Crown, San Jose, plans the establishment of a Labor theatre under the auspices of the local labor councils. House will call for a combination 16mm motion picture theatre, plus a little theatre. . . . Harry Ettling, stage manager for the Gate, ill again in the hospital. . . . Vista theatre, Bella Vista, reopened by E. T. Pool. . . . Danville theatre, Danville, made its debut with Lloyd Lamothe and Jack Domingue as owner-managers.

THE TEETOTALER who was guest of honor—at a cocktail party: William E. Truog, 67, for the past 19 years United Artists' branch manager in Kansas City where, Monday, his friends and associates tendered him a party. Mr. Truog started in films in 1917 as branch manager for the World Film Company; in 1920 he went to the Goldwyn Company as district manager, in 1924 to Universal in the same capacity and then joined United Artists. Mr. Truog, up to Monday—and we still haven't heard the latest reports—hadn't had a drink. But he always liked to attend cocktail parties, and Kansas City's Film Row decided it was about time for Bill to be the guest of honor.

ST. LOUIS

"The Jolson Story" leading a terrific pace here, grossing almost as much in the second week at Loew's State as it did in the first week. . . . "Henry V" winding up six-week engagement at Shady Oak, with a reported good gross. . . . Jimmy Gately reelected business agent for Film Exchange Employes Union, Local F-1. Other officers are William Thomas of 20th Century-Fox, vice-president; Fanny Krause, Loew's, corresponding secretary; Marcella Devinney, Republic, recording secretary, and Margaret Duggan, Monogram, treasurer. . . . Sol Hankin, veteran salesman, has resigned as city salesman for Universal. . . . Eddie Stevens, formerly a booker with Universal, has been named head booker for Eagle-Lion and PRC here. . . . Universal to move into its new exchange here April 1. . . . Mrs. Alda Connors, assistant booker at Warner Brothers, in Deaconess Hospital following serious operation. . . . B. O. Clark of Kirkwood, Mo., has announced plans for a 400-seat theatre to be located in a Quonset-type building. . . . M. L. Bone and J. K. Hardy have opened the Ace theatre at Pineville, Mo. . . . Lou Ratz, former apprentice booker with Paramount, has been named a full-fledged booker with RKO Radio. . . Midwest premiere of "The Best Years of Our Lives" scheduled for St. Louis theatre March 23. . . . Screen Guild Productions has moved into new offices which are now located at 3326 Olive street.

TORONTO

Loew's Uptown in Toronto had a new picture that proved big in "Song of Scheherazade" with a premiere campaign that brought mobs in unfavorable weather. . . . There was only one other new program, a dual topped by "The Verdict," at the Vic-

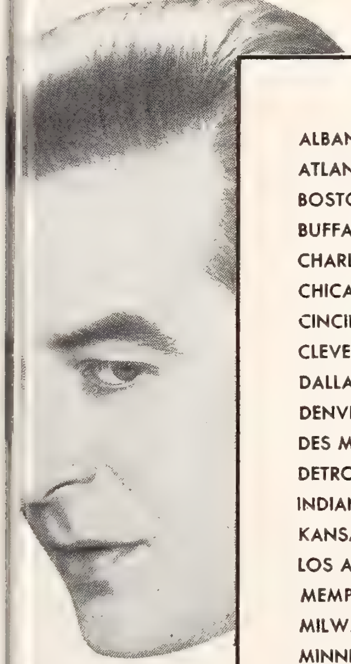
(*Continued on page 38*)

Paramount

TRADE-SHOWS

Its First Great Romantic Drama of the Season

FRIDAY—MARCH 7



CITY	PLACE	DATE
ALBANY	FOX PROJECTION ROOM, 1052 Broadway	FRI. MAR. 7 ... 2:30 P.M.
ATLANTA	PARAMOUNT PROJ. ROOM, 154 Walton St., N.W.	FRI. MAR. 7 .. 10:30 A.M.
BOSTON	PARAMOUNT PROJ. ROOM, 58 Berkeley Street	FRI. MAR. 7 ... 2:30 P.M.
BUFFALO	PARAMOUNT PROJ. ROOM, 464 Franklin Street	FRI. MAR. 7 ...... 2 P.M.
CHARLOTTE	PARAMOUNT PROJ. ROOM, 305 South Church St.	FRI. MAR. 7 ... 1:30 P.M.
CHICAGO	PARAMOUNT PROJ. ROOM, 1306 So. Michigan Ave.	FRI. MAR. 7 ... 1:30 P.M.
CINCINNATI	PARAMOUNT PROJ. ROOM, 1214 Central Parkway	FRI. MAR. 7 ... 2:30 P.M.
CLEVELAND	PARAMOUNT PROJ. ROOM, 1735 East 23rd Street	FRI. MAR. 7 ...... 2 P.M.
DALLAS	PARAMOUNT PROJ. ROOM, 412 So. Harwood St.	FRI. MAR. 7 ... 2:30 P.M.
DENVER	PARAMOUNT PROJ. ROOM, 2100 Stout Street	FRI. MAR. 7 ...... 2 P.M.
DES MOINES	PARAMOUNT PROJ. ROOM, 1125 High Street	FRI. MAR. 7 ... 12:45 P.M.
DETROIT	PARAMOUNT PROJ. ROOM, 479 Ledyard Avenue	FRI. MAR. 7 ...... 2 P.M.
INDIANAPOLIS	PARAMOUNT PROJ. ROOM, 116 West Michigan St.	FRI. MAR. 7 ...... 2 P.M.
KANSAS CITY	PARAMOUNT PROJ. ROOM, 1800 Wyandotte St.	FRI. MAR. 7 ...... 2 P.M.
LOS ANGELES	BOULEVARD THEATRE, Washington and Vermont Sts.	FRI. MAR. 7 ... 1:30 P.M.
MEMPHIS	PARAMOUNT PROJ. ROOM, 362 South Second St.	FRI. MAR. 7 ... 2:30 P.M.
MILWAUKEE	PARAMOUNT PROJ. ROOM, 1121 North 8th Street	FRI. MAR. 7 ..... 2 P.M.
MINNEAPOLIS	PARAMOUNT PROJ. ROOM, 1201 Currie Avenue	FRI. MAR. 7 ... 1:30 P.M.
NEW HAVEN	PARAMOUNT PROJ. ROOM, 82 State Street	FRI. MAR. 7 ...... 2 P.M.
NEW ORLEANS	PARAMOUNT PROJ. ROOM, 215 South Liberty St.	FRI. MAR. 7 ..... 10 A.M.
NEW YORK CITY	FOX PROJECTION ROOM, 345 West 44th Street	FRI. MAR. 7 ... 2:30 P.M.
OKLAHOMA CITY	PARAMOUNT PROJ. ROOM, 701 West Grand Ave.	FRI. MAR. 7 .. 10:30 A.M.
OMAHA	PARAMOUNT PROJ. ROOM, 1704 Davenport St.	FRI. MAR. 7 ...... 2 P.M.
PHILADELPHIA	PARAMOUNT PROJ. ROOM, 248 N. 12th Street	FRI. MAR. 7 ..... 2 P.M.
PITTSBURGH	PARAMOUNT PROJ. ROOM, 1727 Boulevard of Allies	FRI. MAR. 7 ... 2:30 P.M.
PORTLAND	PARAMOUNT PROJ. ROOM, 909 No. West 19th Ave.	FRI. MAR. 7 ...... 2 P.M.
ST. LOUIS	PARAMOUNT PROJ. ROOM, 2949 Olive Street	FRI. MAR. 7 .... 1 P.M.
SALT LAKE CITY	PARAMOUNT PROJ. ROOM, 270 East 1st South St.	FRI. MAR. 7 ...... 1 P.M.
SAN FRANCISCO	PARAMOUNT PROJ. ROOM, 205 Golden Gate Ave.	FRI. MAR. 7 ...... 2 P.M.
SEATTLE	PARAMOUNT PROJ. ROOM, 2330 First Avenue	FRI. MAR. 7 ...... 2 P.M.
WASHINGTON	PARAMOUNT PROJ. ROOM, 306 H Street N.W.	FRI. MAR. 7 ... 2:30 P.M.

SCANDAL SEEKS HER OUT—EVEN ON HER WEDDING NIGHT ! ! !

Is she involved in a crime no decent man can forgive . . . or does the world paint her scarlet for doing what any woman would be proud to do?

AY MILLAND · TERESA WRIGHT

in

The Imperfect Lady”

with

Cedric Hardwicke · Virginia Field · Reginald Owen · Anthony Quinn · Melville Cooper

Produced by Karl Tunberg · Directed by Lewis Allen · Screen Play by Karl Tunberg

SPOTLIGHT

(*Continued from page 36*)

toria and Eglinton. . . . "Notorious" played its third week at the Imperial, "Margie" two weeks at Shea's and "The Strange Woman" at Loew's Yonge Street theatre. . . . In another three weeks Famous Players Canadian Corporation will have virtually a new string of first run arrangements in Toronto with the Tivoli pairing with the Eglinton, the Victoria teaming with the Capitol and the Imperial and Shea's playing individual bills as always. This will add two first runners and the move is intended to catch up on a stock of big pictures. For instance, the Tivoli-Eglinton team is expected to play a long engagement with "The Jolson Story" and prices will be upped, too. . . . Produced by Quebec Productions Corporation in Canada, "The Stronghold" has hit the screen in Montreal under the new title of "Whispering City." . . . The use of automobile parking meters at night in Brantford, Ont., has been protested by the Board of Trade because it interferes with theatre business. . . . A visitor in Toronto has been George Archibald, managing director of Arthur Rank's Independent Producers in England. He said film producing in Canada was not scheduled for the immediate future. . . . The Niagara Peninsula Theatre Managers Association of which Jack Allen of the Tivoli, Thorold, is president, has launched a protest against the re-introduction of the 10 per cent amusement tax by the Ontario Government. . . . Count Jean de Hauteclocque, French Ambassador to Canada, has issued an "ultimatum" to the Provincial Government of Quebec charging "lack of courtesy" because the French film, "Les Enfants du Paradis," had been condemned by the French-Canadian censors of that Province on immoral grounds. . . . International Film Distributors, Limited, an independent company, has been formed at Toronto to handle Eagle-Lion's Hollywood product in Canada, distinct from Rank's Canadian film exchange.

VANCOUVER

British pictures are getting a big play here. Five downtowners are playing them this week. "Bedelia" is playing day and date at the Vogue and Hastings. "Waterloo Bridge" is at the Plaza. "Brief Encounter" is at the Paradise, and "Wanted for Murder" is at the Strand. . . . The British Columbia government's travel bureau will make a motion picture of marine life on the Pacific. . . . The Log Cabin theatre at Lillooet, B. C., is being operated by the Canadian Legion, playing weekend shows only at present. . . . Harry Page, former UA booker, has been appointed B. C. manager for Monogram Films, succeeding Joe Archer, who will be in charge of the Hanson 16mm exchange. . . . Eagle-Lion has also made a change in managers here. Frank Soltice, formerly Odeon head office booker, has succeeded Steve Rolston as Vancouver manager.

WASHINGTON

"It's a Wonderful Life" walked off with the honors this week and is being held over for a third week at the theatre. The only other holdover in town was "Lady in the Lake" at Loew's Capitol. New entries, greeted by a driving snowstorm, were "The Jolson Story" at Warners' Earle; "The Beginning or the End" at Loew's Palace, and "Beast with Five Fingers" at Warners' Metropolitan. . . . All 60 motion picture theatres in the District of Columbia participated in the American Brotherhood Week campaign. . . . A distinguished audience turned out for the global premiere of "The Beginning or the End" at Loew's Palace theatre February 19. Among them were David E. Lilienthal; Wallace White, Senate Majority Leader; Major General and Mrs. Leslie R. Groves; Charles G. Ross, President Truman's press secretary, and Mrs. Ross; Miss Grace Tully, late President Roosevelt's secretary; Admiral William S. Parsons; Walter S. Carpenter, Jr., president of Dupont, and others.

New York State Weighs Local Taxing Power

Special taxing powers, which would permit New York City and other cities and towns throughout New York State to place levies on theatre admissions among other things, were being studied by Governor Thomas E. Dewey last weekend in Albany. Under the plan the revenue would be used to finance permanent pay increases for school teachers.

As the contemplated plan was announced semi-official quarters in New York City said theatre owners and exhibitors had little to fear in the way of additional taxes since "the mayor and comptroller have said they do not favor a city theatre admission tax."

On the 20 per cent Federal admission tax question, meanwhile, Representative Harold Knutson of Minnesota announced in Washington last Friday that the House Ways and Means Committee would examine the entire tax structure, including the Federal admission tax, with a view to reducing future levies where there are inequities. However, he said, the study would not affect pending legislation to continue the excise tax indefinitely, as agreed by both houses.

Taxes will also be the topic of discussion when the California legislature meets in Sacramento March 3. During the session theatremen will not only face a daylight saving time bill, but also a state admission tax measure. The two bills were presented at the last session and were defeated.

In San Francisco the Board of Supervisors of the city is considering the levying of an admission tax.

Oklahoma theatremen are fearful of a bill which is expected to be introduced in the legislature to extend city tax powers in the state. Tulsa had a 10 per cent amusement tax up for consideration last year, but it was killed when attorneys advised against it.

Beginning April 1, the borough of Red Lion, Pa., will impose a two per cent on each admission for any amusement, except those sponsored by local educational and charitable organizations.

Encourage Top British Films: Silverstone

With 75 per cent of the foreign grosses of American film producers coming from the British Empire, U. S. industry should encourage production of top-quality British pictures that stand to make big money on the international market, Murray Silverstone, president of 20th-Fox International, told trade press interviewers this week.

Mr. Silverstone last week returned from a month's trip through Britain and France. "The problem facing the British people is a very real one," he said, "and the agitation now going on as a result of their efforts to conserve vitally needed foreign exchange should not be misrepresented as an anti-American campaign. The British have no intention to curtail importation of U. S. films, we are faced with the threat of further restrictions on playing time."

Mr. Silverstone then suggested two possible solutions to the problem. "If the American industry wants to protect itself in this important market, it should encourage the production of great British pictures with worldwide appeal," he said. "British producers should cut down on the number of films and concentrate on quality. These pictures would get all the playing time due them on the British market, while American pictures would make up the rest. At the same time they would get much-needed foreign currency into British pockets."

A second alternative would be for American exhibitors to get together and show British product in their theatres, Mr. Silverstone stated. He endorsed the suggestion that leaders of the British and American industries meet to work things out among themselves and said Eric Johnston, president of the Motion Picture Associaiton, would stand a good chance to persuade the British not to pass more stringent quota laws if he were backed up by a cooperation pledge from U. S. exhibitors.

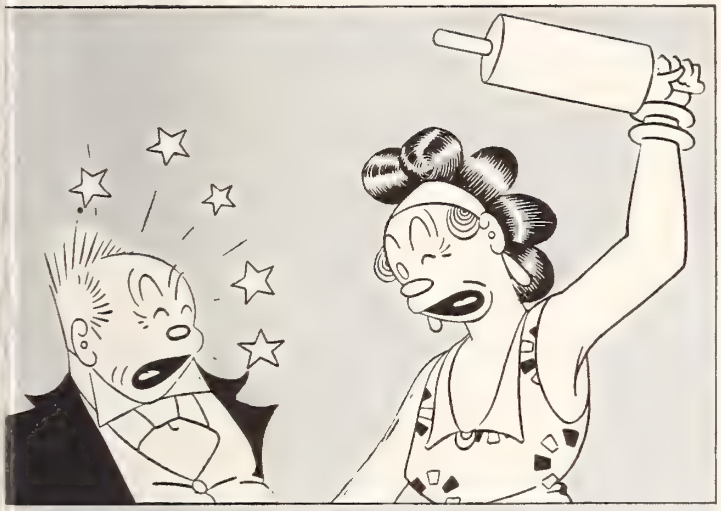
Attendance in the British Isles has dropped 15 per cent recently, he said.

Legion of Decency Reviews Fifteen New Productions

The National Legion of Decency this week reviewed 15 new productions, approving all but one. In Class A-I, unobjectionable for general patronage, were: "A Cage of Nightingales" (French), "Code of the West," "Heldorado," "The Farmer's Daughter," "It Happened in Brooklyn," "Last Frontier Uprising," "Law of the Lash," "Michigan Kid" and "Over the Santa Fe Trail". In Class A-II, unobjectionable for adults, were: "Backlash," "Queen of the Amazons," "Renegade Girl," "Suddenly It's Spring," and "That Brennan Girl". "Man's Hope" (Spanish) was placed in Class B, objectionable in part, because "suicide is presented as justifiable."

"FATHER" WOWS 'EM!

BOSTON, BALTIMORE, MINNEAPOLIS, N. Y., BIRMINGHAM. ALL REPORT SOCKO BIZ WITH RIOTOUS FILM VERSION OF MAGGIE AND JIGGS IN "BRINGING UP FATHER"!



63 MILLION READERS!

For 34 years America's funniest comic strip! Published in over 300 papers! No wonder it's a smash!

"MAGGIE" ON NATIONWIDE TOUR!

Renie Riano, who plays Maggie, visits 89 cities! Above she's greeted by mayors of St. Louis, Mo. and Lake Charles, La.

BROADWAY RUN JAMS TIMES SQUARE!

Jiggs and Maggie impersonators on street and other stunts send business zooming to 189% at N.Y.'s Laff Movie Theatre!

ST. PATRICK'S "NATURAL"!

Book it now and get ready with the colleens, shamrocks and plenty of green!

MONOGRAM presents

JIGGS and MAGGIE

"BRINGING UP FATHER"

BASED ON THE ORIGINAL NEWSPAPER FEATURE by GEORGE McMANUS COPYRIGHTED BY KING FEATURES SYNDICATE

Produced by BARNEY GERARD Directed by Eddie Cline

STARRING
JOE YULE AND **RENIE RIANO**
WITH CARTOONIST
GEORGE McMANUS

THE *HOLLYWOOD SCENE*

Six Pictures Go Before Studio Cameras, Among Them "Voice of Turtle"

Hollywood Bureau

The index of production activity rose one notch last week, from 31 to 32, as work began on six pictures and five went to the cutting rooms.

At Warners, the film version of John van Druten's hit play, "Voice of the Turtle," went before the cameras with Irving Rapper directing. Reginald Reagan, Eleanor Parker and Eve Arden have been cast as the principals in the romantic comedy, whose setting is present-day New York.

Another Warner venture is "Two Guys from Texas," in which Dennis Morgan and Jack Carson portray the "two guys," as they have in other pictures in the series. Dorothy Malone has the leading feminine role; David Butler is directing for producer Alex Gottlieb.

"Pirate", Color Musical, Started at MGM

"The Pirate," a Technicolor musical with Judy Garland and Gene Kelly in starring roles, went into work at MGM. The film, an adaptation of S. N. Behrman's play of the same title which Alfred Lunt and Lynne Fontanne presented on Broadway, features music by Cole Porter. Walter Slezak, Gladys Cooper, Lester Allen and Jerry Bergen head the supporting cast. Vincente Minnelli is directing for producer Arthur Freed.

Loretta Young, Cary Grant and David Niven are co-starred in Samuel Goldwyn's current production for RKO Radio release. Titled "The Bishop's Wife," it is a film version of Robert Nathan's novel, adapted to the screen by Robert E. Sherwood. William A. Seiter is the director.

Mark Hellinger's latest production for Universal-International is "Brute Force," with Burt Lancaster, Hume Cronyn, Charles Bickford, Ann Blyth, Yvonne de Carlo, Ella Raines and Anita Colby in leading roles. Jules Dassin is directing, and Sir Lancelot, famed Calypso singer, has been signed to compose and sing 12 numbers.

PRC's new centure is "Silent Voice," a mystery drama with a Hollywood background. Sheila Ryan, Edward Norris, Chill Wills, Chili Williams, Kenneth Farrell and Charles Mitchell compose the cast. Basil Wrangell is directing for associate producer Marvin Stahl.

Incidental News of Pictures and People

Irving Reis, whose latest picture is RKO's "The Bachelor and the Bobby-Soxer," has been signed to a long term director contract by Universal-International. . . . Joan Leslie, currently starring in Eagle-Lion's "Repeat Performance," has organized her own producing company, Culver Pictures, Inc. The firm's initial film will be based on Fannie Hurst's unpublished novel, "The Hands of Veronica." James Allen, Oklahoma oil magnate, is president of the new company, and Oscar Cummins, Miss Leslie's manager, is secretary-treasurer.

The second of six features to be produced by Sam Katzman for Columbia release in 1947 will be "Sweet Genevieve," a musical with a high school background, based on an original by James Brewer and Arthur Dreifuss. . . . Carl Hittleman, formerly production manager for Screen Art Pictures, has been promoted to producer, and will make "Hat Box Mystery," and "The Case of the Baby Sitter," two action pictures which are part of Screen Art's schedule for Screen Guild release.

Bud Abbott and Lou Costello's next picture at Universal-International will be "The Wistful Widow of Wagon Gap," based on a magazine story by William Bowers and D. D. Beauchamp. . . . Monogram has purchased "Five Steps to Heaven," an original by Howard Marsh, as a starring vehicle for Gale Storm. Jeffrey Bernerd will produce. . . . Cyril Endfield has been signed to a seven-year contract by Triangle Productions, headed by Mary Pickford, Buddy Rogers and Ralph Cohn. The new contract calls for Endfield to write as well as direct high budget pictures.

Moray Survey to Check Theatres' Shorts Needs

Norman Moray, short subjects sales manager for Warners, is currently touring the country making a survey of exhibitor needs for the coming year. As a result he has recommended to Gordon Hollingshead that the number of short subjects dealing with sports be increased from 10 to 13, and that six "community sing" subjects be added to the company's program. Moray attributes the growing interest in sports to the return of soldiers to civil life, and to the forthcoming Olympic games. Hollingshead, who made a number of "community sing" shorts for the Army, believes that the current demand comes from the veterans who developed an appreciation for this form of entertainment during the war.

Sol Siegel's first production assignment at 20th Century-Fox will be "Lydia Bailey," a screen adaptation of Kenneth Roberts' current best seller. Much of the story is laid in Haiti, whither cast and crew will journey for extended shooting. . . . Betty Hutton has been assigned the title role in "Dream Girl," Paramount's forthcoming version of Elmer Rice's Broadway hit. P. J. Wolfson is slated to produce. . . . Jonathan Hale has been engaged by S. Sylvan Simon and Raphael Hakim for an important role in their comedy for Columbia release under the title of "The Lady Knew How."

Radio producer John Slott has purchased the rights to "Castle Harbor," and will produce it independently. . . . Leon Shamroy, three times winner of the Academy Award

---

COMPLETED

COLUMBIA
Major Denning's Trust Estate

MONOGRAM
Tragic Symphony

PRC
Too Many Winners
Step-child

UNITED ARTISTS
Vendetta

STARTED

MGM
The Pirate

PRC
Silent Voice

RKO RADIO
Bishop's Wife (Goldwyn)

UNIVERSAL-INTERNATIONAL
Brute Force (Hellinger)

WARNERS
Voice of the Turtle
Two Guys from Texas

SHOOTING

COLUMBIA
Lady from Shanghai
Assigned to Treasury (Kennedy-Buchman)
Three Were Thoroughbreds (Cavalier)

EAGLE-LION
Repeat Performance

MGM
Song of the Thin Man
The Hucksters

MONOGRAM
Louisiana
The Gangster (Allied Artists)

PARAMOUNT
Road to Rio
Albuquerque (Clarion)

RKO RADIO
Tycoon
Indian Summer
If You Knew Susie

REPUBLIC
The Trespasser
Springtime in the Sierras

SELZNICK
Paradine Case

20TH CENTURY-FOX
Ghost and Mrs. Muir
Captain from Castile
Forever Amber
Miracle on 34th Street

UNITED ARTISTS
Atlantis (Nero)
Body and Soul (Enterprise)

UNIVERSAL-INTERNATIONAL
Secret Beyond the Door (Diana)

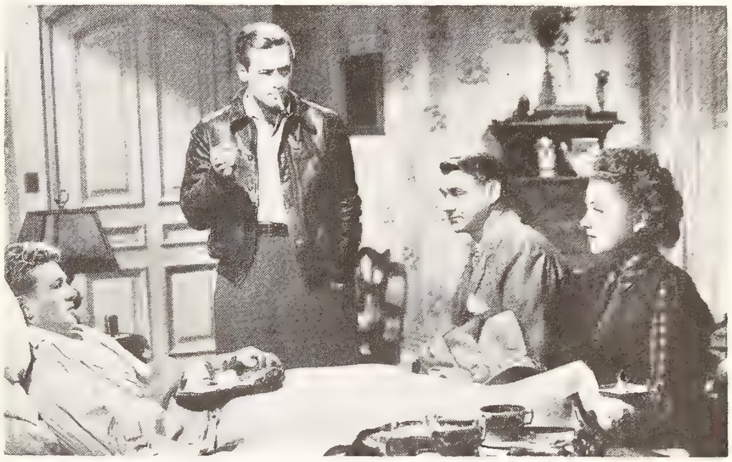
WARNERS
Wallflower
The Unfaithful
The Unsuspected (Curtiz)

PREVIEWS OF THE TRADE SHOWS

A COMEDY ROLE for Sidney Greenstreet is the novelty of Warners' "That Way with Women", in which Mr. Greenstreet, shown above surrounded by solicitude, stars with Dane Clark. The picture, produced by Charles Hoffman and directed by Frederick de Cordova, will be shown nationally to exhibitors March 10.

DRAMA IMPLICIT in this scene from Columbia's "The Guilt of Janet Ames". Nina Foch and Rosalind Russell, right, are the principals above. The picture, to be tradeshown March 4, stars Miss Russell and Melvyn Douglas, and was produced by Helen Deutsch and directed by Charles Vidor.

HIGH JINKS from "High Barbaree", MGM's picture starring Van Johnson and June Allyson. The picture will be shown to the exhibitors March 11. It was produced by Everett Riskin and directed by Jack Conway.



STARS AT THE BEDSIDE of Sterling Hayden, in Paramount's "Blaze of Noon". Mr. Hayden's visitors are William Holden, Sonny Tufts, Anne Baxter. The picture, which showmen will see March 3, was produced by Robert Fellows and directed by John Farrow.

---

for cinematography, has been signed to a new long term contract by 20th Century-Fox, as a result of his work on the Technicolor production, "Forever Amber," which studio executives believe will put Shamroy in the running for a fourth award.

David O. Selznick has purchased Anthony Hope's novel of some decades back, "Ruppert of Hentzau," which was produced 24 years ago by Selznick's brother, the late Myron Selznick. French actor Louis Jourdan has been assigned the title role, and Valli, Selznick's new Italian discovery, will be co-starred. . . . "The Mortal Coil," an adaptation of Aldous Huxley's story, "The Giaconda Smile," has been acquired by Universal-International. Zoltan Korda has been engaged to direct.

Peter Lorre will have a leading role with Vera Ralston and John Carroll in "Crime Passionelle," which will be John Auer's initial assignment under his new associate producer-director pact with Republic. . . . Fortunio Bonanova, who has formed his own producing company in Mexico City, will make "Don Pancho," a romantic drama with a Southern California background. Bonanova will star in both English and Spanish versions. . . . Allen Rivkin has been signed to a producer-writer contract by RKO Radio. His most recent screenplay credit is that studio's "The Farmer's Daughter," which co-stars Loretta Young, Joseph Cotten and Ethel Barrymore.

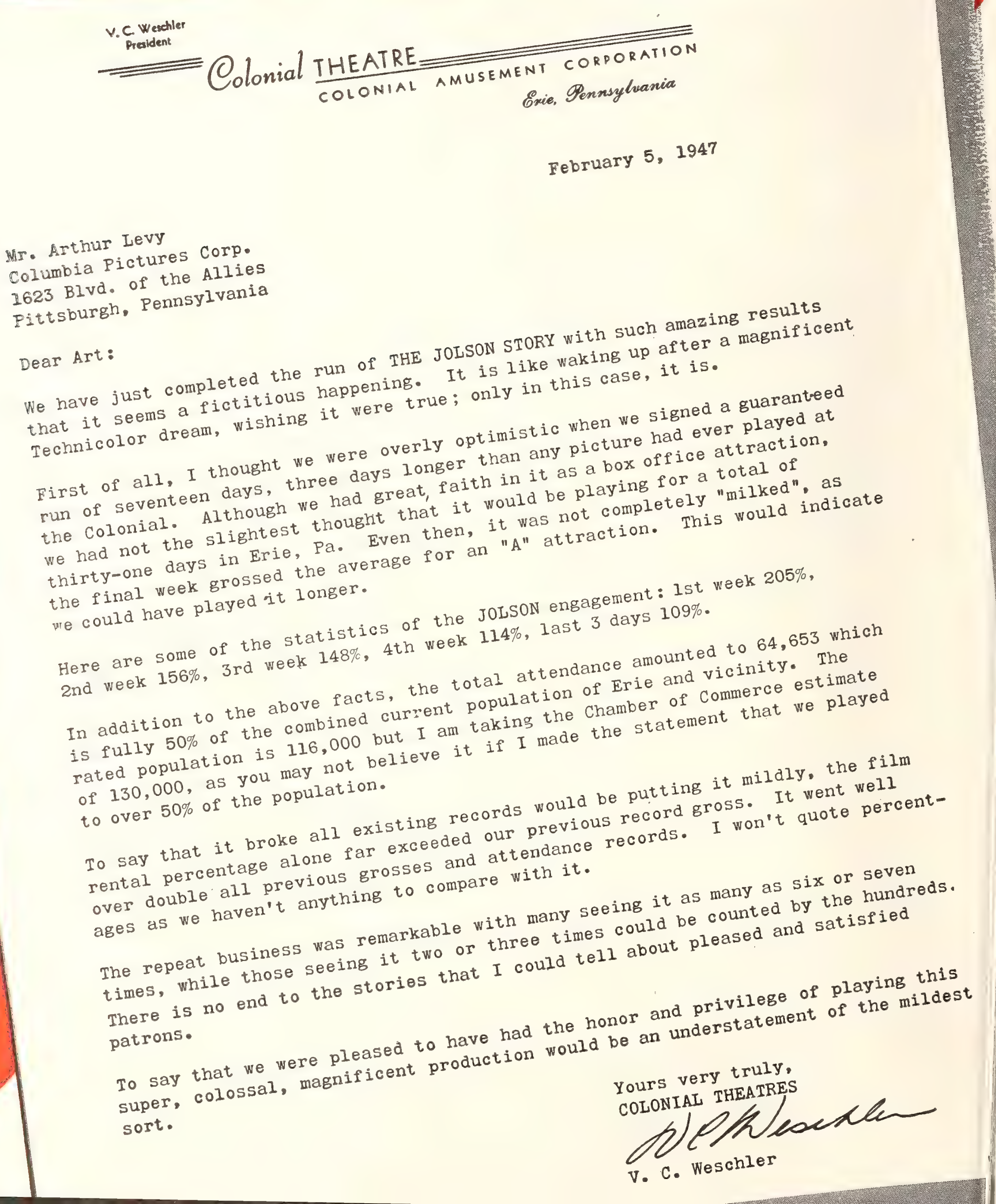
Samuel Bischoff has borrowed Sidney Lanfield from Paramount to direct "The Pitfall," first of four productions which Bischoff will make for United Artists release. Dick Powell has been signed for a starring role.

Joan McCracken, who won fame on Broadway with her comedy dancing in "Oklahoma," has been signed by MGM for a top role in "Good News," Technicolor musical featuring June Allyson, Gloria De Haven and Peter Lawford. . . . Shakespearian actor Ian Keith will appear in the "Romeo and Juliet" sequences of the 20th Century-Fox production, "Forever Amber."

Loretta Young and Andrews In "Memory of Love"

Loretta Young and Dana Andrews have been signed by RKO Radio to co-star in "Memory of Love," romantic drama which John Cromwell will direct and Harriet Parsons produce under the executive supervision of Jack Gross. . . . Alan Ladd is scheduled to make his first appearance as a Western star in "Whispering Smith," a tale of the empire builders of Wyoming in the 1890's. Sidney Biddell will produce for Paramount, and Leslie Fenton will direct.

Columbia cheerfully pays for this space to bring you a messag in the tradition of "WHAT THE PICTURE DID FOR ME"... Nothing could symbolize so dramatically the performance of The JOLSON STORY in TECHNICOLOR!



V. C. Weschler
President
Colonial THEATRE
COLONIAL AMUSEMENT CORPORATION
Erie, Pennsylvania

February 5, 1947

Mr. Arthur Levy
Columbia Pictures Corp.
1623 Blvd. of the Allies
Pittsburgh, Pennsylvania

Dear Art:

We have just completed the run of THE JOLSON STORY with such amazing results that it seems a fictitious happening. It is like waking up after a magnificent Technicolor dream, wishing it were true; only in this case, it is.

First of all, I thought we were overly optimistic when we signed a guaranteed run of seventeen days, three days longer than any picture had ever played at the Colonial. Although we had great faith in it as a box office attraction, we had not the slightest thought that it would be playing for a total of thirty-one days in Erie, Pa. Even then, it was not completely "milked", as the final week grossed the average for an "A" attraction. This would indicate we could have played it longer.

Here are some of the statistics of the JOLSON engagement: 1st week 205%, 2nd week 156%, 3rd week 148%, 4th week 114%, last 3 days 109%.

In addition to the above facts, the total attendance amounted to 64,653 which is fully 50% of the combined current population of Erie and vicinity. The rated population is 116,000 but I am taking the Chamber of Commerce estimate of 130,000, as you may not believe it if I made the statement that we played to over 50% of the population.

To say that it broke all existing records would be putting it mildly, the film rental percentage alone far exceeded our previous record gross. It went well over double all previous grosses and attendance records. I won't quote percentages as we haven't anything to compare with it.

The repeat business was remarkable with many seeing it as many as six or seven times, while those seeing it two or three times could be counted by the hundreds. There is no end to the stories that I could tell about pleased and satisfied patrons.

To say that we were pleased to have had the honor and privilege of playing this super, colossal, magnificent production would be an understatement of the mildest sort.

Yours very truly,
COLONIAL THEATRES

V. C. Weschler

"WHAT THE PICTURE DID *FOR ME*"

. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product — providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS: What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

Columbia

BLONDIE'S LUCKY DAY: Penny Singleton, Arthur Lake—Very good "Blondie." Columbia has had some mighty good program pictures in the last few months. They have better ones than most companies.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

CRIME DOCTOR'S MANHUNT, THE: Warner Baxter, Ellen Drew—Very good for my double bill program. Played Friday, Saturday, Jan. 24, 25.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

GENTLEMAN MISBEHAVES, THE: Osa Mason, Robert Stanton—Played during a severe cold wave. The younger patrons thought it cute. The older ones made no comment. Attendance poor. Played Wednesday-Friday, Feb. 5-7.—Kenneth L. Feldhaus, Beverly Theatre, University City, Mo.

GILDA: Rita Hayworth, Glenn Ford—This sophisticated picture would probably draw in the big cities, but here it was a big flop. It was not very well liked by the few who saw it. I am glad we have a "Blondie" coming up from Columbia to make up for our losses on "Gilda." Played Sunday, Monday, Jan. 12, 13.—David Bull, Lake Theatre, Howard Lake, Minn. Rural and small town patronage.

NIGHT EDITOR: William Gargan, Janis Carter—One of the best little pictures I have ever played. Many fine comments. William Gargan is always good. —S. T. Jackson, Jackson Theatre, Flomaton, Ala.

SO DARK THE NIGHT: Micheline Cheirel, Steven Geray—The foreign accent made this torture for my patrons. Dull. Played on a double bill. Played Friday, Saturday, Jan. 31, Feb. 1.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

Film Classics

HELL'S ANGELS: Jean Harlow—Brought this old one back and gave it special plugging. Dropped heralds by plane and put on a special front. Results: packed the house for three nights in spite of a snow storm. Reissues are usually no good here but once in a while something special is worth plugging. Played Tuesday-Thursday, Jan. 28-30.—G. R. Borden, Jr., AM-BC Theatre, Blaine, Wash.

WILDFIRE: Bob Steele—Bob Steele socks here in any pictures he has ever made. So this in natural color is tops. It was enjoyed by all. The box office was good. Played Friday, Jan. 31.—Joe R. Hayworth, Playhouse Theatre, Pink Hill, N. C. Small town patronage.

Metro-Goldwyn-Mayer

COCKEYED MIRACLE, THE: Frank Morgan, Keenan Wynn—A cockeyed picture with a fine cast that did O. K. as a Sunday attraction. Played Feb. 2. —James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

FAITHFUL IN MY FASHION: Tom Drake, Donna Reed—Good little picture, but did under average business. Edward Everett Horton is very popular here. —S. T. Jackson, Jackson Theatre, Flomaton, Ala.

HOLIDAY IN MEXICO: Walter Pidgeon, Ilona Massey—A swell picture, but not for a small town like this. The wrong kind of music and settings for farmers to go for. The result was not up to average. Played Tuesday-Thursday, Jan. 7-9.—G. R. Borden, Jr., AM-BC Theatre, Blaine, Wash.

SHE WENT TO THE RACES: James Craig, Frances Gifford—The weather was better and this was well patronized and enjoyed by all. Played Thursday-Saturday, Jan. 23-25.—W. J. McGregor, Audio Theatre, Gladstone, Man., Can. Small town and rural patronage.

THREE WISE FOOLS: Margaret O'Brien, Lionel Barrymore—My vote goes to this attraction as one of the year's poorest. It was a waste of film on such a good cast. Played Wednesday, Thursday, Jan. 29, 30. —James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

THREE WISE FOOLS: Margaret O'Brien, Lionel Barrymore—This one did nice business. The Sunday audience liked it, but some of the high school kids walked out. It made the ladies cry in a couple of places. It is a good picture. Played Sunday, Monday, Jan. 26, 27.—G. R. Borden, Jr., AM-BC Theatre, Blaine, Wash.

Paramount

JUNGLE PRINCESS: Dorothy Lamour, Ray Milland—This reissue did reasonably well against zero weather and a terrible trailer. When companies reissue pictures and make new prints why don't they insist that new trailers be made? The preview on this will kill it. Leave it off your screen. I am playing "Jesse James" next week and the trailer was found to be in such shape that you couldn't understand it. We used it on one program and it served as a comedy for the patrons. It was cut up badly. This condition will seriously effect my future playing of reissues. Played Friday, Saturday, Feb. 7, 8.—Ted Keelen, Royal Theatre, Sheffield, Ill.

OUR HEARTS WERE GROWING UP: Gail Russell, Diana Lynn—This is a farce comedy of the program type which failed to draw average business. It is a waste of film. Played Tuesday, Jan. 28.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

SEARCHING WIND, THE: Robert Young, Ann Richards—This is too deep and there isn't enough action for the average small town. I would rate it tops as a picture, but at the box office it was very poor. Played Monday, Tuesday, Jan. 27, 28.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

SEARCHING WIND, THE: Robert Young, Ann Richards—A fine effort to educate the American public on a topic they should know all about. It is one that is all-important right now. They do not want to be enlightened. They want to be entertained. It will not get you a quarter. Played Tuesday-Thursday, Jan. 28-30.—Ted Keelen, Royal Theatre, Sheffield, Ill.

PRC

AMBUSH TRAIL: Bob Steele, Syd Saylor — Good Western. Hope some company has Steele in a new series. He is very popular here. — S. T. Jackson, Jackson Theatre, Flomaton, Ala.

THUNDER TOWN: Bob Steele, Syd Saylor—A good fast-action Western that pleased my weekend trade. Played Friday, Saturday, Jan. 31, Feb. 1.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

RKO Radio

FROM THIS DAY FORWARD: Joan Fontaine, Mark Stevens—A truly good present-day picture with a swell cast. Down-to-earth story. The comments were good here. It should please anywhere. Played Sunday, Jan. 26.—Joe R. Hayworth, Playhouse Theatre, Pink Hill, N. C. Small town patronage.

HEARTBEAT: Ginger Rogers, Jean Pierre Aumont —This got by, because Miss Rogers' past pictures made her well liked here. Why doesn't RKO reissue those truly good entertainment-packed Roger and Astaire musicals like "Flying Down to Rio," etc.? Played Thursday, Jan. 30.—Joe R. Hayworth, Playhouse Theatre, Pink Hill, N. C. Small town patronage.

PINNOCCHIO: Disney Feature Cartoon — An old Disney brought back at popular demand. Every child for miles around came out for it. Very good entertainment for everyone. All of Disney's work draw in this house. Played Saturday, Sunday, Feb. 1, 2.—Kenneth L. Feldhaus, Beverly Theatre, University City, Mo.

SISTER KENNY: Rosalind Russell, Alexander Knox —Although it may be too heavy in a small town, an exhibitor should be proud to display this masterpiece. Rosalind Russell should be considered as a contender for an Oscar for her portrayal of Sister Kenny. Played Wednesday, Thursday, Jan. 22, 23.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

SONG OF THE SOUTH: Disney Feature Cartoon—This is tops in entertainment. Being a Georgia picture and being true to Southern tradition, the crowds turned out en mass. Acting by all members of the cast was superb. Everyone will profit by playing this. Monday, Tuesday, Jan. 20, 21.—James C. Balcom, Jr., Gray Theatre, Gray, Ga.

TARZAN AND THE LEOPARD WOMAN: Johnny Weissmuller, Brenda Joyce—They like these very much. I played it on a weekend to extra business and they all seemed pleased.—E. A. Reynolds, Strand Theatre, Princeton, Minn.

TARZAN AND THE LEOPARD WOMAN: Johnny Weissmuller, Brenda Joyce—The first night our competition was a basketball game and the second night it was the district finals of the Golden Gloves, but still this was the best picture of the month at the box office. The patrons liked it. Played Friday, Saturday, Jan. 17, 18.—David Bull, Lake Theatre, Howard Lake, Minn. Rural and small town patronage.

TILL THE END OF TIME: Dorothy McGuire, Guy Madison—This is a swell drama of the returned soldiers which did average business, but with a stronger cast it could have been a knockout. Played Wednesday, Thursday, Jan. 29, 30.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

Republic

COLORADO PIONEERS: "Wild" Bill Elliott, Bobby Blake—Good Western. Elliott is very popular here. I have played also "In Old Sacremento" and that is fine. —S. T. Jackson, Jackson Theatre, Flomaton, Ala.

DON'T FENCE ME IN: Roy Rogers, Dale Evans —Played this with "Strange Triangle" and we packed the house both nights. These help you through the winter. Plyed Tuesday, Wednesday, Nov. 12, 13.— W. J. McGregor, Audio Theatre, Gladstone, Man., Can.

EARL CARROLL SKETCHBOOK: Constance Moore, William Marshall—A swell little musical comedy that pleased rural patronage. Got lots of compliments on it. Single billed it with good shorts and got by nicely. Played Friday, Saturday, Jan. 24, 25.— G. R. Borden, Jr., AM-BC Theatre, Blaine, Wash.

WAGON WHEELS WESTWARD: "Wild" Bill Elliott—This man Elliott is really head and shoulders above some of the other Western players. Having seen the late William Hart in his heyday we have always seen quite a strong resemblance between the two. Played Friday, Saturday, Jan. 31, Feb. 1.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

Screen Guild

DEATH VALLEY: Robert Lowery, Helen Gilbert—We did something unusual by playing this picture single bill on a weekend. Believe it or not we did O. K.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

GOD'S COUNTRY: Robert Lowery, Helen Gilbert—Good action picture in color which pleased good business. Play it. The kids will like Ace, the wonder dog. Played Friday, Saturday, Jan. 31, Feb. 1.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

Twentieth Century-Fox

BOWERY, THE: George Raft, Wallace Beery—Another reissue that didn't pay off here. It is very hard to put over an old picture around these parts. I don't know why, because this show was very interesting and O. K. Played Friday, Saturday, Jan. 10, 11.— G. R. Borden, Jr., AM-BC, Theatre, Blaine, Wash.

CENTENNIAL SUMMER: Jeanne Craine, Cornel Wilde—A good picture, but it fell short of the business it should have done. The public want to hear more music that is familiar. The numbers used in

(*Continued on following page*)

(Continued from preceding page)

this picture were very unfamiliar to the average movie-goer. Played Sunday, Monday, Feb. 2, 3.—Ted Keelen, Royal Theatre, Sheffield, Ill.

CLAUDIA AND DAVID: Dorothy McGuire, Robert Young—This one is a natural for the family and the masses. Business good. Played Thursday, Friday, Jan. 23, 24.—Joe R. Hayworth, Playhouse Theatre, Pink Hill, N. C. Small town patronage.

DANGEROUS MILLIONS: Kent Taylor, Dona Drake —An average action picture. O. K. for Saturday on a double bill. The picture is well made and has thrills for action fans.—E. A. Reynolds, Strand Theatre, Princeton, Minn.

HOME SWEET HOMICIDE: Randolph Scott, Lynn Bari—A nice little show. Good plot and lots of kid stuff. The people who saw it got a kick out of it. The trouble was that there wasn't enough of a cast to get them out. People are watching their money a little closer now and won't come out unless they think they are getting a little star value or something special. Played Friday, Saturday, Jan. 3, 4.—G. R. Borden, Jr., AM-BC Theatre, Blaine, Wash.

IF I'M LUCKY: Vivian Blaine, Harry James—This is a fair musical show which did average business and pleased those who came. Played Sunday, Monday, Jan. 26, 27.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

IT SHOULDN'T HAPPEN TO A DOG: Carole Landis, Allyn Joslyn—Used on a weekend double bill. Nice fast-moving comedy drama that has plenty of laughs. Surprisingly good. Played Friday, Saturday, Jan. 31, Feb. 1.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

MY DARLING CLEMENTINE: Henry Fonda, Linda Darnell—You can't miss on this one. Played Sunday, Monday, Jan. 26, 27.—Elstun Dodge, Elstun Theatre, Cincinnati, Ohio.

SMOKY: Fred MacMurray, Anne Baxter—We played this to capacity business the first night and business was very good the second night. No small town exhibitor could ask for anything better. The story was pleasing and the photography was superb. Played Sunday, Monday, Jan. 26, 27.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

THREE LITTLE GIRLS IN BLUE: June Haver, Vivian Blaine—Worthy of extra playing time.—Elstun Dodge, Elstun Theatre, Cincinnati, Ohio.

United Artists

ANGEL ON MY SHOULDER: Paul Muni, Anne Baxter—Most of my Sunday patrons thought this was amusing, while some of the others walked out. Played Jan. 26.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

BREAKFAST IN HOLLYWOOD: Tom Breneman, Bonita Granville—Played this in cold weather and blocked roads, but it took well. However, the box office was below average. Played Thursday, Friday, Jan. 16, 17.—W. J. McGregor, Audio Theatre, Gladstone, Man., Can. Small town and rural patronage.

CAESAR AND CLEOPATRA: Claude Raines, Vivian Leigh—We live right on the Canadian border. The Canadian people are fed up with British product and they won't take it over here, so no Canadian business. As for the local people. I had a fairly good crowd at 7 P.M. At 8 P.M. the house was only partly full. Never saw such walkouts. Played Sunday, Monday, Jan. 12, 13.—G. R. Borden, Jr., AM-BC Theatre, Blaine, Wash.

DEVIL'S PLAYGROUND, THE: William Boyd, Andy Clyde—First of the new series and it is fine. Hope the second one is as good. Andy Clyde is a real help for attendance.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

DIARY OF A CHAMBERMAID: Paulette Goddard, Hurd Hatfield—We took a licking. Personally, I never watched anything so silly. It might take in France, but it certainly didn't take in Gladstone. Played Thursday-Saturday, Dec. 26-28.—W. J. McGregor, Audio Theatre, Gladstone, Man., Can.

GETTING GERTIE'S GARTER: Dennis O'Keefe, Marie McDonald—We played this late, but it is a dandy. The title brought them in and they were pleased. Good at the box office. Played Tuesday, Wednesday, Dec. 10, 11.—W. J. McGregor, Audio Theatre, Gladstone, Man., Can. Small town and rural patronage.

MR. ACE: George Raft, Silvia Sydney—One of George Raft's worst pictures. The patrons thought it would be a shoot-'em-up thriller, which it was not. They were disappointed with it. They said there was too much love. Weather very bad. Attendance poor. Played Wednesday-Friday, Feb. 5-7.—Kenneth L. Feldhaus, Beverly Theatre, University City, Mo.

NIGHT IN CASABLANCA, A: Marx Brothers, Lois Collier—This has all you could expect or want in a Marx Brothers picture. There is plenty of fun and action. The patrons enjoyed it. Business was below average due to a local basketball game. Played Monday, Tuesday, Jan. 27, 28.—Joe R. Hayworth, Playhouse Theatre, Pink Hill, N. C. Small town patronage.

TWO-SCORE more of the nation's showmen, from New York to North Dakota and down to Louisiana, and way-stations in-between, joined the ranks of the regular contributors to the What the Picture Did for Me department of the Herald during January and February. It is a department of the exhibitor, for the exhibitor and by the exhibitor — and will continue so to be. The recruits:

GEORGE E. CARAWAY, JR., Joy Theatre, Dubach, La.
LARRY SPAULDING, Roxy Theatre, Flora, Ill.
MORTON VINZANT, Ashland Theatre, Kansas City, Mo.
B. KENNIS, Aster Theatre, Brooklyn, N. Y.
A. E. LANDRETH, Lyric Theatre, Portsmouth, Va.
GEORGE H. WEEKS, Crown Theatre, Camp Hill, Ala.
ALBERT HEFFERAN, Century Theatre, Coopersville, Mich.
ERIC BROWN, Plymouth Theatre, Plymouth, Wis.
ORR, RODMAN & BAILY THEATRE CO., Rex Theatre, Henning, Minn.
J. B. STINE, Garfield Theatre, Terre Haute, Ind.
JAKE WEBB, Bantex Theatre, Bandera, Texas.
ORVILLE W. OVERMOE, Traill Theatre, Hillsboro, N. D.
M. N. McDANIEL, Temple Theatre, East Jordan, Mich.
EMERSON WOOD, Community Theatre, Harbor Beach, Mich.
D. W. OAKES, Columbus Theatre, Columbus Junction, Iowa.
MELVIN LIPNICK, Inverness Theatre, Inverness, Miss.
L. E. MAHONEY, Columbus Theatre, Columbus, N. D.
W. J. McGREGOR, Audio Theatre, Gladstone, Man., Canada.
DAVID BULL, Lake Theatre, Howard Lake, Minn.
KENNETH L. FELDHAUS, Beverly Theatre, University City, Mo.

SOUTHERNER, THE: Zachary Scott, Betty Field—This was quite old when we used it, but the story was good and the picture as a whole was very interesting. Business only average. Played Wednesday, Thursday, Jan. 29, 30.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

Universal

CANYON PASSAGE: Dana Andrews, Susan Hayward—One of the best. It is a grand outdoor picture and it really did business.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

CAT CREEPS, THE: Lois Collier, Fred Brady—Fair double-bill material.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

DANGER WOMAN: Philip Terry, Ann Savage—Pretty good program picture. Milburn Stone has been in several Universal pictures lately and my people like him.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

KILLERS, THE: Burt Lancaster, Ava Gardner—Adult fare. Just fair gross. Played Monday, Tuesday, Jan. 13, 14.—Elstun Dodge, Elstun Theatre, Cincinnati, Ohio.

WHITE TIE AND TAILS: Dan Duryea, Ella Raines —This one was a little ritzy for the local people, but the story was interesting enough to keep them in. The third day was better than the first and that's good. Double-billed with a Buster Crabbe Western. This cowboy is O. K. here. Played Tuesday-Thursday, Jan. 14-16.—G. R. Borden, Jr., AM-BC Theatre, Blaine, Wash.

WILD BEAUTY: Don Porter, Lois Collier—Doubled with "Earl Carroll Sketchbook." It did excellent Sunday matinee and night business. Played Sunday, Jan. 19.—Elstun Dodge, Elstun Theatre, Cincinnati, Ohio.

Warner Bros.

BIG SLEEP, THE: Humphrey Bogart, Lauren Bacall—Adult fare. It did not draw enough to warrant extra playing time. Played Tuesday-Thursday, Jan. 28-30.—Elstun Dodge, Elstun Theatre, Cincinnati, Ohio.

BIG SLEEP, THE: Humphrey Bogart, Lauren Bacall—Did good business, but this team has never done anything extra. Pleased most who saw it. I noticed they all sat through it without much noise and squirming. Played Sunday, Monday, Jan. 5, 6.—G. R. Borden, Ja., AM-BC Theatre, Blaine, Wash.

CLOAK AND DAGGER: Gary Cooper, Lili Palmer —They won't go for these stories yet. Had a fairly good turnout, but they didn't see it through. The second night was very poor. However, it was a good picture of its type. Played Sunday, Monday, Jan. 19, 20.—G. R. Borden, Jr., AM-BC Theatre, Blaine, Wash.

NIGHT AND DAY: Cary Grant, Alexis Smith—Did only average business because of playing it late, but had more favorable comments on this picture than all the others combined. It is good to see your regular patrons come out beaming. Played Sunday, Monday, Jan. 19, 20.—David Bull, Lake Theatre, Howard Lake, Minn. Rural and small town patronage.

TIME, THE PLACE, THE GIRL: Dennis Morgan, Jack Carson—This is a much better musical than many that we have played, but it has the same old, musty, hackneyed theme of financial difficulties in staging a musical production. How many times has it been done? I ask you. In my opinion the time is ripe for the better old ones such as "Rosemarie," "Rio Rita," "Vagabond King" and "Red Mill." These had stories as well as outstanding musical scores. I'll bet my last dollar that the exhibitors that were so eager to get rid of block booking wish they had it back now. This mess that is now apparent comes out of the Consent Decree. They should have learned their lesson. Events later showed that when the Government stepped into any business worse came out of it and that is what happened to this business of ours. Now we have a bear by the tail and can't let go.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

Short Features

Columbia

FILM VODVIL: These have definite entertainment value.—Harland Rankin, Plaza Theatre, Tilbury, Ont.

MERMAID'S PARADISE: Sports Reel—Really good. No foolin'.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

Film Classics

CAP'N CUB: Technicolor Cartoons—This one-reel cartoon is in color and it is very good.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

Metro-Goldwyn-Mayer

LONESOME LENNY: Technicolor Cartoons—Excellent cartoon.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

NORTHWEST HOUNDED POLICE: MGM Technicolor Cartoons—Good color cartoon.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

TRAFFIC WITH THE DEVIL: Two-Reel Specials —Good two-reel film on reckless driving. Play it.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

Paramount

HOOLA BOOLA: George Pal Puppetoons—A Puppetoon with good Hawaiian music. It is in color. Pleasing.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

POPULAR SCIENCE: No. 1—Entertaining science reel in color.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

RKO Radio

DOUBLE DRIBBLE: Walt Disney Cartoons—Another good color cartoon from Disney.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

I'LL BUILD IT MYSELF: Edgar Kennedy—This has lots of slapstick and laughs from Edgar Kennedy. —Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

Republic Net Is $1,097,940 for 48-Week Period

The consolidated net earnings of Republic Pictures Corporation and subsidiary companies were $1,097,940, after Federal income tax provision of $735,000, for the 48-week period from November 27, 1945, to October 26, 1946, it was announced last week by Herbert J. Yates, president.

The statement was made in lieu of a 52-week report because the merger with Consolidated Film Industries became effective on November 26, 1945.

Mr. Yates, in a letter to stockholders accompanying the statement, said the company plans a substantial increase in the number of Trucolor pictures in 1947.

Republic's earnings for the 48 weeks were equivalent to 38 cents per share on 1,817,860 shares of common stock outstanding, after applying $400,000 on account of the annual dividend required on the outstanding preferred stock.

The condensed consolidated profit and loss statement follows:

Net sales and net income from film rentals and royalties....		$24,315,593.37
Deduct:		
Share to other producers and participants	$812,301.53	
Amortization of film costs...	8,320,452.04	
Cost of laboratory, molded products and accessory sales	7,595,447.46	
Depreciation other than $143,674.52 added to production costs and written off as amortization of film costs..	164,888.73	
Selling, administrative and general expenses, including advertising of $1,046,840.39..	5,243,847.27	
Taxes other than Federal taxes on income and taxes of $302,124.74 added to production costs and written off as amortization of film costs	282,912.30	
Total cost of sales and operating expenses		22,419,849.33
Operating profit		1,895,744.04
Other income, including interest, rents, discounts, recoveries, etc., and profit on sale of equipment of $23,206.06....		218,854.66
		2,114,598.70
Deductions from income:		
Interest on 4% Cumulative Income Debentures (1965)..	190,279.50	
Interest on bank loans, etc...	91,378.79	281,658.29
Net income for the period from November 27, 1945, to October 26, 1946 (48 weeks).....		1,832,940.41
Less provision for estimated Federal taxes on income.....		735,000.00
Consolidated earnings after taxes from November 27, 1945, to October 26, 1946, transferred to surplus..............		1,097,940.41
Deduct cash dividends declared and paid on 400,000 shares $1.00 cumulative convertible preferred stock, issued and outstanding		400,000.00
Consolidated earned surplus as at October 26, 1946...........		$697,940.41

"The past year witnessed several important developments in the motion picture industry which adversely affected your company as well as all major motion picture producing and distributing companies," Mr. Yates said. He pointed out the jurisdictional studio strike is "causing increases in production costs."

INDUSTRY ASSOCIATES TO HONOR ED FAY

Edward M. Fay (above), who has been in show business more than 40 years, and in the motion picture industry since 1916, when he began operating the Fay theatre, Providence, R. I., will be honored by his friends and associates of the industry on May 5th at the Sheraton-Biltmore Hotel, Providence. The dinner will be officially tendered by the Independent Exhibitors of Rhode Island.

MPEA Bulgarian Deal Expected

Early expansion of the operations of the Motion Picture Export Association into Bulgaria through a deal with the Bulgarian film monopoly was forecast this week by Irving Maas, vice-president and general manager of MPEA. He also reported that all prints belonging to MPEA member companies, requisitioned by the Bulgarian Government several months ago, had been withdrawn from circulation and now are under seal with the American mission in Sofia.

Details of the distribution agreement are being worked out by Jean Birkhahn, MPEA representative in Bulgaria, and Bulgarian Government officials. Louis Kanturek, MPEA supervisor for Eastern Europe, is expected to join him in Sofia at an early date to assist in the negotiations.

Also this week Mr. Maas announced the appointment of Charles H. Core, veteran of distribution in the Far East, as MPEA manager for the Netherlands East Indies. Mr. Core was Philippine manager for United Artists from 1934 to the outbreak of the Pacific war. MPEA takes over in the Indies under a deal last August and will beign operation May 1.

Frank J. Alford, assistant to George Borthwick, treasurer of the Motion Picture Association, has been named chief accountant and assistant treasurer of MPEA. He succeeds William Laffan, resigned.

ITALIAN QUOTA IS SEEN UNLIKELY

by ARGEO SANTUCCI
in Rome

Regulations affecting the importation of pictures will not be greatly changed this year, according to well-informed industry figures.

No quota restriction seems to be scheduled, but it is possible that earnings of foreign pictures will still have to be held in blocked accounts. In any case, it is understood, investments of these earnings will remain under the control of the Government. Just recently the banks were reminded that they must ask permission of the Government for the expenditure of any earnings from the exploitation of foreign pictures entered to blocked accounts. However, this rule may soon be eased and American companies could invest in Italian stocks.

American companies in Italy are concerned over the law prohibiting the conversion of lire into dollars, claiming that this makes unprofitable the distribution of pictures, considering that the average cost for the dubbing, copies and advertising is estimated at about 3,000,000 lire—$13,500—for each picture.

▽

The general bilateral trade agreement between Italy and Holland provides for the exportation to Holland of Italian-made projectors.

Universal-International will distribute 25 pictures in Italy during the 1947-48 season, it has been indicated here.

INDIA

Bombay Bureau

The National Government is desirous of reviving its production activities—the production of educational and informational short subjects. It is understood the Cabinet has decided in favor of the revial and a token grant of money will be incorporated in the budget to be introduced February 28. If the budget is approved, production could be resumed in April.

For about four years, ending only last April, the Government produced two series of films, Information Films of India and Indian News Parade. The latter was taken over by private interests when the Government dropped it in April, but these interests were unable to finance the series beyond December last.

It is now disclosed that during the war the American authorities agreed to allow the export of raw film to India for civilian use with the proviso that at least six per cent of the stock would be used for propaganda films. This stock was used for two Governmental series of films.

▽

Latest figures available for the 1945-46 period show that approximately 80,750,000 feet of raw stock was consumed by the Indian film industry. There has been about a 50 per cent increase in the importation of projection machinery and a tripling in imports of sound recording machinery. In 1945-46 the projection machinery imported was valued at approximately $750,000 and the sound machinery at $500,000.

▽

Since 1944 the Soviets have been trying to introduce their films into India but have not been successful. This year the distribution of Russian films has been handed over to Sunrich Pictures, Ltd., which controls production and distribution of Indian films. This combination may pave the way for the exhibition of Soviet films in this country.

MEXICO

by LUIS BECERRA CELIS
in Mexico City

Producers here are worried anew by fresh evidence that the quarrel between the two film labor unions, the National Cinematographic Industry Workers Union and the Picture Production Workers Union, is still going strong despite Government efforts to end the conflict. That evidence was the statement made by Mario Moreno (Cantinflas), secretary general of the Production Union, that the Cinematogrraphic Industry Workers Union had broken its promise to the Government by proceeding with the production of features after promising to confine itself to newsreels, documentaries and other shorts, and to leave features to the Production Union.

▽

Monterrey, the northeastern industrial center near the Texas border, is to be another Mexican production center. The Government has authorized Ancia Films of Monterrey to import equipment for such production, which is to start soon. Ancia has been producing newsreels.

▽

Oscar Brooks, former Warner manager here, who is distributing for Filmex, is the new president of the Mexican Motion Picture Distributors Association.

BRAZIL

by I. A. EKERMAN
in Rio de Janeiro

Police officials are conducting a campaign to enforce the laws relating to classification of pictures for juvenile spectators. Some pictures are forbidden for children under 10, others for children under 14 and 18 years of age. While the larger theatres are observing the law, neighborhood theatres evade the law very often. Recently, the Orion theatre in Sao Paulo was fined and closed for three weeks because officials found minors in the theatre below the stipulated age level for the picture. Police say the campaign will continue, indicating the possibility of heavier fines and eventually the closing of theatres violating the law.

▽

Numerous non-Hollywood pictures are having success here. "The Seventh Veil" and "Madonna of the Seven Moons," both British imports, had long runs. The Mexican "Three Musketeers" recently went into its third week in one of the biggest theatres in Sao Paulo. The Brazilian "O Ebrio" not only shattered the record for national pictures, but in many theatres broke attendance records set by American pictures. The Portuguese "Ignaz de Castro" is also a hit.

CHILE

by MARIA ROMERO
in Santiago de Chile

Jorge Suarez Orrego, former manager of United Artists in Chile, has been promoted to UA general director for Argentina and Uruguay. Arnoldo Binder and Juan Camarada were assigned to the positions of manager and sub-manager, respectively, of UA in Chile.

▽

Moving Picture House Employees Day was celebrated for the first time here February 4. All theatres were closed for the whole day and ushers, ticket sellers, operators and other employees were given a huge party. It is planned to make this celebration an annual affair.

PALESTINE

by IBRAHIM ZEIN
in Jaffa

Egyptian industry leaders and trade papers are protesting against the import of foreign films with superimposed Arabic narration. The Egyptian Government has been requested to impose higher taxes on such importations as well as on all kinds of foreign films. This, they feel, would serve to encourage local production. A recently published statistic showed that attendance at subtitled foreign pictures had gone up 35 per cent while, at the same time, attendance at locally-made films had gone down.

▽

RKO's "Sinbad the Sailor" will be dubbed into Arabic for exploitation in Near East territories, according to Sam Stiller, RKO manager for Palestine. Sound recordings will be made in Egypt.

▽

Antone Khoury of Nahas Film, one of the important distributors of Egyptian films, has left for a trip to North and South America, where he expects to open new markets for Arabic pictres. He also plans to purchase American studio equipment needed by local companies.

▽

Cairo exhibitors have received letters from the "Students' Secret Committee," threatening violence unless records of the Egyptian national anthem and the Royal march are played before every show.

Walsh Sees Two Striking Unions Working Soon

At least two of the four striking studio union groups, affiliates of the International Brotherhood of Electrical Workers and the Building Service Employees International, will return to work in the near future, Richard F. Walsh, international president of the International Alliance of Theatrical Stage Employees, said this week in New York following his return from the coast. At the same time, in Washington, Eric Johnston, president of the Motion Picture Association, said the whole dispute could have been prevented if an unbiased referee had been appointed to settle the jurisdictional squabble.

The Johnston statement was made at a press conference at which the Committee for Economic Development issued a report on means to bring about more constructive collective bargaining between labor and management. The organization suggested a strong Federal mediation service and a ban on secondary boycotts as well as an "equalization" of the rights of management under the Wagner Act.

The jurisdictional dispute in Hollywood this week also was used as an example by Senator Robert Taft who said it was a good lesson of the industrial chaos and tieup which can result. He said that jurisdictional strikes would "definitely" be outlawed when Congress takes final action on labor legislation.

Mr. Walsh was optimistic. He said the jurdisdictional studio strike would end soon. The electrical workers, whose local has been taken over by international headquarters, and the building service employees, will return to their jobs as soon as a few details are ironed out, he stated. Mr. Walsh estimated that about 2,000 to 3,000 workers were still out on strike and indicated that many of the IATSE replacements for the strikers would have to be kept on the job in the final settlement. He doubted the value of legislation to "outlaw" jurisdictional disputes in the future and said compulsory arbitration would be necessary to get effective results.

In Hollywood, meanwhile, Emmet Lavery, president of the Screen Writers Guild, urged producers to start negotiations with the striking unions so as to facilitate their early return to work. The executive board of the group has been meeting with a producers' committee in an effort to find means of settling the dispute.

Handles French Films

The French films "Les Miserables" and "Her First Affair" are distributed in the United States by Distinguished Films and not by Vog Films, as reported in the February 15 edition of MOTION PICTURE HERALD.

IN NEWSREELS

MOVIETONE NEWS—Vol. 29, No. 51—Private films of Eva Braun, Hitler's wife. . . . Spectacular show of Canadian arms in night blizzard. . . . Railroad disaster in Pennsylvania. . . . New Orleans hails Mardi Gras. . . . British Royal Family nears South Africa. . . . Arabian crown prince decorated by Truman. . . . Sports: Golden Gloves boxing, bobsledding.

MOVIETONE NEWS—Vol. 29, No. 52—War leaders honored. . . . Chemical explosion rocks Los Angeles. . . . UN Greek mission holds hearings on disputes. . . . Fourth daughter for Princess Juliana. . . . Lashley quads' sixth birthday. . . . Sports: Brooklyn Dodgers and New York Giants train, National AAU track meet, skiing in France.

NEWS OF THE DAY—Vol. 18, No. 249—Private life of Adolf Hitler and Eva Braun. . . . Royal family at sea. . . . Twenty-two die in rail disaster. . . . Million at New Orleans Mardi Gras. . . . Olympic bobsled test.

NEWS OF THE DAY—Vol. 18, No. 250—Los Angeles explosion. . . . War leaders honored. . . . "Beginning or End" premiere in Capitol. . . . It's a tough winter. . . . Holland hails new Royal Princess. . . . Brooklyn Dodgers train in Havana. . . . Skiing in France.

PARAMOUNT NEWS—No. 52—Golden Gloves. . . . Netherlands awaits a royal birth. . . . Hens wear glasses to save lives. . . . The Hitler-Eva Braun films.

PARAMOUNT NEWS—No. 53—Explosion in Los Angeles. . . . Snow snarls New York. . . . France sends prettiest envoy. . . . Convocation: Five star degrees. . . . UN investigates Greek crises. . . . Baseball.

RKO PATHE NEWS—Vol. 18, No. 54—Twenty-two dead in train wreck. . . . Hitler and Eva Braun. . . . Sign five peace treaties. . . . Gromyko debates atom plan. . . . Paris paralyzed by strike. . . . Royal family relaxes at sea. . . . Crackups mark bobsled race.

RKO PATHE NEWS—No. 18, No. 55—U. S. housing program under way. . . . Marshall speaks at Princeton. . . . Fashions in Dominican Republic. . . . Greek demonstration. . . . Los Angeles blast.

UNIVERSAL NEWSREEL—Vol. 20, No. 15—Hitler's heyday. . . . 22 dead in train wreck. . . . Royal Family on tour. . . . Rex rules Mardi Gras. . . . Sports: Bobsled races, Golden Gloves finals.

UNIVERSAL NEWSREEL—Vol. 20, No. 16—Los Angeles explosion. . . . Blizzard blankets east coast. . . . War leaders honored. . . . Rioters battle police in UN investigation of Greece. . . . Baseball training. . . . St. Johns defeats University of Hawaii in basketball.

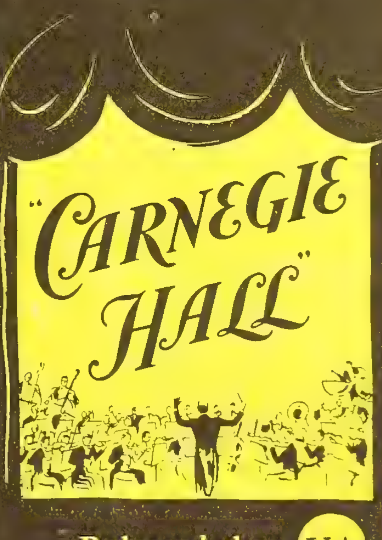
11 Promotions in Paramount Staff

Eleven promotions from the ranks in Parmount's eastern and southern divisions were announced this week.

Edward Maloney, with Paramount for 23 years, has been made sales manager for Boston, where he was formerly as salesman. In New Orleans, Harold Wyckoff was promoted from booking manager to salesman. Joseph Murphy has been transferred from Boston, where he has been a booker, to New Orleans to replace Mr. Wyckoff as booking manager. Wendell Clement, in the Boston shipping department, has been promoted to replace Mr. Murphy.

Head booker in the Atlanta office since August, 1942, Bert L. Turegon has been promoted to salesman there. B. W. Smith, Jr., also in Atlanta, has been promoted from booker to salesman. Paul Morgan, head shipper in the Atlanta branch since May, 1937, has been promoted to replace Mr. Smith. A trainee at the Boston branch, Edgar Fitter, Jr., has been sent to New Orleans as a booker. In New York, three trainees, Adolph Trilling, Gerald Frankel and Phil Isaacs, are now bookers.

There
never
was
!
There
never
will
be
!
Another
picture
like



Released thru UA

Paramount Short Subject Gets Full-Scale Exploitation Help

As part of its national program to promote special, high-budget short subjects, Paramount has inaugurated a large scale publicity and exploitation campaign for "Radio, Take It Away", a satire on radio audience participation shows.

This weekend the March 3 issue of *Life* magazine devoted three pages to the subject—one of the few times a short subject has received such wide editorial attention—and simultaneously Paramount's short subject publicity department in New York began shipping to its exchanges a press book announcing the appearance of the subject in *Life* and was preparing one-sheets for lobby displays. Wires and letters had previously been sent to branch and district managers notifying them of the *Life* display and suggesting further exploitation for the subject.

Upon completion of the picture several weeks ago a series of guest appearances were arranged for the writer and director of the short, Justin Herman, and radio columnists of New York newspapers reviewed the film and devoted space to the 11-minute subject.

A tieup was then effected between WCBS' "County Fair" program on a national hookup covering 150-odd stations to publicize the opening of the subject at the New York Paramount.

During the special broadcast Win Elliot, master of ceremonies of "County Fair," announced that "Radio, Take It Away!", playing at the Paramount, was unfair to radio quiz shows and dispatched a contestant to picket the theatre with a large sign. At the end of the broadcast Mr. Elliot and the entire cast of the radio program joined the picket line, displaying signs and distributing leaflets calling upon the public to boycott the subject.

The results: hundreds filed into the Paramount to see the provocative short subject, while thousands of others tied up traffic in the Times Square area to watch the pickets.

The subject, one of the Pacemaker series, was released nationally January 31.

Universal Will Reissue Eight

Universal Pictures will reissue during the next few months eight of its top productions of previous years in the form of four double feature programs, William A. Scully, Universal vice-president and general sales manager announced this week.

The four double features will be: "Destry Rides Again," James Stewart, Marlene Dietrich, and "When the Daltons Ride," Randolph Scott, Brian Donlevy; "Magnificent Obsession," Irene Dunne, Robert Taylor, and "100 Men and a Girl," Deanna Durbin, Adolphe Menjou; "You Can't Cheat an Honest Man," W. C. Fields, Edgar Bergen and Charlie McCarthy, and "I Stole a Million," George Raft, Claire Trevor.

Finally, a double feature bill will present "Frankenstein," with Boris Karloff, and "Dracula," with Bela Lugosi.

Gilbert Acquires Franchise For West Coast Theatres

Marc Gilbert, head of the Marc Gilbert Film Company of New York, has announced that his exchange in Los Angeles has acquired the booking franchise for four first run theatres in Los Angeles and San Francisco, playing foreign product. The theatres include the Mayan in Los Angeles; the Las Palmas in Hollywood, and the Portola and the El Presidio in San Francisco. The company is also obtaining the booking franchise for five additional first run theatres in other Pacific states.

Court Allows 20 Days for Memphis Suit Answer

M. A. Lightman, his associates and eight major film distributing companies have been given 20 days by Federal Judge Marion S. Boyd in Memphis to file a formal answer to a $2,910,600 suit for damages brought against them by six independent theatres of Memphis.

Judge Boyd set the date for an answer when he denied a motion by the defendants that the suit be divided into several separate damage suits. Judge Boyd held that the suit, charging violation of the Sherman Anti-Trust law, be tried as a single case.

Defendants in the suit are: Mr. Lightman, L. & L. Theatres, Inc., M. S. McCord, Ed Sapinsley, Herbert Kohn, Warner Bros., Universal, United Artists, 20th Century-Fox, RKO, Loew's, Inc., Columbia and Paramount.

Suit was brought by the men and women who operate the Idlewild, Airways, Luciann, Rosemary, Hollywood and Bristol theatres, charging a conspiracy against them with respect to product.

SMPE Holds Meeting In New York City

The Society of Motion Picture Engineers held its Atlantic Coast section meeting in New York at the Hotel Pennsylvania, February 19. James Y. Dunbar, acoustical engineer of the Johns Manville Sales Corporation, was the principal speaker, discussing the basic principles of acoustics and their specific application to motion picture theatres, broadcasting, recording and television studios.

Local Campaigns Key of 20th-Fox Plans: Schlaifer

Intensive local advertising climaxed by planned openings of pictures in key situations will be the basis of all 20th Century-Fox publicity and exploitation campaigns in 1947, Charles Schlaifer, the company's advertising and publicity head, told the 20th-Fox national sales conference in New York last week. He said that the experience gained from the "Razor's Edge" campaign and premiere would be applied to every one of the 20 pictures to be released this year.

Pointing out that 20th-Fox had laid the groundwork for this "point of sale" advertising policy with films like "State Fair" and "The Dolly Sisters," Mr. Schlaifer said the "Razor's Edge" campaign had seen the fulfillment of all that was learned from these openings with something added. For instance, a special unit was formed to coordinate the efforts of the advertising, publicity, exploitation and radio departments. This department now has become a permanent feature.

Plans for every picture on this year's schedule have been completed, he disclosed. Finished advertising layouts are ready now on releases from March through October. "While our plans are complete now they are flexible enough so that we can add to them new ideas and new thoughts as we approach the release of each picture," he said.

To acquaint the advertising and exploitation forces with all situations in order to make proper exploitation possible, 20th-Fox men in these departments will continue to make trips into the field for conferences with exhibitors and advertising men, Mr. Schlaifer declared. The first such trip will be made early in March and will cover the southern territory.

Film Classics Takes Over Exchange in St. Louis

Film Classics' acquisition of the St. Louis franchise from Andy Dietz has been announced by Samuel N. Wheeler, Film Classics' sales manager. This marks the fourth acquired recently by the company, giving Film Classics, Inc., 13 wholly owned branches.

Emerling Lectures

Ernest Emerling, advertising manager of Loew's Theatres, was guest lecturer last Friday in the series of lectures on motion picture advertising and selling conducted by Henry A. Linet, Universal-International eastern advertising manager, at the New School for Social Research, New York. Mr. Emerling declared that "it is essential that theatre managers return to the fundamentals of showmanship and train their assistant in the art of picture selling."

School-Circuit Experiment with Pictures Begins

An experiment in visual education was inaugurated this week when seventh and eighth-grade pupils of four Brooklyn schools attended a screening of "Tom Sawyer" at the Century Circuit's Rialto theatre in Brooklyn. The showing was the first of a series of such performances arranged by the circuit and the Board of Education.

The project is part of the board's attempt to determine whether motion pictures, if carefully selected for that particular purpose, can be made into effective teaching aids. The initial program calls for four shows, all featuring screen adaptations of literary classics that are required reading in the two grades. After completion of the series reports evaluating the experiment will be made by the educators. The future scope of the project will depend on the results.

No Admission Charged

No admission is charged and the Century Circuit foots all bills. Included in the first four showings, besides "Tom Sawyer," will be "The Prince and the Pauper," "David Copperfield" and "Treasure Island." A "This Is America" short, "TVA," was also shown at the first screening. Shorts of this kind, which are related to the main feature, will be included in the future.

According to Arthur Bowie and Paul Kennedy, assistant superintendents of schools in Brooklyn, the first showing last Monday was a success from the administrative, programming and routing point of view. More than 1,000 enthusiastic students, accompanied by 30 teachers and five principals, were marched to the theatre to witness the show. Their behavior was said to be exemplary. Besides the teachers, the Rialto's regular staff was on hand. The screening was originally planned for last Friday, but school authorities anticipated the heavy snowfall and asked a postponement.

Fielding Cooperated

The four morning shows, one each month from February to May, were made possible through the offer of Fred J. Schwartz, vice-president of Century Theatres, who made his theatre available to the board, and through the cooperation of License Commissioner Benjamin Fielding. The whole program was worked out by representatives of Dr. John E. Wade, Superintendent of Schools; Mr. Schwartz; J. R. Springer, general theatre manager, and Edward Schreiber, advertising and publicity head.

All of the principals involved expressed themselves in enthusiastic terms about the project. After promising "every possible cooperation," Mr. Fielding said: "In the possible broad development of this program, which has so much potential usefulness, neighborhood playhouses may become valuable annexes to our school buildings."

AS NEW YORK CITY'S *children began receiving their visual education program, via selected pictures, in the theatres of the Century Circuit: the scene in the lobby of the circuit's donated Rialto theatre, Brooklyn, Monday morning, after 1,000 seventh and eighth grade school children attended. Left to right, Nathaniel Kaplin, secretary of the Board of Education; Maximilian Moss, Commissioner of the Board; Fred J. Schwartz, Century Circuit vice-president, and Joseph R. Springer, general manager.*

ATA Loans Shugrue to "Freedom Train"

Ned Shugrue, public relations director of the American Theatres Association, has been loaned to the American Heritage Foundation to organize and promote the U. S. Government's "Freedom Train." An intensive educational campaign designed to promote a greater appreciation of the American heritage is planned through the use of all media by means of a national tour of a train housing American documents. The program is sponsored by the Government through the Department of Justice. The industry is expected to play a leading part in the promotion.

Pal Will Make Features Only

George Pal, originator and producer of the Pal Puppetoon series of shorts which Paramount is distributing, announced in Hollywood this week that he is dropping his Puppetoon program to enter feature production. Three productions, budgeted at $1,500,000 each, will be made by Mr. Pal.

The cartoon series was dropped because of prohibitive production costs, according to Mr. Pal. "Notwithstanding Paramount's generous offer to increase the budgets for the continuation of the Puppetoon subjects," Mr. Pal said, "the increasing high cost of filming this type of entertainment more than offsets the box office returns."

Both live actors and puppets will be used in three Pal features. All Puppetoon subjects now in production will be completed as well as the special sequence Mr. Pal is making for Paramount's "Variety Girl."

St Louis Bill Makes Refund Mandatory

The St. Louis Board of Aldermen has adopted a bill making it a misdemeanor for theatres and amusement places to refuse to refund the price of tickets if refunds are requested 24 hours in advance of a performance.

Majors Handling Full Release of Red Cross Short

Eight major companies, Columbia, Twentieth Century-Fox, Loew's, Paramount, RKO, Universal, Warner Bros. and United Artists are cooperating in servicing the American Red Cross short, "Call to Action!" to 15,000 theatres expected to run the film during Red Cross Month, beginning March 1, it was announced Wednesday by Tom Connors, chairman of the national distributing committee for the industry.

Theatre organizations and independent exhibitors across the country are joining to assure the success of the campaign, it was reported. The subject runs seven minutes and reviews the heavy peacetime responsibilities of the Red Cross in combatting human suffering. Leading exhibitor associations have approved the picture.

According to Peter G. Levathes, assistant to Mr. Connors, the Red Cross film was to be pre-released in major first runs starting February 27. Close to 3,000 prints have been made available to the 31 exchanges handling the reel. The offices handling the film and the distributor chairman in the various cities are as follows:

Columbia Exchanges: I. H. Rogovin, Boston; Edward Hochstin, Detroit; W. Guy Craig, Indianapolis.

Twentieth Century-Fox exchanges: Fred R. Dodson, Atlanta; I. J. Schmertz, Cleveland; Clyde Blasius, Salt Lake City; J. R. Neger, Milwaukee; V. J. Dugan, Denver; Clyde W. Eckhardt, Los Angeles.

Loews exchanges: Louis Ingram, Memphis; Ralph Pielow and Ben Abner, New York; L. Formato, Philadelphia; John Allen, Washington, D. C.

Paramount exchanges: Edwin Ruff, Albany; J. H. Stevens, Chicago; Henry Germaine, New Haven; C. H. Weaver, Oklahoma City; H. Neal East, San Francisco.

RKO exchanges: Sol M. Sachs, Dallas; M. E. Leiko, Pittsburgh; E. A. Lamb, Seattle; Elmer Lux, Buffalo.

Universal exchanges: L. J. Miller, Minneapolis; R. O. Wilson, Portland; Harry Hynes, St. Louis; J. V. Frew, Charlotte.

Warner exchanges: Paul Webster, Des Moines; F. J. Hannon, Omaha; Luke Connor, New Orleans; Russel C. Borg, Kansas City.

United Artists exchange: Jack Fineberg, Cincinnati, and Walter Wiens of Paramount exchange, Cincinnati.

In past years the Red Cross film was followed by a collection trailer. This year the Red Cross has not asked for theatre collections.

Committees Meet To Plan Variety Club Convention

Charles P. Skouras, chairman of the 11th annual convention of Variety Clubs International, to be held May 13-17 in Los Angeles, last week called the first full organizational meeting of all the committees to discuss plans.

Some 1,200 showmen representing local Variety Club tents throughout the U. S., Mexico and Canada are expected to attend, according to Robert J. O'Donnell, national chief barker, and Mr. Skouras, who is head of California's Ten 25, which will serve as host to the visiting delegates.

The annual highlight of the convention is the presentation of the Humanitarian Award to the man or woman who had in the previous year rendered the most outstanding service to mankind. Selection of the Award winner is made by polling 100 leading newspaper editors and publishers.

Former winners of the award were Father Flanagan, Sister Kenny, Dr. George Washington Carver, Sir Alexander Fleming, Cordell Hull, Martha Berry and Evangeline Booth.

The convention was originally scheduled to be held in 1941, but was cancelled because of wartime travel and hotel conditions.

Following is an official list of the committees: Humanitarian Award Banquet and Entertainment: George Bowser, chairman; William Srere and Andred J. Krappman. Convention Journal: Dave Bershon, chairman; Thornton Sargent and Robert Kesner. Studio contacts: Willard Keith and Howard Stubbins, co-chairmen; Bruce Fowler, Victor Adams and Cullem Espy. Publicity: Sherrill Corwin, chairman; Seymour Peiser, Pete Latsis and Earl Adams. Finance: George Topper, chairman; Jack Berman. Heart: Dr. Ben Feingold, chairman; Dave Bershon. Ladies: Rhyllis Hemmington, chairman; Ida Schreiber and Ruth Doyle; Decorations: Oscar Oldknow, chairman; Dean Hyskell and Ben Ashe. Registration, hotel and transportation: W. H. Lollier, chairman; Al Galston and John Lavery. Token and gift: Jack Berman, chairman; Richard Dickson and Lloyd Ornsby.

Judell Plans Independent Exchanges and Production

Ben Judell, long time operator of his own film exchange in Chicago, and now an independent Hollywood producer, disclosed on his arrival in Chicago from the west coast last week that in conjunction with a prominent eastern exhibitor, he is organizing a nationwide group of independent film exchanges, all of whom will participate in film production, and which will be called Co-operative Film Exchanges. Mr. Judell said that a meeting will be held within the next few weeks, probably in New York, to complete details of organization.

Short Product in First Run Houses

NEW YORK—Week of February 24

CAPITOL: Early Sports Quiz	***MGM***
Cat Fishing	***MGM***
Feature: The Beginning or the End	MGM
CRITERION: Cue Tricks	***Columbia***
Feature: Song of Scheherazade	Univ.-Int.
GLOBE: Have You Any Castles?	***Warner Bros.***
Feature: The Strange Woman	United Artists
HOLLYWOOD: American Album of Sports	***Warner Bros.***
Rabbit Transit	***Warner Bros.***
Feature: Nora Prentiss	Warner Bros.
PALACE: Campus Boom	***RKO Radio***
Feature: Sinbad the Sailor	RKO Radio
PARAMOUNT: Radio, Take It Away!	***Paramount***
Selling the Sun	***Paramount***
Swedish Glass Maker	***Paramount***
Feature: Easy Come, Easy Go	Paramount
RIALTO: Jasper in a Jam	***Paramount***
Like Father, Like Son	***Paramount***
Feature: Michigan Kid	Univ.
RIVOLI: The Fistic Mystic	***Paramount***
Pooch Parade	***Paramount***
Jumping Jacks	***Paramount***
Love in Tune	***Paramount***
Feature: California	Paramount
ROXY: Mighty Mouse and the Hep Cat	***20th Cent.-Fox***
Summer Trail	***20th Cent.-Fox***
Germany—Handle with Care!	***20th Cent.-Fox***
Feature: The Shocking Miss Pilgrim	20th Cent.-Fox
STRAND: Keystone Hotel	***Warner Bros.***
Feature: That Way with Women	Warner Bros
WINTER GARDEN: Smoked Hams	***Universal***
Wild West Chimp	***Universal***
Feature: I'll Be Yours	Univ.-Int.

CHICAGO—Week of February 24

GARRICK: Desi Arnaz and Orchestra	***Columbia***
Feature: The Wicked Lady	Univ.-Int.
GRAND: Kingdom of Plastics	***Bondy***
Feature: Sinbad, the Sailor	RKO
STATE-LAKE: Cat Fishing	***MGM***
Feature: The Yearling	MGM
UNITED ARTISTS: Airborne Pastures	***Paramount***
Feature: Till the Clouds Roll By	MGM

Emerson Yorke Studio Completes Three Films

Emerson Yorke, head of the Emerson Yorke Studio in New York and producer of informative films, has completed three subjects. All are available in 16mm and 35mm for exhibition in theatres and for screening before organized groups.

The first, "Bill Bailey and the Four Pillars," is a factual film based on a *Reader's Digest* story by J. P. McEvoy. Filmed in Clarksville, Tenn., it shows how C. W. Bailey, then a local banker and now president of the American Bankers Association, interested impoverished tobacco farmers in raising crops. It runs 18 minutes and is being distributed by the American Bankers Association.

"A Message from Maynor" is a 10½-minute subject which the National Tuberculosis Association is distributing. The third, "National Air Races," is concerned with the first post-war air meet in Cleveland, Ohio. Running 21 minutes, it is distributed by the United States Rubber Company.

Celebrate Anniversary of "Highways of Melody"

To celebrate the twenty-first anniversary of Cities Service's "Highways of Melody" radio program, Merlin H. Aylesworth, former president of the National Broadcasting Company, gave a cocktail party last Wednesday at the 21 Club in New York for Cities Service officials, radio executives and members of the press. Cities Service officials present included W. Alton Jones, president; H. L. O'Brien, first vice-president; Harry Freehoff, vice-president; Merle Thrope, a director, and Burl S. Watson, head of Cities Service Oil Company. Among the radio officials present were David Sarnoff, president of RCA; Edward J. Noble, board chairman of ABC; Mark Woods, president of ABC, and Niles Trammell, president of NBC.

Plan Pictures on Roosevelt Life

Several motion pictures on the life and career of the late Franklin D. Roosevelt will be produced by Jay Richard Kennedy with the assistance of James Roosevelt under terms of an agreement announced in Hollywood last week.

While Mr. Roosevelt will aid Mr. Kennedy in collating material, he will not be part of the producing firm which will make the film. The number of pictures to be made, distribution channel, and subject matter of first film are undetermined as yet.

Mr. Kennedy said it was too soon to attempt to tell the whole life of the late President in one film, and for that reason, the arrangement provides for several films.

Mr. Kennedy entered the industry last year and is now completing his first picture, "Assigned to Treasury," a film dealing with illicit drug traffic.

In a separate statement, Mr. Roosevelt, commenting on reports his mother asked elimination of the late President's portrayal from MGM's "The Beginning or the End," said, "to my knowledge there exists no negotiations between members of my family or myself with MGM."

Amended Anti-ASCAP Bill Holds Producers Liable

A surprise amendment to make producers and distributors liable for a sum equal to any damages suffered by exhibitors through copyright infringements has changed the nature of Indiana's anti-ASCAP bill in the house of representatives. As a result of the amendment, the Associated Theatre Owners of Indiana has announced its support of the bill, which has passed the Senate by a vote of 38 to 0. Another amendment would exempt radio stations from its provisions.

Three Clearance Awards Made

With the announcement this week of three clearance awards, two of which were consolidated, the American Arbitration Association's Cleveland tribunal has cleared all cases before it, thus enabling it to liquidate on April 1 under the Consent Decree.

Dismissing a complaint against Warners, the arbitrator in the consolidated award set seven days as the maximum clearance which may be granted in licenses entered into by Paramount, Twentieth Century-Fox and RKO Radio in the Madison theatre or Ohio theatre, first runs in Madison, Ohio, over the Ashland and Palace in Ashland, and the Castamba in Shelby. The Schine Ashland Corporation operates the Ashland and Palace, and the Castamba is operated by the Schine Shelby Corporation, both of which were complainants in the cases.

While providing similar clearance in licenses entered into by MGM, the arbitrator further held that all clearance "shall be deemed to be waived 21 days after the availability" of the Mansfield theatres, whereas the clearance granted by Paramount, 20th Century-Fox and RKO would be waived 21 days after Cleveland exchange territorial release dates.

In the second award, involving the Crawford Theatre Company, which operates the Bucyrus and Southern theatres in Bucyrus, Ohio, as complainant, and naming Paramount, MGM and RKO Radio as defendant, the arbitrator ruled that the Palace and Marion theatres, first run in Marion, Ohio, operated by Northio Theatre Corporation, intervenor, shall play ahead of the complainant's houses, which may play Paramount and RKO Radio product immediately following Marion, Ohio, or 21 days after Cleveland territorial release dates, whichever is earlier. In the case of MGM product, the award stipulated that the complainant's houses play within 21 days after availability.

Warner District Managers Meeting in New York

Ben Kalmenson, vice-president and general sales manager of Warner Brothers, was to conduct a two-day meeting of district managers and home office executives Thursday and Friday in New York to discuss forthcoming product. Among those home office executives who were to attend were: Samuel Schneider, Mort Blumenstock, Roy Haines, Jules Lapidus, Norman Ayers, I. F. Dolid, Ed Hinchy, Bernard R. Goodman and Stanley Hatch. District managers who were to attend are: Sam Lefkowitz, Robert Smeltzer, Charles Rich, Harry A. Seed, Hall Walsh, John F. Kirby, Doak Roberts, Henry Herbel and Haskell Masters.

Eastman Declares Dividend

The Eastman Kodak Company February 18 declared a quarterly dividend of one and a half per cent on the company's preferred stock and $1.75 for the quarter on the common stock payable April 1.

Group in Greece Cables Thanks

A joint Greek-American committee with headquarters in Athens and headed by Crown Princess Frederica, has been formed to supplement the Motion Picture Industry Appeal for Greek War Orphans, March 8-April 8. Jack Cohn, Ned E. Depinet and S. H. Fabian, co-chairmen of the industry's appeal, learned of the committee's formation through a cablegram last week from the Greek Princess.

Princess Frederica, in assuring the American industry leaders of her nation's gratitude and support, hailed the industry for outstanding aid given to the people of her country during the German occupation. She expressed confidence that the current drive would be marked by the same success achieved in the past.

The wire read, in part: ". . . We take this opportunity to send our best wishes and our heartiest thanks to you and the motion picture industry of America for continued constructive work in restoring health to our suffering children. We confidently hope that your endeavors will be crowned with the success that has characterized the splendid cooperation of American Motion Picture Industry with the great work of the Greek War Relief Association both in the dark days of slavery when the American people through the Greek War Relief saved our people from destruction by famine," the wire concluded.

COLUMBIA TRADE SHOWINGS

KING OF THE WILD HORSES • WEST OF DODGE CITY

WEDNESDAY, MARCH 12, 1947

CITY	ADDRESS	HOUR OF SCREENING
Albany	20th-Fox Screen Room 1052 Broadway	2 P.M.
Atlanta	20th-Fox Screen Room 197 Walton St., N.W.	2 P.M.
Boston	Columbia Pictures Corp. 57-67 Church St.	2 P.M.
Buffalo	20th-Fox Screen Room 290 Franklin St.	2 P.M.
Charlotte	20th-Fox Screen Room 308 So. Church St.	2 P.M.
Chicago	H.C. Igel's Screen Room 1301 So. Wabash Ave.	1 P.M.
Cincinnati	20th-Fox Screen Room 1632-38 Central Pkway.	2 P.M.
Cleveland	20th-Fox Screen Room 2219 Payne Ave.	2 P.M.
Dallas	20th-Fox Screen Room 1801 Wood St.	10 A.M.
Denver	20th-Fox Screen Room 2101 Champa St.	2 P.M.
Des Moines	20th-Fox Screen Room 1300 High St.	12:45 P.M.
Detroit	Blumenthal's Proj. Room Film Exchange Bldg.	2 P.M.
Indianapolis	20th-Fox Screen Room 326 No. Illinois St.	2 P.M.
Kansas City	20th-Fox Screen Room 1720 Wyandotte St.	2 P.M.
Los Angeles	20th-Fox Screen Room 2019 So. Vermont Ave.	2 P.M.
Memphis	20th-Fox Screen Room 151 Vance Ave.	2 P.M.
Milwaukee	20th-Fox Screen Room 1016 No. 8th St.	2 P.M.
Minneapolis	20th-Fox Screen Room 1015 Currie Ave., No.	2 P.M.
New Haven	20th-Fox Screen Room 40 Whiting St.	2 P.M.
New Orleans	20th-Fox Screen Room 200 So. Liberty St.	1 P.M.
New York	20th-Fox Screen Room 345 West 44th St.	2 P.M.
Oklahoma City	20th-Fox Screen Room 10 North Lee St.	2 P.M.
Omaha	20th-Fox Screen Room 1502 Davenport St.	2 P.M.
Philadelphia	20th-Fox Screen Room 302 No. 13th St.	2 P.M.
Pittsburgh	20th-Fox Screen Room 1715 Boulevard of Allies	2 P.M.
Portland	Star Film Exchange 925 N.W. 19th Ave.	2 P.M.
Salt Lake City	20th-Fox Screen Room 216 E. First So. St.	2 P.M.
San Francisco	20th-Fox Screen Room 245 Hyde St.	1:30 P.M.
Seattle	Little Victor Prev. Room 2420 Second Ave.	2 P.M.
St. Louis	S'Renco Screening Room 3143 Olive St.	1 P.M.
Washington	20th-Fox Screen Room 932 New Jersey Ave., N.W.	2 P.M.

Lures A CROOK
to flaming death.
SUSAN WALTERS a Beauty who smashes gangster plots
She falls for a reporter, but her past is a haunting spectre.
Robert L. Lippert presents
SHOOT TO KILL
with

Russell **WADE** *Edmund* **MacDONALD**
Douglas **BLACKLEY** *Susan* **WALTERS**
NESTOR PAIVA • VINCE BARNETT
Produced and Directed by **WILLIAM BERKE**

DISTRIBUTED BY
SCREEN GUILD
PRODUCTIONS, INC.
HOME OFFICE: 346 S. La Brea, Hollywood, California
Foreign Dept., 723 7th Avenue, New York City

Annual Charity Appeal Brings $1,286,718

Subscriptions to Hollywood's Permanent Charities Committee's annual appeal now total $1,286,718, according to a report from the campaign chairman. M. C. Levee, to the ninth report meeting in Hollywood last Thursday. The total was contributed by 20,487 persons. "On the basis of reduced goals of national and local charities," Mr. Levee reported, "industry workers already have exceeded last year's efforts. Subscriptions to our campaign so far are 83 per cent of last year's."

Warner Picture Halted in Mexico

Production in Mexico of Warners' "The Treasures of the Sierra Madre" has been suspended because of objections to the filming of scenes said to be derogatory to Mexico. The Government's Cinematographic Supervision Department has ordered that these scenes be developed in Mexico and has warned that if anything is found that is disparaging the film will be seized and cannot be exported. The Cinematographic Supervision Department is now investigating the production.

The trouble began with near riots in Tampico when a mob objected to the filming there of scenes of beggars and drunks. The mob insisted the filming be stopped. Order was restored by a departmental supervisor.

The Cinematographic Department has announced that the scenario of the picture, directed by John Huston, has its approval, but it still insists the film is liable to be seized if it should be found to injure the national character.

Experiment to Determine Run Policy on "Carnegie Hall"

Exhibition policy for the Boris Morros-Albert Lewin picture, "Carnegie Hall," will be set on the basis of an experimental roadshow run at the Bushnell Memorial Theatre in Hartford, Connecticut, according to Paul N. Lazarus, Jr., advertising and publicity head of United Artists, distributing the film. The test will determine whether the film has sufficient appeal for a roadshow policy, or whether it will be shown under a normal-price, grind policy.

RCA Invading Los Angeles With Television Receivers

RCA Victor introduced its television home receivers in Los Angeles with a series of dealer meetings Wednesday and Thursday at the Ambassador Hotel. These meetings were to be followed by the installation of sample receivers in franchised dealer stores, and, by the first of March, the receivers are expected to be available for home installation. RCA is introducing four models.

Name Industry Committee for Catholic Drive

A goal of $1,000,000 has been set for the 1947 New York Catholic Charities Drive, it was announced Monday by John J. O'Connor, Universal vice-president, chairman of the motion pictures committee of the Cardinal's Committee of the Laity. Bert Sanford, of Altec Service, is vice-chairman. Solicitations within the industry are to begin immediately.

Appointed by Mr. O'Connor to serve on his committee are:

William E. Barry, Shea Enterprises; Martin F. Bennett, RCA-Victor; Harry Buckley, UA; Frank E. Cahill, Jr., Warners; Patrick Casey, Casey Enterprises; T. J. Connors, 20th-Fox; James P. Cunningham, *Motion Picture Daily*; Charles A. and John W. Alicoate, *Film Daily*; G. S. Eyssell, Radio City Music Hall; S. H. Fabian, Fabian Theatres; James M. Franey, United World Films; E. C. Grainger, Shea Enterprises; J. R. Grainger, Republic; Al Hovell, Century Circuit; William W. Howard, RKO Theatres; John Kane, Columbia; Austin Keough, Paramount; T. J. Martin, Warners; Joseph McConville, Columbia; Charles B. McDonald, RKO Theatres; Joseph E. McMahon, Republic.

Also, James A. Mulvey, Samuel Goldwyn; John Murphy, Loew's; William P. Murphy, Republic; William J. Murray, Hayes Printing; Leon Netter, Paramount; John Nolan, Comerford Theatres; Paul O'Brien, O'Brien, Driscoll and Raftery.

Also, Robert H. O'Brien, Paramount; Thomas F. O'Connor, RKO; Charles L. O'Reilly, Sanitary Automatic Candy; E. K. O'Shea, Liberty Films; P. A. Powers; Martin Quigley, Quigley Publications; Charles Reagan, Paramount; Phil Reisman, RKO, Herman Robbins, National Screen; W. F. Rodgers, MGM; George J. Schaefer, Enterprise; C. J. Scollard, Paramount; William A. Scully, Universal; E. H. Seifert, Republic; George Skouras, Skouras Theatres; Spyros Skouras, 20th-Fox; Andrew Subbiendo, PRC; Nick Tronolone, Pathe Laboratories; Richard F. Walsh, IATSE, and William White, Skouras Theatres.

Screen Guild Will Hold Coast Meeting in May

Screen Guild will hold its national sales conference and annual board of directors and stockholders meeting in Hollywood May 12-16. More than 80 franchise holders, branch managers and home office executives are expected to attend. Executives attending will include John J. Jones, president; Robert L. Lipert, vice-president, and Francis A. Bateman, general sales manager. Producers releasing through Screen Guild expected to address the meeting include Morris Nunes, Screen Arts Pictures; Samuel K. Decker, Hillcrest Productions, and J. S. Burkett and William Berke.

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

CHESTER FRIEDMAN, Editor

Back in the Forefront

Last week's guest speaker at the series of lectures on motion picture advertising and selling which is being given by H. A. Linet, eastern advertising manager for Universal-International, at the New School for Social Research in New York was Ernest Emerling, advertising manager for Loew's theatres.

Mr. Emerling pointed out that the film companies provide the tools with which to sell the attractions, and the manager must make use of these tools if he is to remain in the running with his competitors. Mr. Emerling was speaking of press books. Nowadays, the manager who does not resort to these manuals regularly is not only placing the theatre in jeopardy of running behind his competitor but he is also placing himself in danger of becoming stagnant, with the obvious consequences.

Mr. Emerling also placed stress on the necessity of training assistant managers in the art of picture selling. We are happy to see that at least one circuit is aware of the importance of the assistant manager and the important role he plays in the success and operation of the theatre. Unfortunately, during the war the caliber of manpower in this department deteriorated along with other standards.

The assistant manager is our secondary line of power for the continued development and expansion of the industry. He is our first line in the policy that promotion must come from within the ranks.

△ △ △

Foresight

Theatremen in Camden, N. J., have reported a drop in grosses which they attribute to the suspension of the *Courier-Post* in that city. The drop has continued in spite of extensive use of radio, sound trucks and advertisements in weekly newspapers.

More than a year ago, when labor problems were first forcing newspapers to temporarily discontinue publication, this column suggested that showmen should be exercising their skill in meeting emergencies by preparing an overall schedule for just such an exigency.

Extensive use of radio, which the Camden exhibitors are using in place of daily newspaper advertising, can only be effective if and when choice or selected time is available. Even the smaller radio stations are pretty well saturated with commercials these days and doubtless the theatremen did not find it easy to pick up what might be considered the best spots for their announcements.

On the other hand, it might not be difficult under these conditions to persuade one or more of the regular advertisers holding preferred time that injecting theatre programs and schedules in their regular broadcasts would be an excellent public service. Many of these promotions could be lined up, perhaps, in return for a lobby card announcing that the theatre attractions were being broadcast daily through the courtesy of the cooperating merchant or merchants.

For such an emergency it could do no harm and would certainly indicate that the manager was on his toes if he did have on hand for immediate reference a complete schedule of all possible media to reach his patrons. This should include whatever means he has of reaching the public within a reasonable budget, including transportation agencies, outdoor posting, distributing agencies, schools, libraries and other public assembly points.

△ △ △

Mel Jolley, manager of the Marks theatre, Oshawa, Ontario, has started a Boys and Girls Club which offers a new twist, in that the theatre has a guaranteed 18-week patronage at no cost.

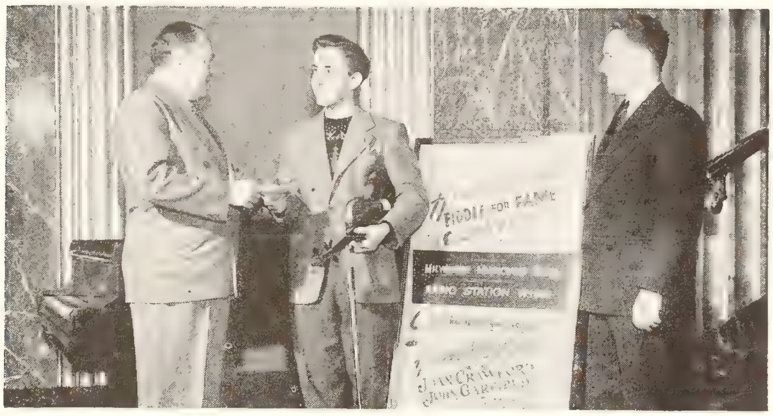
Mr. Jolley tied up with the Quaker Oats Company of Canada which supplies membership certificates, official badges and autographed photos of the Toronto Maple Leaf Hockey Team to the theatre.

The certificates and badges were distributed to every child who attended the initial matinee in exchange for a box top from Quaker Oats. On subsequent Saturdays, different photos of the hockey players are given away for a box top.

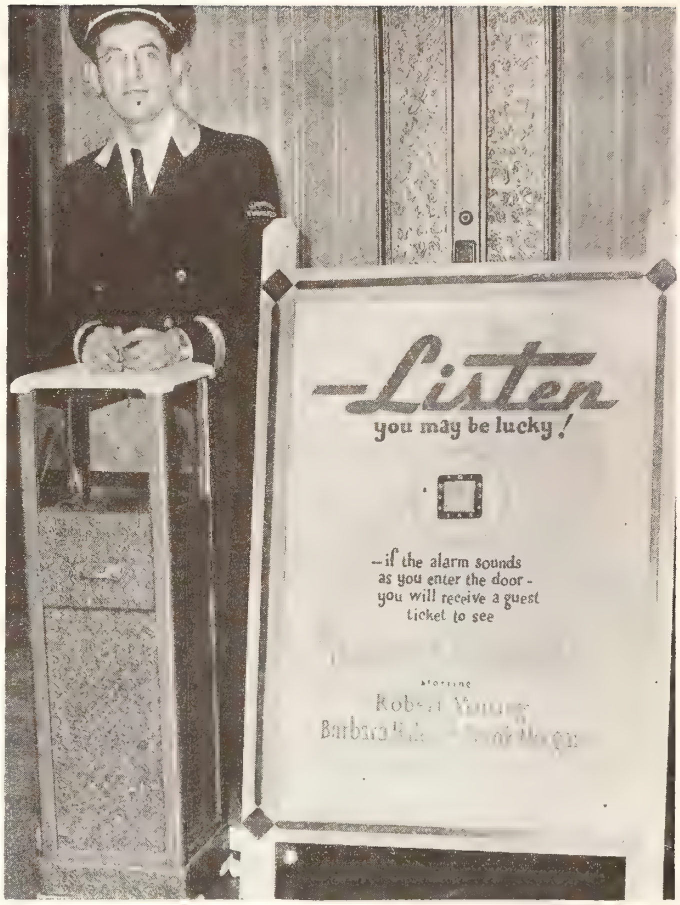
As Mr. Jolley points out, the promotion cost the theatre nothing; it helps to sell seats and creates goodwill amongst the kids. This type of cooperation with the "adults of tomorrow" also builds a steady patronage.

—CHESTER FRIEDMAN

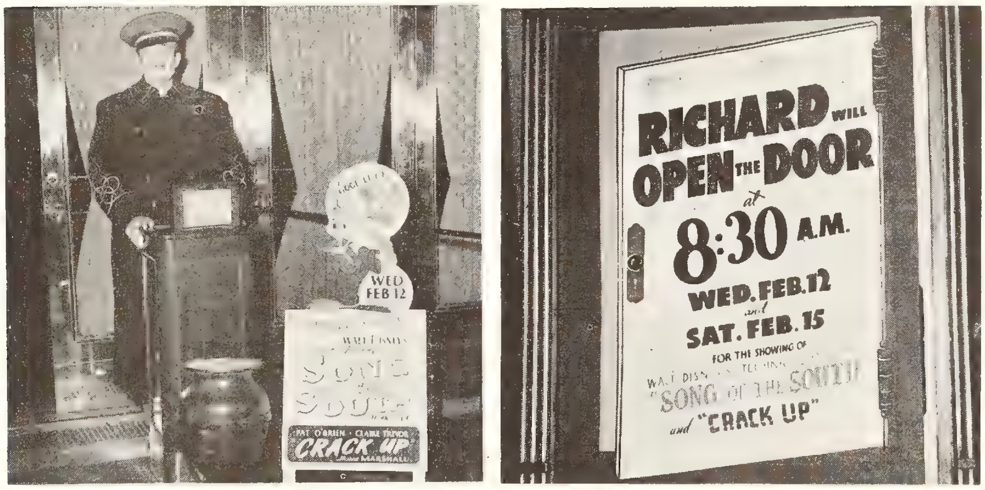
PROMOTION IDEAS FROM THE FIELD



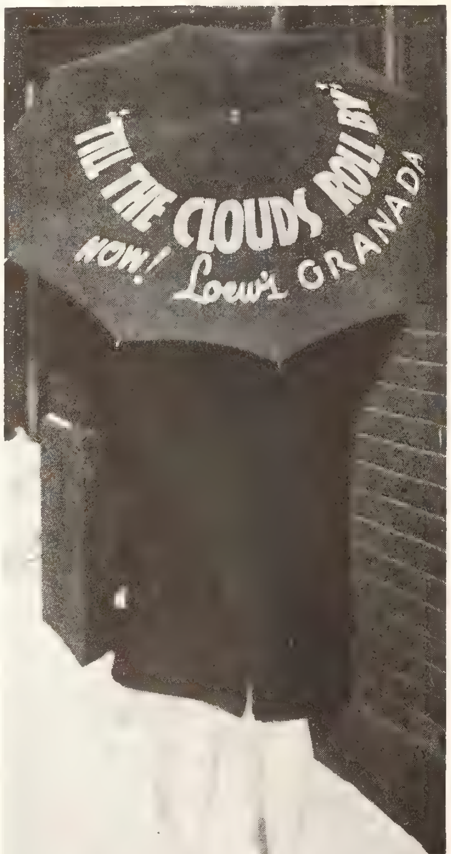
Three-way tieup between the Warner theatre, Station WISN and musicians association netted extra publicity for "Humoresque" for manager Harry MacDonald of the Warner. A "Fiddle for Fame" contest was open to all high school students. Harry is presenting winner with season pass as Ellis Saxton WISN looks on.


Listen
you may be lucky!
– if the alarm sounds as you enter the door – you will receive a guest ticket to see
starring
Robert Young
Barbara Hale

"Lady Luck" smiled on fortunate patrons at the Paramount theatre, Portland, Ore. Those who entered as alarm clock sounded off were given guest ticket to see "Lady Luck" by manager Frank L. Pratt.



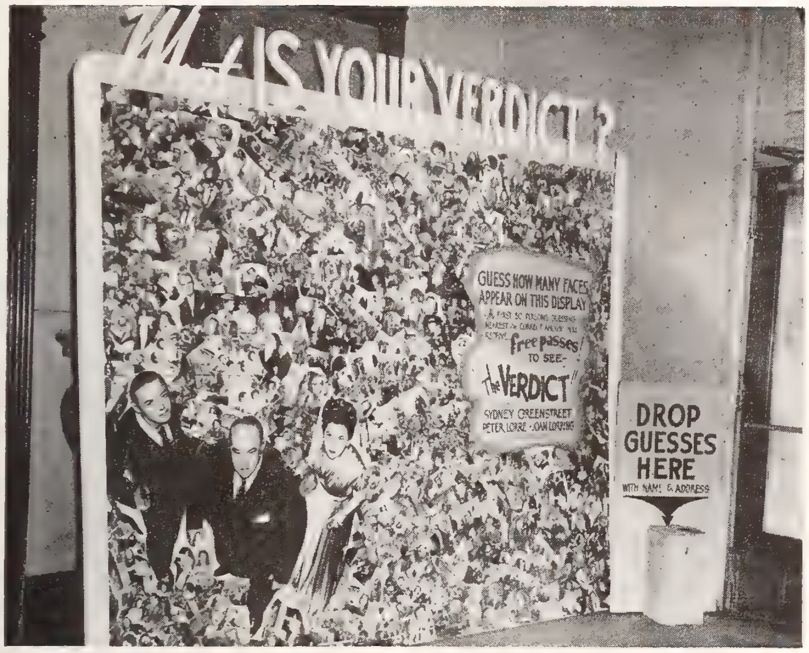
RKO showmen in Metropolitan New York sold "Song of the South" with smart tactics like these. Left, Flushing, Long Island, patrons were asked to rub Brer Rabbit's foot, covered with real fur on the display, for good luck; right, manager Lee Koken used this clever "Open the Door, Richard" sign to announce that box office would open at 8:30 a.m.


TILL THE CLOUDS ROLL BY
NOW! Loew's GRANADA

"Till the Clouds Roll By" ballyhoo by E. Richardson, Granada, Cleveland, O., with umbrellas carrying theatre message.

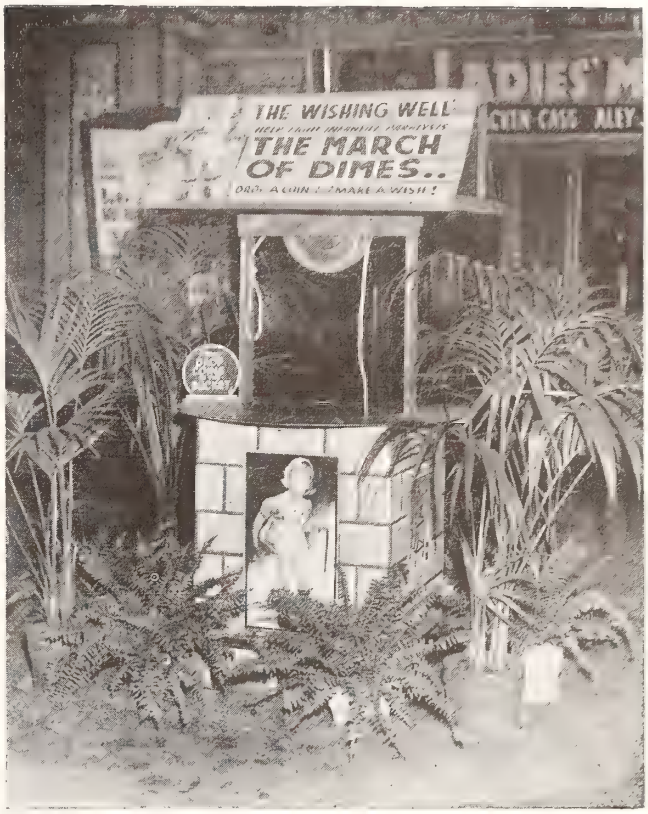
Three LITTLE GIRLS IN BLUE
NOW AT THE CAPITOL THEATRE
Three LITTLE GIRLS IN BLUE

To ballyhoo "Three Girls in Blue," at the Capitol theatre, Chatham, Ontario, H. F. Wilson, manager of the theatre, had three attractive misses wearing capes with theatre copy walking about downtown streets.

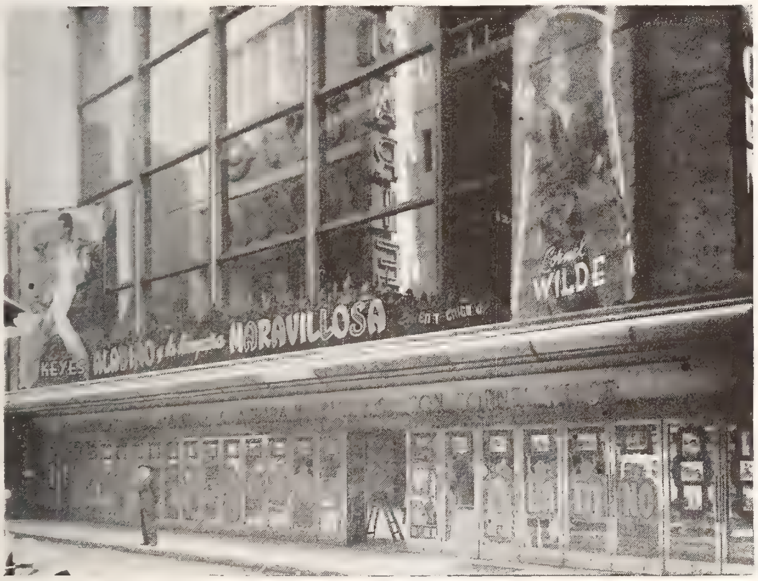


LOBBY CONTEST

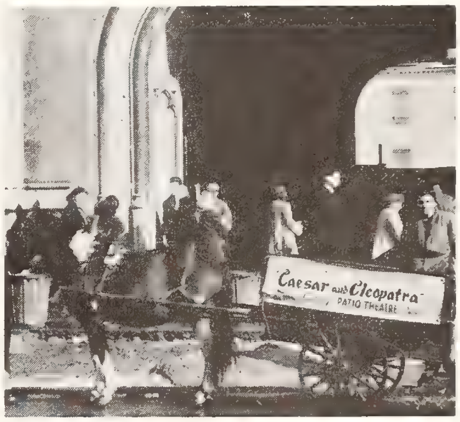
To exploit "The Verdict" at the Paramount theatre, Atlanta, Ga., manager S. J. George erected this crazy-quilt design from stills of the picture. He then invited patrons to guess the number of faces which appear on the display and offered guest tickets to the first 50 submitting the nearest correct answers. A neat bit of showmanship, adaptable to any picture.



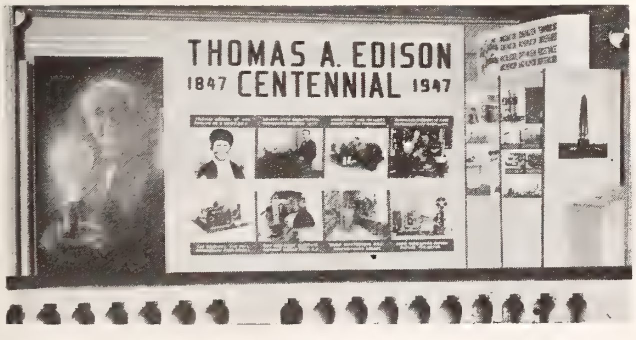
During March of Dimes Drive, showmen turned to with a will to aid fight against infantile paralysis. Displays such as this "Wishing Well" at manager Charles Zinn's State theatre, Minneapolis, were in evidence.



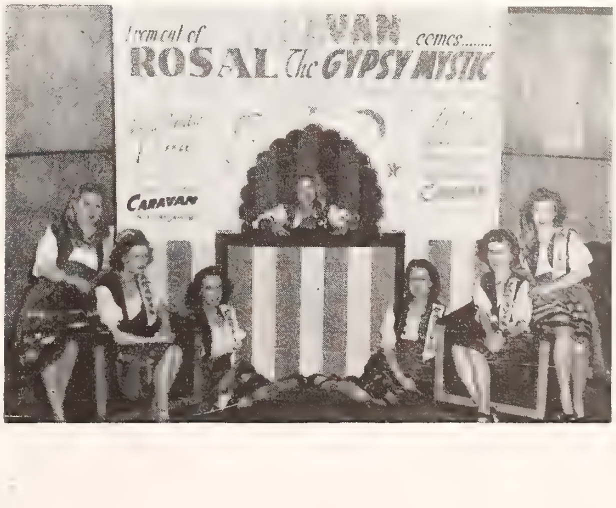
IN ARGENTINA the opening of "A Thousand and One Nights" at the Oceon theatre, Buenos Aires, called for special exploitation activity by manager Salvador Salias. One phase of his campaign included this spectacular front with huge star paintings. Photographs and lettering on all entrance doors gave an impressive effect.



"CAESAR ET PATIO EST," says copy on this pony cart. Translated it means that "Caesar and Cleopatra" is on the Century Patio theatre screen in Brooklyn, N. Y. It also means that manager Allen Grant of the Patio was right on the ball exploiting the film.



MONTY SALMON, manager of the Rivoli theatre in New York, set up this attractive display on the theatre mezzanine to commemorate the 100th anniversary of the birth of Thomas Edison.



ADVANCE lobby buildup for "Caravan". At the Vogue, Vancouver, manager Al Jenkins employed a fortune teller and had usherettes dressed in colorful gypsy garb.

The Selling Approach

ON NEW PRODUCT

[*The material below reflects pressbooks now in preparation and represents the point of view of the distributors' exploiteers on selling points and special merit of these pictures.*]

SUDDENLY IT'S SPRING (Paramount): A gay, romantic comedy, this picture stars Paulette Goddard and Fred MacMurray. The title of the picture coincides with the season of release and thereby suggests a Spring style show in cooperation with a department store. The show could be held on the stage of your theatre. The store's promotion facilities can help you put the event over. Newspaper ads, radio time, in-the-store displays and direct mail could be used.

For street ballyhoo, use an attractive girl, heavily bedecked with flowers and carrying a facsimile calendar of the current month. Your playdates are circled in red. Copy above the calendar reads: " 'Suddenly It's Spring', Gem theatre". Another ballyhoo is the time-tried park bench gag. All you need is a bench, which can be planted practically anywhere, and a tack card, with copy: "Reserved for sweethearts — because 'Suddenly It's Spring' — Gem theatre".

A special Varga drawing of Miss Goddard is available for many exploitation purposes. It could be used with a calendar throwaway, postcard mailer, lobby display, teaser tack cards and window displays. This question is suggested for use by your newspaper inquiring reporter or radio station man-in-the-street broadcast: "What is the most obnoxious thing your husband does: (1) Drop ashes on the rug? (2) Blow smoke in your face? (3) Wear loud ties? (4) Monopolize the conversation with old jokes?"

The title song, "Suddenly It's Spring", opens the way for music promotions. You might build a radio or newspaper quiz, with contestants required to submit lists of pictures inspired by song titles. Suggest to the local disc jockeys that they line up a program of "Spring songs", including the title song.

WAKE UP AND DREAM (20th Century-Fox): Here is a fanciful tale, based on Robert Nathan's novel, "The Enchanted Voyage". Exploit the book angle. Check book outlets for "Read the book — see the picture" window and counter displays and other tieup possibilities.

June Haver's role in the picture suggests a contest to find the most popular waitress in town. Tie in with local restaurants for balloting and extra promotional aids. Ex-G.I. John Payne appears as a member of the United States Coast Guard in the picture. Offer a contest to name which branches of service Payne has appeared in on the screen. Examples: "To the Shores of Tripoli" (Marines), "The Dolly Sisters" (Army) and "Wings of the Navy" (Navy).

Sponsor a ship model contest for the kids, awarding guest tickets for the best models. Interest grownups who follow ship modeling as a hobby to exhibit their work. Feature exhibits in the lobby or in leading department stores.

Headline your campaign with a pigtail contest inspired by Connie Marshall's role in the picture. Her title as "Queen of the Pigtails", won during her modeling career, is your cue to start the pigtail contest rolling. Try for juvenile club, playground and school tieins. Award guest tickets.

Merchant Sponsors Search For "Perfect Marriage"

A search for a "Perfect Marriage" was arranged by manager Walter B. Lloyd through a tieup with a local jeweler to promote the engagement of the picture at the Allyn theatre, Hartford, Conn. Announcements were made over the local radio station that persons living in the Greater Hartford area could write in their choices for the "Perfect Marriage," stating their reasons. The winning couple, selected by a jury of three persons, received a two-day trip to New York for a second honeymoon.

Imprinted Cards Placed in Beauty Shops for "Nora"

More than 6,000 small cards, imprinted with the line "If you were 'Nora Prentiss' would you keep your mouth shut?" were placed in beauty shops for distribution to patrons as part of the advance campaign carried out for "Nora Prentiss" by manager Frank Savage, Warner theatre, Youngstown, Pa. The reverse side of the card carried picture credits and playdate.

Distributes Napkins, Bags

Through a tieup with local merchants, manager Fred Perry obtained 5,000 imprinted napkins and 5,000 imprinted paper bags to exploit his engagement of "The Beast With Five Fingers" at the Liberty theatre, Cumberland, Md.

Exploits Local "Jolson" Angle

Manager Harold Maloney played up the fact that Larry Parks, star of "The Jolson Story," acted with a stock company at nearby Whalom Park to exploit his playdate of the picture at the Poli, Worcester, Mass.

Shoppers' Show Starts Campaign Off for "Life"

A special shoppers' premiere showing of "It's a Wonderful Life," and advertised 10 days in advance, gave impetus to the campaign arranged for the playdate of the picture at Reade's Kingston theatre, Kingston, N. Y. The campaign was conducted by manager Robert Case.

An inquiring photographer gag was used at the shoppers' premiere. People were asked what they thought about the picture. Their comments and photos were used in the local newspaper and on a 40x60 board for display in the lobby. Comment cards were passed out at the special showing. These also were used for a display in the lobby.

A three-quarter page cooperative ad was promoted in the Kingston *Daily Leader*. Seven merchants participated in the ad. A newspaper teaser ad campaign also helped to promote the playdate. An institutional trailer, recommending the picture, was used for 10 days before opening.

Similar campaigns are being carried out for "It's a Wonderful Life" throughout the Walter Reade circuit. In some cases, instead of a shoppers' premiere, either a midnight show or a special preview have been substituted.

Extensive Press Coverage Aids Stage Attraction

A wealth of newspaper publicity was garnered for a stage attraction headed by screen stars Kathryn Grayson and Johnnie Johnston at the Albee theatre, Cincinnati, Ohio. The campaign was arranged by manager Joe Alexander and RKO publicist Nathan Wise. Additional press publicity resulted from a promotional stunt in which the Pi Kappa Alpha fraternal group selected Miss Grayson as "Dream Girl" on the campus of the University of Cincinnati. A tieup with WKRC's four-page tabloid, with 60,000 distribution, netted a half-page of publicity. The two stars appeared on three radio programs.

Seeks Support of Church Groups

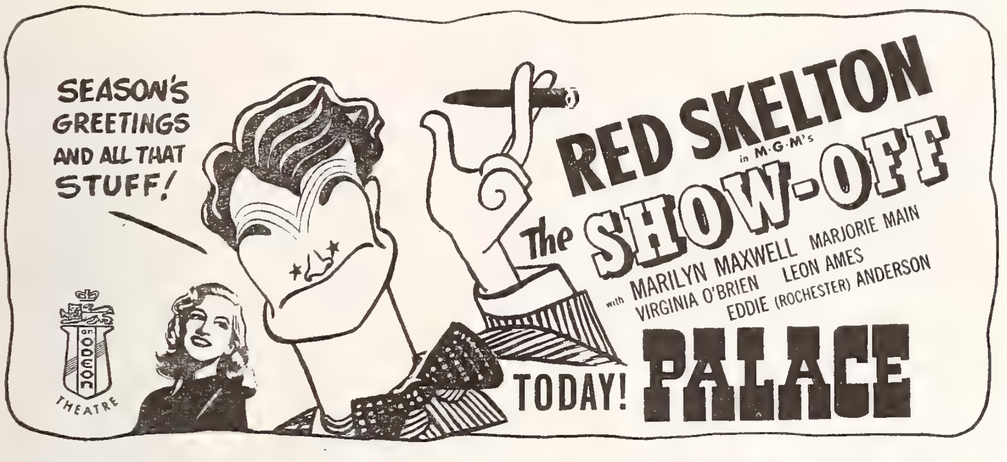
The support of church organizations was sought for the engagement of "Angel on My Shoulder" at the Century theatre, Baltimore, Md. Manager Bill Saxton and Loew's publicist Gertrude Bunchez pointed out to the religious groups that the film contains a message on juvenile delinquency.

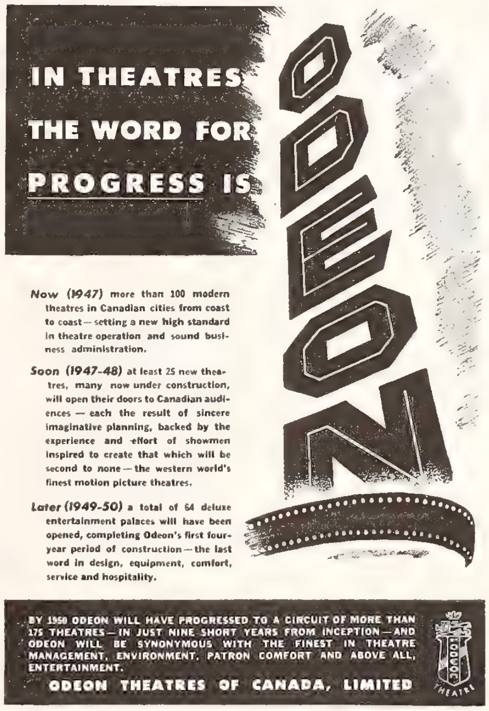
Dancers Aid "London Town"

Manager R. Leddra arranged for professional dancers to give exhibitions of the dance known as "The 'Ampstead Way" on the stage to exploit the playdate of "London Town" at the Gaumont Palace, Salisbury, England. The dance is featured in the film.

ODEON SETS SMART STYLE IN DISPLAY ADS

Odeon Theatres of Canada is directing special attention to getting maximum reader notice from newspaper ads. Here are some typical illustrations of current and institutional sales messages by the circuit chief of advertising and publicity, Larry Graburn, who headquarters at the company's main office in Toronto.


SEASON'S GREETINGS AND ALL THAT STUFF!
RED SKELTON
in M-G-M's
The SHOW-OFF
with MARILYN MAXWELL MARJORIE MAIN
VIRGINIA O'BRIEN LEON AMES
EDDIE (ROCHESTER) ANDERSON
TODAY! PALACE
ODEON
THEATRE


IN THEATRES THE WORD FOR PROGRESS IS ODEON!

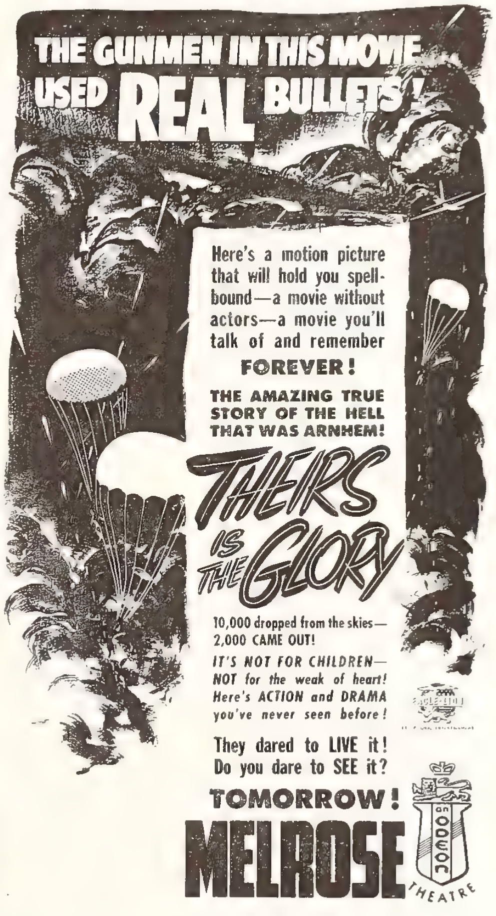
Now (1947) more than 100 modern theatres in Canadian cities from coast to coast—setting a new high standard in theatre operation and sound business administration.

Soon (1947-48) at least 25 new theatres, many now under construction, will open their doors to Canadian audiences—each the result of sincere imaginative planning, backed by the experience and effort of showmen inspired to create that which will be second to none—the western world's finest motion picture theatres.

Later (1949-50) a total of 64 deluxe entertainment palaces will have been opened, completing Odeon's first four-year period of construction—the last word in design, equipment, comfort, service and hospitality.

BY 1950 ODEON WILL HAVE PROGRESSED TO A CIRCUIT OF MORE THAN 175 THEATRES—IN JUST NINE SHORT YEARS FROM INCEPTION—AND ODEON WILL BE SYNONYMOUS WITH THE FINEST IN THEATRE MANAGEMENT, ENVIRONMENT, PATRON COMFORT AND ABOVE ALL, ENTERTAINMENT.

ODEON THEATRES OF CANADA, LIMITED


THE GUNMEN IN THIS MOVIE USED REAL BULLETS!

Here's a motion picture that will hold you spellbound—a movie without actors—a movie you'll talk of and remember FOREVER!

THE AMAZING TRUE STORY OF THE HELL THAT WAS ARNHEM!

THEIRS IS THE GLORY

10,000 dropped from the skies—2,000 CAME OUT!

IT'S NOT FOR CHILDREN—NOT for the weak of heart! Here's ACTION and DRAMA you've never seen before!

They dared to LIVE it! Do you dare to SEE it?

TOMORROW! MELROSE

Clues Scattered In Hartford for "Heart" Hunt

A treasure hunt was arranged by manager Fred R. Greenway to promote his date on "My Secret Heart" at the Palace theatre, Hartford, Conn. Heart-shaped designs, used as clues, were scattered throughout the downtown areas. Persons finding the designs received guest tickets and cash prizes. Local newspapers cooperated by announcing the contest.

For another promotion, Greenway arranged a tieup with local super-markets whereby alarm clocks were placed near the cashier in each store. Every time the alarm rang, the person at the cash register would get two passes to see the picture. A large clock was set up in a local jewelry store window, with copy announcing that persons guessing closest to the time the clock would stop would receive guest tickets.

A newspaper contest also was promoted with guest tickets being awarded for the best letters on the subject, " 'Secret Heart' desires." A sundae named after the picture was featured in a number of local ice cream parlors. Kopplemann news delivery trucks were bannered with playdate copy. Teaser post cards were mailed out to a list of feminine names.

Police and Radio Join in Safety Test for "Chase"

The cooperation of the Atlantic City Police Department and radio station WEPG was obtained for a five-day "perfect pedestrian" contest held in conjunction with the playdate of "The Chase" at the Hollywood theatre, Atlantic City, N. J. A sergeant and three policemen were assigned the task of selecting the safest street crossers and the one "perfect pedestrian." The award, a $25 savings bond, was made over the air in a 15-minute broadcast. The Atlantic City *Press* ran an advance story with all the details, plus a follow-up story and a picture of ceremonies at City Hall. The campaign was arranged by manager Harry Waxman.

Plants Stories for Stage Show

A good deal of free newspaper publicity was garnered for a stage show at the Pier theatre, Bognor Regis, Sussex, England. The campaign was arranged by Ewan S. Shaw, publicity director. 15,000 double-sided throwaways were distributed by newsboys through an arrangement with Wholesale Newsagents.

Promotes Gifts for Kiddie Show

Manager Melvin Katz promoted gifts for all children attending a special holiday kiddie show at the Hippodrome theatre, Pottstown, Pa. In addition 75 major prizes were awarded to lucky ticket holders. The prizes were supplied by merchants under the sponsorship of the Chamber of Commerce.

Film Gets Big Boost from Seven Days of Co-Op Ads

A cooperative newspaper ad appeared daily for seven consecutive days through a tieup manager Sol Sorkin arranged with Columbia Federal Savings and Loan Association to exploit his engagement of "It's a Wonderful Life" at the RKO Keith theatre, Washington, D. C. In addition, Columbia Federal used two radio spots daily for seven days over WMAL to publicize the playdate.

HENRY
R.
ARIAS
PURCHASING AGENT
Foreign and Domestic
Film Distribution
729 Seventh Ave., N. Y. 19, N. Y., LO.3-1510
Serving the Industry Since 1913. Negotiations in Any Language
CABLE: HENARIAS, N. Y.

Fearless Woman Attends Private Horror Preview

A publicity stunt which involved a search for a woman to view "The Beast With Five Fingers" alone at midnight was utilized to the fullest for the playdate of the picture at the Palace theatre, South Norwalk, Conn. Arranged by manager Murray Howard, the promotion attracted citywide interest.

Howard started the ball rolling by advertising in the Norwalk *Hour* several days for a woman courageous enough to sit alone in the dark and watch the horror picture unfold. More than a dozen women volunteered for the experiment and a young lady who said her heart was strong enough to meet the test was chosen.

The day of the special screening, Howard ran a special ad to further exploit the event. Alongside a clutching hand, copy read: "To-nite at 12 midnight this hand will crawl on the screen exclusively for (name and address of person) and when the lights go up—if she is still there a crisp $10 bill is her reward. I'll tell you in tomorrow's ad what she says as she hurries on her way out."

The following day's ad carried quotes by the lone spectator, describing her experience. In addition a story of the event was carried in the news section of the paper. The *Hour* also had a story of the publicity stunt prior to the midnight screening. The campaign resulted in the setting of a new Sunday attendance record.

Uses Radio Month Ahead for Javor Personal Appearance

Manager E. F. Kistner started his campaign four weeks in advance with spot radio announcements to exploit the personal appearance of Paul Javor, Hungarian actor, at the Forsythe theatre, East Chicago, Ind. The announcements were made every day up to and including opening day. Two weeks in advance a display was set up in the lobby consisting of tear-sheets from the New York *Times* and stills supplied by Javor's manager. 2,000 small size window cards were planted in East Chicago and adjacent towns. 3,000 heralds were distributed. The December and January issues of *Magyar Mozi,* Hungarian language film magazine, carried stories on the personal appearance of Javor at the Forsythe. The actor and party were guests at an official reception in the East Chicago City Hall two days before opening.

BECAUSE OF ITS
Uniform Pop Corn Quality
Smart Showmen Will Wait For
CRETORS
Corn Popping Machines
Est. 1885

Musical Ballyhoo, Teen-Agers Exploit "Three Girls in Blue"

The combined cooperation of the local teen-age club, merchants, radio stations, newspapers and civic authorities resulted in a highly effective campaign for the opening of "Three Little Girls in Blue" at the Miller theatre, Augusta, Ga. The campaign was arranged by manager P. E. McCoy.

The teen-age club conducted a contest among members, starting two weeks before opening, to select a trio that could sing and represent the trio of stars appearing in the picture. The three girls selected, dressed in blue, toured the city singing popular tunes from the picture.

They appeared on 15 radio shows, visited all night spots, restaurants, hotels, stores, schools and other places of interest as guest entertainers. The radio shows included the "Talk of the Town" program over WRDW, "Colonial Showboat Hour" over WRDW, four one-quarter hour programs arranged by Royal Crown Cola over WGAC, and two teen-age programs over WBBQ.

The trio appeared on special programs at the Sheraton Bon-Air Hotel through the courtesy of the management. Each program was broadcast over WRDW. The girls visited the hotel during the dinner hour each day, giving away candy kisses in the dining rooms. The girls also gave away candy kisses on their visits to stores, schools, etc.

A special stage was erected on the street in front of the theatre, where the trio sang tunes from the picture. The ballyhoo was broadcast over WRDW and WGAC each afternoon. A master of ceremonies was on hand to publicize the playdate. A bannered truck supplied by Royal Crown Cola carried the girls on a "hayride" through the city's streets. Royal Crown also arranged for a broadcast from the truck over WGAC.

J. B. White's department store ran beauty salon cooperative newspaper ads and a co-op tie-in ad on their music department. Both the *Chronicle* and the *Herald* broke with eight-column streamer stories three days in advance. Pastel colored setpieces and streamers were set up well in advance.

Novel Twin Baby Contest Promotes "Irish Rose"

A twin-baby promotion drew considerable attention to the engagement of "Abie's Irish Rose" at the United Artist theatre, San Francisco, Cal. Manager Kenneth Means offered a $50 savings bond to each of the first twins born after the opening of the picture. Telephone calls were made to all hospitals in order that the birth of the prize-winning twins could be recorded accurately. Harry Smith, columnist of the San Francisco *Chronicle,* publicized the novel promotion a week in advance.

Promotes Two Bicycles for Valentine Day Giveaway

Manager Roy Peffley started his campaign three weeks in advance for a Valentine Day giveaway promotion at the Voge theatre, East Chicago, Ind. Two bicycles were promoted from merchants for the giveaway. 25,000 numbered coupons were passed out at the theatre and by merchants. 3,000 special throwaways were used. The bicycles were put on display in the lobby three weeks before opening.

Ties In with Brotherhood Week

Manager Sydney J. Poppay garnered considerable goodwill for the Majestic, Gettysburg, Pa., by offering the use of the theatre for the annual Brotherhood Week program.

Quigley Awards Contenders

The men and women listed below have submitted evidence of showmanship within the past fortnight, which justifies their names being placed on the list of outstanding showmen.

ELMER DAVIS, JR.
Bison, Shawnee, Okla.

JOHN H. ARNOLD
Yale, Houston, Texas

JIM BARNES
Warner, Oklahoma City, Okla.

GEORGE BERNARD
Odeon, Bury, Lancs., England

HELENE BOESEL
Fox Downer, Milwaukee, Wis.

HUGH S. BORLAND
Louis, Chicago, Ill.

STERLING CAMPBELL
Fox Lloyd, Menominee, Wis.

W. E. CASE
Picture House, Monmouth
Mons., England

BILL COLE
Embassy, Chicago, Ill.

TED R. CONKLIN
Ashland, Ashland, Ohio

GEORGE DARANSOLL
Granby, Norfolk, Va.

TOM DELBRIDGE
Loew's, Nashville, Tenn.

WILLIAM EAGEN
Longview, Longview, Wash.

ED FITZPATRICK
Loew's Poli, Waterbury, Conn.

LESLIE FLETCHER
Carlton, Chapel Bar
Nottingham, England

SAM GILMAN
Loew's, Harrisburg, Pa.

ALICE GORHAM
United Detroit, Detroit, Mich.

ARTHUR GROOM
Loew's, Evansville, Ill.

CHARLES HACKER
Palace, Milwaukee, Wis.

I. A. HAFESJEE
Metro, Calcutta, India

JOHN J. HANEY
Patio, Freeport, Ill.

T. W. HANLON
State, Bridgeton, Me.

W. D. HENDLEY
Bradley, Columbus, Ga.

MURRAY B. HOWARD
Palace, South Norwalk, Conn.

HOMI HYDERABADWALA
Metro, Bombay, India

ROBERT A. HYNES
Criterion, Oklahoma City, Okla.

E. F. JOHNSON
St. George's Hall, York, England

MEL JOLLEY
Marks, Oshawa, Ont., Canada

DAVE JONES
Kerasotes, Springfield, Ill.

JOHNNY H. JONES
Ritz, Shawnee, Okla.

W. J. JOY
Ritz, Holmeside
Sunderland, England

PAUL O. KLINGLER
Poli Strand, Waterbury, Conn.

W. KLUG
Plaza, Milwaukee, Wis.

JOHN E. LAKE
Savoy, Luton
Bedfordshire, England

LARRY LEVY
Colonial, Reading, Pa.

ABE LUDACER
Park, Cleveland, Ohio

STEVE McCALL
Michigan, Chicago, Ill.

P. E. McCOY
Miller, Augusta, Ga.

LOUIS NYE
Hoosier, Whiting, Ind.

A. G. PAINTER
Center, Oak Ridge, Tenn.

PEARCE PARKHURST
Capitol, Pawtucket, R. I.

A. G. M. PECK
Victoria, Dursley
Glos., England

DICK PEFFLEY
Paramount, Fremont, Ohio

ROY PEFFLEY
Voge, East Chicago, Ind.

FRED PERRY
Liberty, Cumberland, Md.

LESTER POLLOCK
Loew's, Rochester, N. Y.

SIDNEY J. POPPAY
Majestic, Gettysburg, Pa.

BETTY JUNE POWELL
Bison, Shawnee, Okla.

FRANK L. PRATT
Paramount, Portland, Ore.

ED PYNE
Keith's 105th St., Cleveland, Ohio

G. RAY
Regent, Bradford
Yorkshire, England

ALEC REID
Plaza, Southfields
London, England

GEORGE C. RICE
Majestic, LaSalle, Ill.

EDWARD RICHARDSON
Granada, Cleveland, Ohio

HARRY A. ROSE
Majestic, Bridgeport, Conn.

WILLIS SHAFFER
Fox Orpheum, Atchison, Kans.

EWAN S. SHAW
Pier, Bognor Regis
Sussex, England

NAT SILVER
Strand, Lowell, Mass.

SOL SORKIN
RKO Keith's, Washington, D. C.

W. CLYDE SMITH
Malco, Hot Springs, Ark.

MOLLIE STICKLES
Palace, Meriden, Conn.

MICHAEL STRANGER
Loew's State, White Plains, N. Y.

REG STREETER
Mission, Santa Barbara, Calif.

PRESTON SWAN
Elephant Cinema, Shawlands
Glasgow, Scotland

L. SZULCZEWSKI
Riviera, Milwaukee, Wis.

CHARLES B. TAYLOR
Shea's, Buffalo, N. Y.

RAY TAYLOR
Capitol, Logan, Utah

ERIC V. WALLS
Clifton, Great Barr
Birmingham, England

LILY WATT
Florida, Kings Park
Glasgow, Scotland

G. F. WHARTON
Essoldo, Newcastle-on-Tyne
Northumberland, England

ALAN WILLIAMS
Majestic, Rochester
Kent, England

H. F. WILSON
Capitol, Chatham, Ont., Canada

WILLIAM J. WILSON
Colony, Winter Park, Fla.

NATE WISE
RKO Palace, Cincinnati, Ohio

JAY WREN
Adams, Newark, N. J.

CHARLES A. ZINN
State, Minneapolis, Minn.

Co-Op Ads Set Pace for Date On "Clouds"

Three cooperative newspaper ads were promoted by manager Arthur Groom to exploit "Till the Clouds Roll By" at the Victory theatre, Evansville, Ind. The ads were set with Ideal Pure Milk Company, Schuttler's Music Store and Tri-State Photo Supply Company. Each of the ads appeared in both the *Courier* and *Press*.

A girl paraded the streets, carrying an umbrella for three days. Copy painted on the umbrella read: "'Till the Clouds Roll By' now at Loew's." A tieup was arranged with Tri-State Photo Supply, whereby hit tunes from the picture were played over a loud speaker from the doorway of their store. After each number, announcements were made, giving playdate credit. The store is located on Main Street, a block from the theatre.

Another tieup was made with Silver's Record Shop to sponsor two 15-minute radio programs in addition to their regular weekly program. For these programs, persons identifying Jerome Kern songs received Kern record albums. The R. & G. Furniture Company plugged the picture on their quiz program broadcast from the lobby of the theatre each Sunday.

Twenty downtown juke boxes carried cards reading: "Play the hit tunes from 'Till the Clouds Roll By'." Window streamers were used in record shops. Window tieups were arranged with Tri-State Photo Supply, Silver's, Schuttler and Sater's Clothing Store. Other displays were set with hotels McCurdy, Vendome and Sonntag, Schear's department store and others.

OUTDOOR REFRESHMENT CONCESSIONAIRES
from Coast to Coast
over 1/4 Century
Now Specializing in Refreshment Concessions for DRIVE-IN THEATRES
SPORTSERVICE, Inc. JACOBS BROS.
HURST BLDG. BUFFALO, N. Y.

SHOWMEN PERSONALS

In New Posts: Jack Jackson, manager, Panama theatre, Atlanta, Ga. William Pilot, Colonial, Southington, Conn. John E. Pirani, Lafayette, Central Falls, R. I. Judd N. Green, Admiral, Omaha, Nebr. Harold Morrison, Hazel Park, Hazel Park, Mich.

James Ackron, Hines and Princess theatres, Portland, Ind. Bob Salters, Madison, Detroit, Mich. Ray Kenney, Beverly; John Maloney, Grove; John Fields, Rhodes; all in Chicago. Bill O'Sullivan, Hamilton, Waterbury, Conn.

Assistant Managers: C. J. Hubbard, Will Rogers theatre, Chicago, Ill. Jack Peterson, Madison theatre, Detroit.

Wedding Bells: Francis A. De Verter, manager of the Rio, Harrisburg, Pa., to Edith Davis.

Wilford A. Brown, manager of the Capitol, St. Petersburg, Fla., to Mrs. Jeannette Hopkins.

William B. Haver, manager of the Garden theatre, Davenport, Ia., to Mary K. Enselman.

Junior Showmen: Jerry Lee, born recently to Mr. and Mrs. Joe Isenhower of Hamlet, N. C. Father is manager of the Hamlet theatre there.

John E. Ferger, manager of the Downtown theatre in Detroit, and Mrs. Ferger are the parents of a baby girl.

Mr. and Mrs. Sam Horowitz are the parents of a baby boy. Father is assistant manager of Loew's Poli, Hartford, Conn.

Bill Higginbotham, assistant manager of the Fox theatre, Atlanta, Ga., and Mrs. Higginbotham are the parents of a baby girl.

Birthday Greetings: Sam Abrams, Albert E. Brown, Garland C. Lamb, Charles L. Hyde, Cecil W. Curtis, Carroll M. Bradley, Jack Wright, C. H. Simpson, Don R. Stevenson, Vern Austin, Victor G. Geisel, Joe Palumbo, W. P. Stone, Ewan S. Shaw.

Samuel Sposato, William F. O'Brien, Ed Lamoureux, Herschel A. Wheeler, Louis E. Nye, J. P. Schnitzer, Harold C. Stanzler, Jerome Gordon, Edward L. Bissler, Herb Gatzke, Wallace Cowen, Andy A. Sette, E. R. Toerpe, J. M. Ensor, John B. Shearer.

Lloyd Miller, Dallas R. Page, Joe F. Wright, Paul Maines, Jr., William O. Pye, Harry G. Boesel, Stanley Foreman, Edward A. Hussong, Al Zimbalist, Lester Neely, Charles Rind, Louis D. Glinner.

Showmen's Calendar: April 1st: All Fool's Day. 2nd: United States mint established—1792. 4th: Good Friday. 5th: Passover. 6th: Easter Sunday; Army Day; Peary discovered North Pole—1909. 8th: Louisiana admitted to Union—1812; Ponce de Leon landed in Florida—1513. 14th: Assassination of President Lincoln—1865; first edition Webster's Dictionary published—1828. 18th: Paul Revere's famous ride—1775. 19th: Patriot's Day, Maine and Massachusetts.

22nd: Oklahoma opened to white settlement—1889. 23rd: William Shakespeare born—1564. 25th: Memorial Day in Alabama, Florida, Georgia and Mississippi. 26th: Slavery abolished in United States—1865. 27th: General Grant, 18th president, born—1822; Samuel F. Morse born—1791. 30th: George Washington became first president—1789; Boston settled by Winthrop—1630; Rhode Island settled—1636.

Copies of State Letters Used for "Anna" Display

An unusual window tieup was arranged by manager W. R. McCormack to promote his playdate of "Anna and the King of Siam" at the Roxy theatre, La Porte, Ind. McCormack secured photostatic copies of correspondence between the King of Siam and President Abraham Lincoln. About 10 letters were used for the display in the window of Kessler Furniture Store, attracting a good deal of attention.

Haney Host to Carriers At "Lassie" Screening

Manager Leo Haney in cooperation with the circulation manager of the Maywood *Herald* was host to the carriers of the newspaper during the playdate of "Courage of Lassie" at the Lido theatre, Maywood, Ill. The party was arranged in recognition of the fine work done by the carriers last year. The newspaper used a three-column photo of the boys taken in the lobby of the theatre. In addition to the newspaper tieup, Haney awarded a large color photo of Lassie to the first 100 boys and girls attending.

Starts Saturday Cartoon Club in Logan, Utah

Manager Ray Taylor has inaugurated a "Tom and Jerry" cartoon club at the Capitol theatre, Logan, Utah. The club meets every Saturday morning for a program featuring the two cartoon characters. A special trailer, utilizing "Tom and Jerry" art work, is run off a week in advance of each show. Lobby displays and newspaper ads also are used. Children 14 and under are eligible for membership in the club.

ARE YOU THE MAN?

Motion Picture Herald can use a real showman with trade relations experience, to gather news items, interview exhibitors, secure new and renewal subscriptions.

Must have selling ability. Own late model car and be free to travel in designated territory. Good salary plus commission. Car and hotel expenses.

Contact CIRCULATION DIRECTOR,
MOTION PICTURE HERALD,
1270 Sixth Avenue, New York 20, N. Y.

Teaser Ads Stir Indian Interest In "Harvey"

A series of teaser ads in the local newspapers drew considerable attention to manager I. A. Hafesjee's engagement of "The Harvey Girls" at the Metro theatre in Calcutta, India. The teasers ran for six days and covered songs, romance, action, stars, Technicolor, etc.

A few days before opening and during the run of the picture sandwich men covered the city. Three large size cutout figures of Judy Garland were displayed in the lobby a week in advance. The cutouts were displayed in three department stores during the run of the picture.

Tickets sold starting a week in advance were stamped on the back with copy, reading: "Don't forget to make a date with those gorgeous 'Harvey Girls'." A street banner was strung across a prominent thoroughfare. Three music stores carried large size still boards publicizing the music from the picture and playdate.

Dummy Leg with Garter Used for "Gertie"

A novel lobby display drew considerable attention to manager A. B. Preston Swan's playdate of "Getting Gertie's Garter" at the Elephant Cinema, Shawlands, Glasgow, Scotland. The display consisted of a dummy leg complete with nylon stocking and a red, gold and silver garter. The leg was illuminated with an internal time-flash bulb and set up in a corner of the main vestibule, protruding through a black velvet curtain. A card mounted on the curtain read: "Have you got it! We have it on, etc."

PASSES SOLE COST FOR NOVEL TIEUPS

Three novel tieups have been arranged by advertising manager Jack J. Engerman for the Sterling theatres in Seattle, Wash. An arrangement was made with Newcomers Service whereby that organization hands out theatre passes to each new Seattleite when they welcome the new arrival to the city. A second tieup was made with the twice-weekly "Application for Happiness" radio program. Guest tickets are awarded to couples interviewed on the program. The third tie-in was made with a local music box company that has a nightly broadcast. A tune is played and the first person calling in the correct title receives a pair of passes to the theatre whose program is plugged. The passes are the only cost involved in each tieup.

PICTURE GROSSES

A statistical compilation and comparison of Box Office Performance in first run theatres

NEW BASE LINE

Beginning in this issue, the average, or 100 per cent, line of these tabulations is the average weekly business of the theatres concerned for the six months ending January 31, 1947. The previous period ended October 31, 1946. This brings into the new base a recognition of current economic conditions as they affect box-office performance.

Figures directly below picture title compare estimated dollar gross with average gross and show relative percentage of all engagements tabulated.

Figures opposite theatre names represent percentage of tabulated grosses to average weekly business based on the six months' period ending January 31, 1947.

SYMBOLS: (DB) Double Bill—associate feature title; (SA) Stage Attraction; (MO) Move-Over Run; (AA) Advance Admission.

INDEX: Over-all performance percentage figures from previously published final reports appear in Service Data section of Product Digest. See last column of Release Chart for Index.

THE SECRET HEART (MGM)

Final Report:

Total Gross Tabulated	$973,900
Comparative Average Gross	1,026,100
Over-all Performance	94.9%

ATLANTA—Loew's Grand, 1st week	108.2%
ATLANTA—Loew's Grand, 2nd week	93.2%
BALTIMORE—Century, 1st week	96.0%
BALTIMORE—Century, 2nd week	79.0%
BOSTON—Orpheum, 1st week	109.4%
BOSTON—Orpheum, 2nd week	94.1%
BOSTON—State, 1st week	100.5%
BOSTON—State, 2nd week	84.3%
BUFFALO—Buffalo	94.5%
BUFFALO—Hippodrome, MO 1st week	84.2%
CINCINNATI—RKO Capitol, 1st week	133.9%
CINCINNATI—RKO Capitol, 2nd week	89.2%
CINCINNATI—RKO Capitol, 3rd week	58.0%
CLEVELAND—Loew's State	100.0%
CLEVELAND—Loew's Stillman, MO 1st week	92.5%
CLEVELAND—Loew's Ohio, MO 2nd week	100.0%
DENVER—Orpheum (DB) Dick Tracy Versus Cueball (RKO)	104.1%
INDIANAPOLIS—Loew's, 1st week	106.3%
INDIANAPOLIS—Loew's, 2nd week	67.3%
KANSAS CITY—Midland (DB) Blondie's Big Moment (Col.)	93.8%
LOS ANGELES—Egyptian, 1st week	141.8%
LOS ANGELES—Egyptian, 2nd week	88.6%
LOS ANGELES—Egyptian, 3rd week	53.1%
LOS ANGELES—Belmont, 1st week	140.4%
LOS ANGELES—Belmont, 2nd week	89.8%
LOS ANGELES—Belmont, 3rd week	61.7%
LOS ANGELES—Fox-Wilshire, 1st week	173.9%
LOS ANGELES—Fox-Wilshire, 2nd week	108.6%
LOS ANGELES—Fox-Wilshore, 3rd week	53.1%
LOS ANGELES—Los Angeles, 1st week	102.6%
LOS ANGELES—Los Angeles, 2nd week	60.8%
LOS ANGELES—Los Angeles, 3rd week	50.0%
MINNEAPOLIS—State, 1st week	119.4%
MINNEAPOLIS—State, 2nd week	74.6%
NEW YORK—Capitol, 1st week (SA) Tommy Dorsey's Orchestra	136.4%
NEW YORK—Capitol, 2nd week (SA) Tommy Dorsey's Orchestra	105.9%
NEW YORK—Capitol, 3rd week (SA) Tommy Dorsey's Orchestra	82.1%
NEW YORK—Capitol, 4th week (SA) Tommy Dorsey's Orchestra	70.2%
OMAHA—Paramount	92.9%
PHILADELPHIA—Goldman, 1st week	127.1%
PHILADELPHIA—Goldman, 2nd week	107.7%
PHILADELPHIA—Goldman, 3rd week	90.5%
PHILADELPHIA—Goldman, 4th week	77.5%
PHILADELPHIA—Goldman, 5th week	60.3%
SAN FRANCISCO—Paramount (DB) The Pilgrim Lady (Rep.)	81.9%
ST. LOUIS—Loew's State, 1st week	142.1%
ST. LOUIS—Loew's State, 2nd week	83.7%
ST. LOUIS—Loew's Orpheum, MO 1st week	92.6%

•

SONG OF THE SOUTH (RKO)

Final Report:

Total Gross Tabulated	$920,500
Comparative Average Gross	$841,000
Over-all Performance	109.4%

ATLANTA—Fox	100.0%
ATLANTA—Paramount, MO 1st week	125.0%
ATLANTA—Paramount, MO 2nd week	103.7%
ATLANTA—Paramount, MO 3rd week	125.0%
BALTIMORE—Hippodrome, 1st week (SA) Vaudeville	103.0%
BALTIMORE—Hippodrome, 2nd week (SA) Vaudeville	92.7%
BALTIMORE—Hippodrome, 3rd week (SA) Vaudeville	73.1%
BOSTON—Memorial, 1st week (DB) the Dark Horse (Univ.)	80.6%
BOSTON—Memorial, 2nd week (DB) the Dark Horse (Univ.)	96.8%
BUFFALO—20th Century, 1st week	172.4%
BUFFALO—20th Century, 2nd week	89.6%
CHICAGO—Palace, 1st week (DB) The Falcon's Adventure (RKO)	87.5%
CHICAGO—Palace, 2nd week (DB) The Falcon's Adventure (RKO)	109.4%
CHICAGO—Palace, 3rd week (DB) The Falcon's Adventure (RKO)	90.0%
CLEVELAND—RKO Palace, 1st week	73.1%
CLEVELAND—RKO Palace, 2nd week	74.6%
DENVER—Orpehum, 1st week (DB) The Falcon's Adventure (RKO)	127.9%
DENVER—Orpheum, 2nd week (DB) The Falcon's Adventure (RKO)	97.6%
KANSAS CITY—Orpheum, 1st week	122.9%
KANSAS CITY—Orpheum, 2nd week	106.5%
LOS ANGELES—Hillstreet, 1st week (DB) The Falcon's Adventure (RKO)	149.4%
LOS ANGELES—Hillstreet, 2nd week (DB) The Falcon's Adventure (RKO)	118.5%
LOS ANGELES—Hillstreet, 3rd week (DB) Alias Mr. Twilight (Col.)	87.6%
LOS ANGELES—Pantages, 1st week (DB) The Falcon's Adventure (RKO)	160.1%
LOS ANGELES—Pantages, 2nd week (DB) The Falcon's Adventure (RKO)	129.1%
LOS ANGELES—Pantages, 3rd week (DB) Alias Mr. Twilight (Col.)	95.5%
MINNEAPOLIS—RKO Orpheum, 1st week	155.9%
MINNEAPOLIS—RKO Orpheum, 2nd week	110.1%
NEW YORK—Palace, 1st week	187.7%
NEW YORK—Palace, 2nd week	126.3%
NEW YORK—Palace, 3rd week	108.3%
NEW YORK—Palace, 4th week	75.8%
NEW YORK—Palace, 5th week	151.6%
NEW YORK—Palace, 6th week	137.1%
NEW YORK—Palace, 7th week	85.9%
NEW YORK—Palace, 8th week	75.8%
OMAHA—RKO Brandeis, 1st week (DB) The Falcon's Adventure (RKO)	145.4%
OMAHA—RKO Brandeis, 2nd week (DB) The Falcon's Adventure (RKO)	110.3%
PHILADELPHIA—Aldine, 1st week	139.4%
PHILADELPHIA—Aldine, 2nd week	110.2%
SALT LAKE CITY—Utah, 1st week	121.8%
SALT LAKE CITY—Utah, 2nd week	126.0%
SAN FRANCISCO—Fox (DB)The Fabulous Suzanne (Rep.)	98.4%
SAN FRANCISCO—Paramount, MO 1st week	81.8%

Many New Films Sent to Germany

A number of new films, including many that were hits when first released in the United States, recently have been approved for showing in Germany, according to Irving Maas, vice-president and general manager of the Motion Picture Export Association.

Included among the pictures are "The Green Years," "Anna and the King of Siam," "Bells of St. Mary's," "Song of Bernadette," "This Land Is Mine," "One Foot in Heaven," "Our Town," "Rebecca," "Spellbound," "Holiday Inn," "How Green Was My Valley" and "Gaslight." Both the U. S. State Department and the American Military Government in Germany have to give their approval before American pictures can be released by the MPEA in Germany.

No definite date has been set for the Army to relinquish its supervision of MPEA activities, Mr. Maas said, and even when this happens Army authorities will continue to exercise censorship as long as American soldiers remain in Germany. However, once MPEA is given freedom of operation by the Army, which may happen within the next six months, the present system will be changed. MPEA will then select the films it considers suitable and send them to Germany, where AMG will pass on them. At present the Army asks for specific pictures.

Mr. Maas said the present German market required enough product to permit a program change once every week. The Export Association now asks its member companies for the master negative of a film which is then sent to Germany.

IT'S READY!

Don't wait any longer. Our new Prevue Trailer Service is Ready NOW. For details write, wire or phone Filmack, 1325 S. Wabash Avenue, Chicago 5, Illinois.

FILMACK gives QUICKEST SERVICE on SPECIAL TRAILERS

CLASSIFIED ADVERTISING

Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, $1. Four insertions, for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P. M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York(20)

POSITIONS WANTED

MANAGER AT LIBERTY—DISTRICT, CITY OR individual house. Long experience in first class operation. Capable in all essentials. Sober and responsible in every respect. Reliable references. Prefer Southern location. Address BOX 2084, MOTION PICTURE HERALD.

EXPERIENCED MANAGER, BOOKER, BUYER. Best references. Honest, reliable, industrious. Proposition must be good. BOX 2088, MOTION PICTURE HERALD.

USED EQUIPMENT

THEATRE CHAIRS — 3,000 USED SPRING cushioned, part full upholstered back and part insert panel back, with spring edge and box-spring cushions; 1,000 veneer chairs; 800 good back, 500 spring cushions, and hinges. Immediate delivery. Advise how many you need. Write for prices and photographs. Phone Lenox 3445. JESSE COLE, 2565 McClellan Avenue, Detroit, Michigan.

1078 AMERICAN SPRING EDGE CUSHION REupholstered 1¼" thick panel back chairs, rebuilt, $8.95; 629 American 7 ply reupholstered panel backs, boxspring cushions, $7.95; 250 Stafford reupholstered fully padded backs, boxspring cushions, $7.95; 250 reupholstered folding chairs, sections of 2/3/4, $5.95; green flameproof plastic coated leatherette, $1.35 yard (60 yd. rolls). Write for Stock List. S.O.S. CINEMA SUPPLY CORP., 449 W. 42 St., New York 18.

ONE NEARLY NEW ROTH ACTODECTOR. INdividual arc type for two lamp operation. 35 Volts 50-50 Amps. Priced for immediate sale—$250.00. Also. Factory rebuilt hand operated 3-unit ticket machine—$95.00. ADMIRAL THEATRE, Omaha, Neb.

ARMY SAYS SELL THEM OUT — COMPLETE theatre outfits—Simplex SP, $995.00; Holmes L.I. Arc equipments, $1295.00; DeVry High Intensity Arc equipments, $2495.00. Amprosound 16mm High Intensity Arc equipments $1350.00. Condition excellent. S.O.S. CINEMA SUPPLY CORP., 449 W. 42 St., New York 18.

PAIR BRENKERT ECONARC LOW INTENSITY lamps like new, $275.00. SOUTHWESTERN THEATRE EQUIPMENT CO., 1416 Main St., Houston 2, Texas.

BUSINESS BOOSTERS

BINGO CARD, DIE CUTS, 1 TO 100 OR 1 TO 75. $2.75 per thousand. $25.00 per 10,000 S., KLOUS, care of MOTION PICTURE HERALD.

MILITARY INSIGNIA FOR YOUNGSTER shows. Tremendous puller. Embroidered Army patches from 1c to 5c. Send for samples. THE INSIGNIA MART, 703 Broadway (Premium Div.), New York 3, N. Y.

TRAINING SCHOOLS

THEATRE EMPLOYEES: TRAIN FOR BETTER position. Learn modern theatre management and advertising. Big opportunities for trained men. Established since 1927. Write now for free catalog. THEATRE MANAGERS SCHOOL, Elmira, New York.

THEATRE UNIFORMS

RECONDITIONED USHERETTE UNIFORMS for sale. 3 piece outfits—slacks, satin blouses, bolero jackets. Several styles, all sizes. These uniforms used by California's finest theatres—cleaned and rebuilt. Sample garment gladly forwarded. California's largest theatre uniform service company. HOLLYWOOD ADVERTISING CO., Uniform Dept., 1914 S. Vermont, Los Angeles 7, Calif.

NEW — CASHIER BLOUSES, USHERETTE & ushers uniforms. Available now for immediate delivery. Many styles. HOLLYWOOD ADVERTISING CO., Uniform Dept., 1914 S Vermont, Los Angeles 7, Calif.

NEW EQUIPMENT

CLOSING OUT BOX OFFICE BOWL HEATERS. $2.95; Snowlike flameproof soundscreens up to 10', 21½c sq. ft.; to 15', 33c; Superior projector mechanisms, $695.00; Automatic record changers, $19.95; Twin box office clocks, $24.95; New Victor 16mm sound projectors, $454.00; Panic bolts, $22.50; 6 amp Tungars, $2.95; Dimmers — 2450W, $22.50; 2000W, $19.95; 1650W, $15.95; 1350W, $13.50. Catalog mailed. S.O.S. CINEMA SUPPLY CORP., 449 W. 42 St., New York 18.

FIRE FYTER EXTINGUISHERS, 1½ QUART with carbon tetro charge and bracket, grey enameled $7.00. HEWES GOTHAM, 425 W. 52 St., New York City.

STUDIO EQUIPMENT

16MM-35MM. USED AND NEW SOUND AND silent production equipment—cameras, film recorders, disc recorders, projectors, moviolas, tripods, dollies, lights, booms, Reeves Sensitester for Cinex tests, all types laboratory and studio equipment. CAMERA MART, 70 West 45 St., New York City.

BH ULTRA SPEED SHUTTLES, $195.00; CAMera Dolly, $275.00; RCA Photophone complete recording outfit, $6,475.00; BH 16mm or 35mm soundprinters, new, $3,250.00; Moviola type sound editor, $495.00; Fresnellites, 2000W, $67.50; new art Reeves Sensitesters, worth $1200.00, $695.00; RCA latest dual playback magazine, $395.000; new Mitchell 24V camera motors, $295.00; BH Eyemo motorized cameras, 3 speeds, 2" lens, 24V motor, case, $295.00; new 35mm film phonographs, $795.00. Send for Bulletin STURELAB. S.O.S. CINEMA SUPPLY CORP., 449 W. 42 St., New York 18.

WANTED TO BUY

WANTED TO BUY POWERS 6B PROJECTORS, complete, also 6B bases and mechanisms. BOX 395, Rochester, N. Y.

THEATRES

THEATRES. BEFORE YOU BUY, CONTACT Nolen Howard, Ritz Theatre Building, Payette, Idaho, or J. C. Butler, 304 S. W. 4th Avenue, Portland, Oregon. Information to qualified buyers only. A.B.C. BROKERAGE COMPANY.

VETERAN DESIRES TO LEASE OR PURCHASE theatre California or Arizona. BOX 2085, MOTION PICTURE HERALD.

OREGON COUNTY SEAT TOWN. ONLY THEAtre for miles around. Modern apartment, 2 car garage and grocery store building included for the low price of $39,500. Terms also. THEATRE EXCHANGE COMPANY, 217 Governor Bldg., Portland 4, Ore.

THEATRE CIRCUIT—5 SMALL THEATRES IN Norfolk, Virginia area. Experienced principals only. BOX 2089, MOTION PICTURE HERALD.

BLOWUPS

THEATRE BLOWUPS. BEST QUALITY, SERVice. STITES PORTRAIT COMPANY, Shelbyville, Ind.

BOOKS

INTERNATIONAL MOTION PICTURE ALmanac—the big book about your business—1946-47 edition now available. Contains over 12,000 biographies of important motion picture personalities. Also all industry statistics. Complete listing of feature pictures 1937 to date. Order your copy today. $3.25 in the U. S. A., $5.00 elsewhere. Send remittance to QUIGLEY BOOKSHOP, 1270 6th Avenue, New York 20, N. Y.

RICHARDSON'S BLUEBOOK OF PROJECTION. Best seller since 1911. Now in 7th edition. Revised to present last word in Sound Trouble Shooting Charts. Expert information on all phases of projection and equipment. Special new section on television. Invaluable to beginner and expert. $7.25 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20.

Essaness May Invade Chicago South Side Area

Chicago Bureau

The Essaness theatre circuit or independent theatre interests may contemplate an "invasion of the Chicago south side, which heretofore has been dominated by the Balaban & Katz and Warner circuits. Plans have gone ahead for future erection of a 2,000-seat house in Chicago's south shore district.

Randolph Bohrer, an attorney, is a partner of the Bohrer & Barkhausen firm which, as the "Double B" Corporation, are the present lessees of the 32 W. Randolph Building, housing the Oriental theatre. The Oriental is now operated by Essaness.

Mr. Bohrer is seeking to obtain a zoning variation so that a theatre can be erected at 71st and South Shore Drive. However, numerous residents of the district appeared at a hearing of the Zoning Board of Appeals February 17 to oppose any zoning changes.

Mr. Bohrer's petition stated he was desirous of erecting "a theatre of not more than 2,000 seats although erection is not contemplated at the present." Mr. Bohrer acquired the property from the Marshall Field Estate.

Ambrose Finn, an attorney representing important property owners in the area of the contemplated theatre, said that the block involved is the only one zoned for business, although half of the area is actually residential.

The matter was continued to March 24 to enable the objectors to prepare their arguments against the re-zoning.

Raoul Le Mat Dies

Raoul Le Mat, 71, one-time Olympic athlete and formerly a member of Le Mat-Metro-Goldwyn, which held the MGM franchise for many years in Sweden, died of a heart attack in Panama City February 14. During recent years he had been in show business in Washington, D. C., and elsewhere. Surviving are his widow, son and daughter, Mrs. W. Lewis Simpson, wife of the MGM manager in Panama.

Si Meyers

Si Meyers, 55, vice-president of North Jersey Allied Theatre Owners and legislative representative at Trenton, died suddenly at Miami Beach last Monday. He was buried Friday from the Grovler Funeral Parlors, Moorestown, N. J. He operated the Garden theatre, Trenton.

Henry Herbert

Henry Herbert, veteran actor, died at his home in New York February 20 at the age of 68. A well known Shakespearian actor, he appeared on the screen in "So Big," with Colleen More, released in 1925.

PRODUCT DIGEST

SHOWMEN'S REVIEWS
ADVANCE SYNOPSES
COMPANY CHART
THE RELEASE CHART

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

The Devil Thumbs a Ride

RKO Radio—Melodrama

The devil referred to in the title of Herman Schlom's latest production is none other than Lawrence Tierney, and satanic he certainly is in the role of murderer, forger and holdup man. Ted North, representing in this case the forces of good, gives a sensitive performance which lends sharp contrast to Tierney's portrayal of the sardonic killer.

Felix Feist, who directed from his own screenplay based on a novel by Robert C. DuSoe, has employed much ingenuity to keep the audience at seat's edge. The picture is thrill-packed, hard-hitting melodrama from start to finish, with never a dull moment and never a pause for breath.

In the opening sequences, Tierney holds up and kills a theatre manager. Then he thumbs a ride north with a gentle, home-loving silk salesman, who knows little peace thereafter. When the pair stop for gas, they pick up two more hitch-hikers: personable young ladies played by Nan Leslie and Betty Lawford. At the gas station, Tierney makes a fatal mistake: he insults the young attendant. The latter subsequently hears a police broadcast describing Tierney and, on a hunch, notifies the authorities. From there on it's a breath-taking chase, with many a perilous moment for Tierney's companions when they learn his identity.

In the supporting cast, Harry Shannon as the police captain and Glenn Vernon as the station attendant are particularly outstanding.

Seen at the studio. Reviewer's Rating: Good. —THALIA BELL.

Release date, February 20, 1947. Running time, 63 min. PCA No. 11953. General audience classification.

Steve	Lawrence Tierney
Jimmy	Ted North

Nan Leslie, Betty Lawford, Andrew Tombes, Harry Shannon, Glenn Vernon, Marian Carr, William Gould, Josephine Whittell

Carnegie Hall

UA-Federal—Concert

Producers Boris Morros and William Le Baron moved their Federal Films Productions cameras onto the stage of New York City's most hallowed musical showcase, Carnegie Hall, to film this most bountiful of classical music programs. Practically every top name in the music field—symphony conductors, singers, violinists—appears in this film as a soloist.

It's a vast, brilliantly-recorded picture sure to receive immediate applause from any music lover. But more than this, it will please even the non-musical who don't know a clarinet from a crescendo, providing the exhibitor cares to do a little missionary work among his customers. It will please these people because, while the music is strictly long-haired, with a couple of exceptions, the more familiar, more showy selections are used. The exceptions are Vaughn Monroe and his orchestra, and Harry James and his horn.

The concert stars appearing comprise a who's who of the musical world: the conductors, Walter Damrosch, Bruno Walter, Artur Rodzinski, Fritz Reiner and Leopold Stokowski; the singers, Lily Pons, Rise Stevens, Jan Peerce and Ezio Pinza; the cellist, Gregor Piatigorsky; the pianist, Artur Rubinstein; the violinist, Jascha Heifetz. All these, plus the New York Philharmonic and the Philharmonic Quintette.

Binding these stars and their offerings together is an all too typical framework of a story of a mother who wants her son to grow up to be a pianist good enough to play at Carnegie Hall. The boy is a pianist, all right, but he prefers to play with Vaughn Monroe's orchestra. This situation makes for passion and pathos, but the film is resolved happily by having the pianist-son appear at Carnegie as the composer-conductor-pianist of a modern horn concerto with Harry James as soloist.

The Hollywood cast enacting this sandwiched story comprises Marsha Hunt, the mother; William Prince, the son; Frank McHugh, the Carnegie Hall porter and doorman; and Martha O'Driscoll, a popular singer who provides the love interest.

For the theatre patron who spends his Sunday afternoons listening to symphony broadcasts, this film will prove a delight. The music includes the "Leonora Overture," a selection from Beethoven's "Fifth," the "Bell Song" from Lakme," the "Seguidilla" from "Carmen," a Chopin Polonaise, a Tschaikowsky violin concerto, selections from "Die Meistersinger," and an aria from "Don Giovanni."

Edgar G. Ulmer directed. Karl Kamb wrote the screenplay from an original story by Seena Owen.

Seen at the home office projection room. Reviewer's Rating: Good—RAY LANNING.

Release date, not set. Running time, 134 min. PCA No. 12197. General audience classification.

Nora Ryan	Marsha Hunt
Tony Salerno	William Prince
Donovan	Frank McHugh
Ruth Haines	Martha O'Driscoll

Walter Damrosch, Bruno Walter, Lily Pons, Gregor Piatigorsky, Rise Stevens, Artur Rodzinski, Artur Rubinstein, Jan Peerce, Ezio Pinza, Vaughn Monroe Jascha Heifetz, Fritz Reiner, Leopold Stokowski, Harry James

Beat the Band

RKO Radio—Comedy with Music

Swing addicts will give ready reception to the music of Gene Krupa and his band, as well as to the singing of Frances Langford, whose rendering of such songs as "I'm in Love" and "I've Got My Fingers Crossed" is definitely in the groove. Based on a Broadway musical, adapted to the screen by Lawrence Kimple and Arthur Ross, the story doesn't make too much sense, a fact which does detract from the picture's essential entertainment value.

It concerns a band leader, home from the wars, who finds his partner has invested his savings in a racehorse, rather than using the funds to keep the band together, so the veteran has to start all over from scratch. With the help of Miss Langford, Krupa, and a number of fortuitous circumstances, he makes good and ends up with a contract to play in a smart New York hotel.

Phillip Terry handles the male lead with authority, and the cast, Ralph Edwards, in particular, gives him staunch support. Michel Wraike produced under the executive supervision of Sid Rogell. Resultant production values are more than satisfactory. John Auer's direction is spirited and deft.

Previewed at the studio. Reviewer's Rating: Good.—T. B.

Release date, February 19, 1947. Running time, 67 min. PCA No. 11796. General audience classification.

Ann	Frances Langford
Eddie	Ralph Edwards
Willow	June Clayworth
Damon	Phillip Terry

Mabel Paige, Andrew Tombes, Donald MacBride, Mira McKinney, Harry Harvey, Grady Sutton, Gene Krupa and band

The Private Affairs of Bel Ami

UA-Loew-Lewin—Story of Scoundrel

Guy de Maupassant's novel, "Bel Ami", furnished Albert Lewin the basis for what he calls "The Private Affairs of Bel Ami". The affairs are very much present and not always so private in this intellectual-level, Oscar Wildish undertaking adapted and directed by Lewin under the producing wing of David M. Loew.

For thoroughly sophisticated audiences, this film will prove a treat. For those not so saturated, its appeal is in serious doubt.

The talented and intelligent craftsman which Lewin is unquestionably is imprinted on "Bel Ami" from beginning to end. Here he is dealing with Paris of the '80s and the rise of the cynic, played by George Sanders, in the world of journalism and politics. Sanders has native talent to help him on his way, but what helps him most is a ruthless disregard for the women in his life whether married, unmarried or widowed. Sanders takes them on in full swing, gearing that stride to this expressed theory: "Marriage and love are two entirely different subjects". And, also, to this summed-up opinion of womanhood at large: "Women strike me as being incredibly stupid. They can be caught by a smile, a look, a compliment—anything that touches their vanity. It is impossible not to despise them."

Despising six as he may, or coining an epigram (smart crack) as could have been the case, certainly he employs them as steps up the ladder of his ambitions. There is Marie Wilson, who hangs around the cafes and the Folies Bergere. He carries on with Angela Lansbury, ditches her to marry Ann Dvorak. While married to her, he persuades Katherine Emery, wife of his publisher, to fall in love with him. He compromises Miss Dvorak to frame a divorce after which he sets out to win Susan Douglas, the publisher's daughter, having first nurtured the romance while continuing as Miss Dvorak's husband. He's a cad, a cheat, a liar. He is dishonest, unfaithful and unscrupulous. His story is what the main title declares it to be: the story of a scoundrel. And it ends with his death in a duel precipitated by an effort to usurp, if legally, the title of one of France's noblest houses.

All of this is not pretty, but it is interesting and frequently fascinating in its way. The dialogue is grown-up and smooth if often brittle and shallow. Led by Sanders and Miss Lansbury, acting standards are very high by a cast of principals, all of whom respond sympathetically to Lewin's knowing directorial guidance which, at one point, parallels a device used by him in "The Picture of Dorian Gray". This is the unexpected inset in color of an anguished painting called "The Temptation of St. Anthony" by Max Ernst.

Production values, in all approaches, match the same top-grade quality of the performances. Russell Metty's stunning photography and magnificent scene compositions often approach, they do not enter, the realm of black-and-white art. The musical score, composed and conducted by Darius Milhaud, clearly is an asset. Ray Heinz was associate producer.

Seen at home office projection room. Reviewer's Rating: Excellent for sophisticates. Dubious for others.—RED KANN.

Release date, March 7, 1947. Running time, 112 min. PCA No. 12023. Adult audience classification.
Georges Duroy..........................George Sanders
Clotilde de Marelle....................Angela Lansbury
Madeleine Forestier..........................Ann Dvorak
Frances Dee, John Carradine, Albert Basserman, Hugo Haas, Marie Wilson, Warren William, Katherine Emery, Susan Douglas, Richard Fraser

Law of the Lash

PRC—Cheyenne Kid

PRC gives Western fans another action-packed film of outdoor adventure. Al La Rue, nicknamed "Lash" because of his skill with a whip, plays the Cheyenne Kid. His sidekick is again Al "Fuzzy" St. John, who is entertaining with his typical humor.

The story follows the usual pattern of a gang holding up a stagecoach. The hero endeavors to locate the gang. He is finally successful in capturing them and thus restores law and order to the town. The part of the heroine, played by Mary Scott, is small in accordance with practice in most Westerns. Others in the cast include Lee Roberts, Jack O'Shea and Charles King.

Jerry Thomas produced and Ray Taylor directed. William L. Notle wrote the original screenplay.

Seen at a New York projection room. Reviewer's Rating: Average.—M. R. Y.

Release date, February 28, 1947. Running time, 53 min. PCA No. 12171. General audience classification.
Cheyenne ....Al "Lash" La Rue
Fuzzy ....Al "Fuzzy" St. John
Lee Roberts, Mary Scott, Jack O'Shea, Charles King, Carl Mathews, Matty Roubert, John Elliott, Charles Whitaker, Ted French, Richard Cramer, Brad Slavin

The Fabulous Dorseys

UA-Rogers—Biography in Swingtime

Charles R. Rogers' version of the life and times of the brothers Dorsey will bring to the box office those sophisticates to whom the names of Paul Whiteman, Henry Busse, Mike Pingatore, Ziggy Elman, Bob Eberly, Helen O'Connell, Art Tatum, Stuart Foster and Ray Bauduc are magical and meaningful. Those whose interest lies along other lines, and who can't tell a trombone from a trumpet, will find the picture mildly diverting. That diversion depends less upon the story than on the music, and the recollections of the Roaring Twenties which the music evokes.

Such nostalgic numbers as "Marie," "Green Eyes," "Never Say Never" and "The Object of My Affections" are strung like pearls along a slender story thread. The screenplay, an original by Richard English, Art Arthur and Curtis Kenyon, opens in a small coal-mining town in 1916, and shows the Dorsey Brothers—Tommy and Jimmy—already launched upon a musical career, at the urging of their father, who doesn't want his sons to end up in the mines.

Chief conflict lies in the temperament and disposition of the brothers themselves. Although both love music, their interpretation of it is radically different, and constant quarreling over interpretation leads to a rift between them. Each forms his own band, and goes his separate way, to the distress and disappointment of their parents. Through the good offices of Whiteman, and the efforts of Janet Blair and William Lundigan, cast in romantic roles, the pair are eventually reconciled.

John W. Rogers was associate producer, and Alfred E. Green directed. Louis Forbes is credited as musical director.

Previewed at the Hawaii Theatre, Hollywood, where the majority of the audience appeared well satisfied. Reviewer's rating: Average.—T. B.

Release date, February 21, 1947. Running time, 91 min. PCA No. 12047. General audience classification.
Tommy Dorsey.............................Himself
Jimmy Dorsey ....Himself
Janet Blair, Paul Whiteman, William Lundigan, Sara Allgood, Arthur Shields, James Flavin, William Bakewell, Dave Willock

I Cover Big Town

Paramount—Newspaper Story

This is another in the series based on the radio program, "Big Town." William Pine and William Thomas are the producers of this story with an adventurous plot of newspaper reporting and a fight against crime. Philip Reed, Hillard Brooke and Robert Lowery head the cast.

Miss Brooke, as a society editor, is assigned to the police beat. Her newspaper is sponsoring a campaign against the new chief of police, but the girl reporter believes that the chief is qualified for his job. Philip Reed, as the managing editor, and Robert Lowery, as a rival reporter, give adequate portrayals. Miss Brooke and Reed discover a corpse and help the local police solve the mystery, and the chief of police demonstrates his abilities.

William Thomas directed. The original screenplay, based on the characters of "Big Town," the radio program, was written by Whitman Chambers.

Seen at a New York projection room. Reviewer's Rating: Average.—M. R. Y.

Release date, not set. Running time, 63 min. PCA No. 11857. General audience classification.
Steve Wilson ....Philip Reed
Lorelei Kilbourne ....Hillary Brooke
Pete Ryan ....Robert Lowery
Robert Shayne, Louis Jean Heydt, Frank Wilcox, Mona Barrie, Vince Barnett, Leonard Penn

Jungle Flight

Paramount—Adventure and Romance

This Pine and Thomas production is primarily an adventure-romance story of a cargo flying service over a mountain range in South America. Many of the scenes are of aerial action of planes piloted by former AAF fliers, who are working to make money to buy a commercial line in Texas.

The two pilots, played by Robert Lowery and Robert Kent, fly equipment across a mountain range to a mine. Kent is killed when his overloaded plane crashes and explodes. Lowery meets Ann Savage, who gets him to take her to the mine as a cook. The girl is running away from her divorced husband, who has been recently released from prison. The convict finds his way to the camp, but the local police arrest him. The ex-husband is killed in a gun fight, and Lowery rescues the girl and they are looking forward to a peaceful life in Texas.

Supporting players include Barton McLane, as the aggressive mine owner, and Douglas Fowley as the villain. William Pine and William Thomas produced, with Peter Stewart directing. David Lang wrote the original story, and Whitman Chambers the screenplay.

Seen in a New York projection room. Reviewer's Rating: Average.—M. R. Y.

Release date, not set. Running time, 67 min. PCA No. 12212. General audience classification.
Kelly Jordan ....Robert Lowery
Laurey Roberts...........................Ann Savage
Case Hagin..............................Barton McLane
Robert Kent, Douglas Fowley

Code of the West

RKO Radio—Western

James Warren has a tumultuous time of it as he tries to bring law and order to a western frontier town, and in heroic fashion, he achieves that end and also wins the hand of Debra Alden, attractive, and a good actress. The film has greater plot development and sharper characterizations than the routine Western, making it, in its classification, a noteworthy picture.

Based on a novel by Zane Grey, Norman Houston's screenplay has to do with a suave badman who, through corruption and thuggery, controls the life of the town. When Warren and his roguish aide, John Laurenz, come to town to develop their land, the forces of evil get worried and start kicking up a good deal of whoop-de-do, which includes land-burning and murder.

As something of a departure in a standard Western, two romances develop in the story, both ending in conjugal bliss. Before the outlawry is ended, the film detonates with bursts of gunfire and fisticuffs, and is scattered liberally with hard riding.

Rita Lynn shows up impressively as the amorous senorita of the secondary romance. William Berke directed, and Herman Schlom produced.

Seen at a New York projection room. Reviewer's Rating: Average.—MANDEL HERBSTMAN.

Release date, February 20, 1947. Running time, 57 min. PCA No. 11833. General audience classification.
Bob Wade.................................James Warren
Ruth ....Debra Alden
Chito ....John Laurenz
Steve Brodie, Rita Lynn, Robert Clarke, Carol Forman, Harry Woods, Raymond Burr, Harry Harvey, Phil Warren, Emmett Lynn

The Farmer's Daughter

RKO Radio—Top Drawer Show

If this occasionally uncertain business of trying to diagnose product on the basis of a projection room screening may be tossed aside this one time anyway, the road to a quick verdict opens wide with this: "The Farmer's Daughter" is in the bag with all kinds of elbow room to spare.

This delightful and oft-times meaningful story about the American political scene was suggested by a play by Juhni Tervataa and whipped into its present form by Allan Rivkin and Laura Kerr. Its heroine is Loretta Young, whose screen parents are Swedish and whose native accent passes along to the daughter. Leaving the farmstead in search of training as a nurse, she immediately meets adventure on the high road under circumstances suggesting an illicit affair with Rhys Williams.

Only it never happens, and audiences know it. Her money gone, Miss Young takes a temporary job as second maid in the home of Joseph Cotten, Representatives from the 13th District and constantly enmeshed in politics. Cotten's mother is Ethel Barrymore, 20 years on the political scene and fully aware of all its turnings. With the death of Thurston Hall, the machine of which Miss Barrymore is silent power and Cotten its active representative, is faced with need to pick a new candidate. There isn't much choice, which goes to Art Baker.

Meanwhile, Miss Young is gradually falling in love with Cotten, as he is with her. She establishes a special place for herself in the family, voices her views on democracy, sizes up Baker for all his rotten record in public service, challenges him at a rally and is picked by the opposition as a rival candidate. In between this is the job of educating herself at night sessions of the university.

Williams shows up, lies about the early incident for a consideration and, subsequently, is exposed along with Baker, who turns out to be local head of an organization clearly indicated as the Klu Klux Klan, but without ever naming it. This exonerates Miss Young and leads to a joining of the political fortunes of both parties with her as the single candidate. She wins, marries Cotten and off to Washington they go.

But beyond a clever story, well rounded out, there is the matter of performance and incident. "The Farmer's Daughter" is rich in both under the Rivkin-Kerr script, H. C. Potter's very capable direction and the adroit producing controls of Dore Schary.

Miss Young was never better. Cotten is very good. Miss Barrymore, of course, is a tower of acting strength in her own knowing manner. Charles Bickford, as the family retainer, has a fat part from which he exacts fullest values without overplaying.

Fitting logically into the story fabric are several passages developed in the traditional school of democratic fundamentals. There is also a bit of never-too-gentle satire thrown at the heads of political numbskulls. But it should be understood this is not a political tract. It is a piece of entertainment, and a very swell one at that.

Seen at the exchange projection room. Reviewer's Rating: Excellent.—RED KANN.

Release date, February 18, 1947. Running time, 97 min. PCA No. 11735. General audience classification.

Katrin Holstrom	Loretta Young
Glenn Morley	Joseph Cotten
Mrs. Morley	Ethel Barrymore
Clancy	Charles Bickford

Rose Hobart, Rhys Williams, Harry Davenport, Tom Powers, William Harrigan, Art Baker, Harry Shannon, Anna Q. Nillson

(Review reprinted from last week's HERALD)

The Sin of Harold Diddlebock

UA-California—Harold Lloyd

Harold Lloyd comes back to the screen in a fantastically constructed piece of slapstick, a wonderful hodgepodge of nonsense, a Mack Sennett-styled comedy of silliness that will have audiences hysterically gasping for breath at some of the sequences.

Produced, directed and written by Preston Sturges and presented by the California Pictures Corporation (Howard Hughes), "The Sin of Harold Diddlebock" begins with the ending of one of Harold Lloyd's greatest successes—"The Freshman," produced back in 1923. In that picture, if you'll remember, Lloyd played a college man sent into a football game at the last moment. Through an hilarious sequence of events, he made the touchdown that won the game. That's the prologue. The main body of this followup is the story of what happened to Lloyd about 23 years later.

For over 20 years he had labored as a bookkeeper for an advertising firm. A perfect Casper Milquetoast, he is fired to make way for someone a little more imaginative.

Down in the dumps, not at all comforted by the going away present of a gold watch, Lloyd allows himself to be picked up by a wandering bookie who propels him into a bar for a drink. In the bar Lloyd meets an imaginative bartender who is enchanted with the idea of mixing Lloyd's first drink. That drink sends Lloyd from the bar howling drunk. When he sobers up he finds that he has won $15,000 on a horse race and purchased a circus.

What follows then is Lloyd's attempts to sell his circus. He does this by means of walking a leashed lion through Wall Street and attempting to frighten bankers into whipping out their check books.

The most sustained bit of funny business in the film is a piece of comedy second only to throwing custard pies in drawing laughs. Lloyd, the bookie and the lion find themselves out on a window ledge, 30 or 40 stories above the street. For about 20 minutes all the changes that can be rung on this theme are rung out and wrung dry: the slips over the ledge, the charging lion, the terrified screams and the panicky long shots down to the street below.

It's unabashedly corn and unashamedly burlesque. But it's basic comedy, the kind that can't fail to draw laughs.

The film falters at times. The comedy is by no means sustained. There are long periods of explanation—unfortunately needed to build up to a gag. There are times when the picture gets cute instead of sticking to the broad side of comedy. But these are minor complaints.

Sturges has picked a supporting cast that comprises some of Hollywood's best comics. Some of them are slighted in the story, but all are in there plugging: Jimmy Conlin, Raymond Walburn, Rudy Vallee, Edgar Kennedy, Arline Judge, Franklin Pangborn and Lionel Stander. Frances Ramsden makes her screen debut in the picture.

Seen at the home office projection room. Reviewer's Rating: Good.—RAY LANNING.

Release date, April 4, 1947. Running time, 89 min. PCA No. 11970. General audience classification.

Harold Diddlebock	Harold Lloyd
Miss Otis	Francis Ramsden
Wormy	Jimmy Conlin

Raymond Walburn, Franklin Pangborn, Margaret Hamilton, Arline Judge, Al Bridge, Edgar Kennedy

(Review reprinted from last week's HERALD)

Ramrod

UA-Enterprise—Super-Western

Enterprise is off to a distinguished start with this Harry Sherman production of Luke Short's widely read *Saturday Evening Post* novel of the same title. On cast names alone—Joel McCrea, Veronica Lake, Donald Crisp, Preston Foster, Don DeFore, Charles Ruggles—it rates as super-western fiction, and as directed by Andre DeToth it accounts engrossingly for every running minute.

Packed with action and unremittingly suspenseful, it's sure to prosper in exhibition, shunning familiar plot patterns, dialogue cliches and other pitfalls commonly encountered by undertakings in kind.

Producer Sherman's picture abounds nevertheless is physical melodrama. There are fights —fistic and with guns, beatings, chases, escapes and pursuits, culminating dramatically and with justice triumphant in circumstances which leave the outcome in doubt until the final seconds. And there is sharp characterization backgrounded by inter-woven cross-plots skillfully unwound in tight script by Jack Moffitt, Graham Baker and Cecile Kramer. It's Sherman's west at its best.

McCrea portrays a drink-addicted cowhand who gives up his wastrel ways to work as foreman for Miss Lake when her weakling fiance, opposed by her father and Foster, boss of the valley, runs away, leaving her his ranch. Foster promptly burns her ranch buildings, and McCrea, aided by DeFore, his fervent but none too honest pal, takes possession of the Foster property in retaliation. McCrea tries to keep within the law, represented by Sheriff Crisp, but resorts to personal justice after Foster murders Crisp. The complications are many and the surprises frequent in a succession of violent incidents which follow.

Splendid scenery ably photographed and a powerful music score by Adolph Deutsch are supplementary values adding to a commanding whole.

Previewed at the studio. Reviewer's Rating: Excellent.—WILLIAM R. WEAVER.

Release date, May 2, 1947. Running time, 95 min. PCA No. 12056. General audience classification.

Dave Nash	Joel McCrea
Connie Dickason	Veronica Lake
Walt Shipley	Ian McDonald
Ben Dickason	Charles Ruggles
Frank Ivy	Preston Foster
Rose	Arleen Whelan
Red Cates	Lloyd Bridges
Bill Schell	Don De Fore
Sheriff Jim Crew	Donald Crisp

Rose Higgins, Chic York, Sarah Padden, Nestor Paiva, Cliff Parkinson, Trevor Bardette, John Powers, Ward Wood, Hal Paliaferro, Wally Cassell

(Review reprinted from last week's HERALD)

ADVANCE SYNOPSES

BACKLASH

(20th Century-Fox—Wurtzel)

PRODUCER: Sol Wurtzel. DIRECTOR: Eugene Forde. PLAYERS: Richard Travis, Jean Rogers, Larry Blake.

MELODRAMA. A body, believed to be that of a criminal lawyer, leads the police on a hunt for a murderer. The lawyer's wife, his partner, and an ex-convict are in turn suspected of the crime. Eventually it develops that the body was wrongly identified. The lawyer is still alive. He murders his partner and is about to murder his wife when he is prevented from doing so by police, who kill him when he tries to escape.

TARZAN AND THE HUNTRESS

(RKO Radio-Lesser)

PRODUCER: Sol Lesser. DIRECTOR: Kurt Neumann. PLAYERS: Johnny Weissmuller, Brenda Joyce, Johnny Sheffield, Patricia Morison.

JUNGLE DRAMA. A group of traders, including a woman, go into the jungle to buy or steal as many animals as possible for resale to zoos. They are disconcerted when the chief of the region informs them they cannot take more than two specimens of each species. They conspire to kill the chief. "Tarzan" warns the animals to flee, and calls to his side a herd of elephants, with whose assistance he drives the invaders from the jungle.

BLAZE OF NOON

(Paramount)

PRODUCER: Robert Fellows. DIRECTOR: John Farrow. PLAYERS: Anne Baxter, Sterling Hayden, Sonny Tufts, William Holden, Johnny Sands, William Bendix, Howard da Silva, Jean Wallace.

AVIATION DRAMA. Four brothers give up barnstorming to form a commercial airline. One of the brothers meets and marries a girl. When the brothers get an airmail contract, they attempt to fly through all kinds of weather without adequate equipment. One of them is crippled, two of them—including the married brother—are killed. His son, however, grows up to fly in World War II.

FUN ON A WEEKEND

(United Artists)

PRODUCED, DIRECTOR and SCREENPLAY: Andrew Stone. PLAYERS: Eddie Bracken, Priscilla Lane, Tom Conway, Allen Jenkins, Arthur Treacher.

COMEDY-ROMANCE. Eddie Bracken and Priscilla Lane, both flat broke, decide to pose as millionaire husband and wife and worm their way into Florida society. They meet the right people, become socially known and then are exposed. However, everything works out well for both when, through legitimate business transactions, they finally gain a half-interest in a thriving business.

(Columbia)

FRAMED

PRODUCER: Jules Schermer. DIRECTOR: Richard Wallace. PLAYERS: Glenn Ford, Janis Carter, Barry Sullivan, Edgar Buchanan, Karen Morley.

MELODRAMA. A waitress plans to run away with a bank president who has stolen a quarter of a million dollars, and intends to kill another man, who resembles the banker, in an automobile crash, to cover the banker's disappearance. At the last moment, she kills the banker instead, and takes all the money herself. The other man, deducing that she has killed the banker, finds the money in her safe-deposit box, and turns her over to the police.

RELEASE CHART

By Companies

This chart lists feature product tradeshown or released since August 1, 1946. For listing of 1945-46 Features by Company, see Product Digest pages 3151-3152 issue of August 17, 1946. For Stars, Running Time, Review and other Service Data references, turn to the Alphabetical Chart in this issue.

(T) before a date in the list below is the tradeshow date; release dates are given as soon as available.

COLUMBIA

Prod. No.	Title	Tradeshow or Release Date
7039	Personality Kid	Aug. 8,'46
7210	Heading West	Aug. 15,'46
7038	It's Great to Be Young	Sept. 12,'46
7224	Singing on the Trail	Sept. 12,'46
7002	Gallant Journey	Sept. 24,'46
7042	Shadowed	Sept. 26,'46
7006	Thrill of Brazil	Sept. 30',46
805	So Dark the Night	Oct. 10,'46
806	Blondie Knows Best	Oct. 17,'46
861	Landrush	Oct. 17,'46
816	Crime Doctor's Man Hunt	Oct. 24,'46
818	Secret of the Whistler	Nov. 7,'46
862	Terror Trail	Nov. 21,'46
824	Betty Co-ed	Nov. 28,'46
829	Return of Monte Cristo	Dec.,'46
822	Boston Blackie and the Law	Dec. 12,'46
854	Lone Star Moonlight	Dec. 12,'46
863	The Fighting Frontiersman	Dec. 19,'46
828	Alias Mr. Twilight	Dec. 24,'46
804	Singin' in the Corn	Dec. 26,'46
...	The Jolson Story	Jan.,'47
807	Blondie's Big Moment	Jan. 9,'47
823	Lone Wolf in Mexico	Jan. 16,'47
....	South of the Chisholm Trail	Jan. 30,'47
....	Dead Reckoning	Feb.,'47
....	Mr. District Attorney	Feb.,'47
....	Blind Spot	Feb. 6,'47
....	Cigarette Girl	Feb. 13,'47
....	Over the Santa Fe Trail	Feb. 13,'47
....	Blondie's Holiday	(T) Feb. 25,'47
....	Johnny O'Clock	Mar.,'47
....	Framed	(T) Mar. 4,'47
....	The Guilt of Janet Aames	(T) Mar. 4,'47
....	The Lone Hand Texan	Mar. 6,'47
....	The Thirteenth Hour	Mar. 6,'47
....	Millie's Daughter	Mar. 20,'47
....	West of Dodge City	Mar. 27,'47

EAGLE-LION

(Physical distribution through PRC exchanges.)

Prod. No.	Title	Tradeshow or Release Date
....	It's a Joke, Son	Jan. 15,'47
....	Bedelia	Jan. 29,'47
....	Lost Honeymoon	Mar. 15,'47
....	The Adventuress	Apr. 1,'47
....	Red Stallion	May 1,'47
....	Repeat Performance	May 15,'47

MGM

BLOCK 17

Prod. No.	Title	Tradeshow or Release Date
625	Boys' Ranch	July 18,'46
626	Courage of Lassie	Aug. 8,'46
627	Faithful in My Fashion	Aug. 22,'46
628	Three Wise Fools	Aug. 29,'46

●

Prod. No.	Title	Tradeshow or Release Date
....	Captain Courageous (R)	(T) Aug. 21,'46
....	The Yearling	(T) Sept. 13,'46
....	The Great Waltz (R)	(T) Sept. 30,'46
701	Holiday in Mexico	Sept.,'46
703	The Cockeyed Miracle	Oct.,'46
704	No Leave, No Love	Oct.,'46
705	Rage in Heaven (R)	Oct.,'46
707	Undercurrent	Nov.,'46
706	Two Smart People	Nov.,'46
709	Secret Heart	Dec.,'46
708	The Show-Off	Dec.,'46
702	Gallant Bess	Jan.,'47
712	Lady in the Lake	Jan.,'47
711	Mighty McGurk	Jan.,'47
....	The Beginning or the End	(T) Jan. 21,'47
710	Till the Clouds Roll By	Jan.,'47
714	Love Laughs at Andy Hardy	Feb.,'47
715	My Brother Talks to Horses	Feb.,'47
713	Boomtown (R)	Feb.,'47
....	Sea of Grass	(T) Feb. 11,'47
....	The Arnelo Affair	(T) Feb. 13,'47
....	It Happened in Brooklyn	(T) Feb. 28,'47
....	Undercover Maisie	(T) Feb. 28,'47
....	High Barbaree	(T) Mar. 11,'47
....	Cynthia's Secret	(T) Mar. 11,'47

MONOGRAM

Prod. No.	Title	Tradeshow or Release Date
520	Below the Deadline	Aug. 3,'46
567	Shadows on the Range	Aug. 10,'46
525	The Missing Lady	Aug. 17,'46
512	Spook Busters	Aug. 24,'46
517	High School Hero	Sept. 7,'46
601	Decoy	Sept. 14,'46
568	Trigger Fingers	Sept. 21,'46
602	Gentleman Joe Palooka	Oct. 5,'46
603	Dangerous Money	Oct. 12,'46
605	Wife Wanted	Nov. 2,'46
531	Beauty and the Bandit	Nov. 9,'46
563	Silver Range	Nov. 16,'46
604	Bringing Up Father	Nov. 23,'46
607	The Trap	Nov. 30,'46
608	Mr. Hex	Dec. 7,'46
612	Silver Stallion (R)	Dec. 14,'46
606	Sweetheart of Sigma Chi	Dec. 21,'46
607	Song the Sierras	Dec. 28,'46
609	Ginger	Jan. 4,'47
610	Riding the California Trail	Jan. 11,'47
564	Raiders of the South	Jan. 18,'47
611	Vacation Days	Jan. 25,'47
683	Rainbow Over the Rockies	Feb. 8,'47
675	Valley of Fear	Feb. 15,'47
....	Fall Guy	Mar. 15,'47
....	The Guilty	Mar. 22,'47
676	Trailing Danger	Mar. 29,'47
684	Six Gun Serenade	Apr. 5,'47
....	Violence	Apr. 12,'47
....	High Conquest	Apr. 19,'47
....	Hard Boiled Mahoney	Apr. 26,'47

PARAMOUNT

SPECIAL

Prod. No.	Title	Tradeshow or Release Date
4532	Monsieur Beaucaire	Aug. 30,'46

●

BLOCK 6

Prod. No.	Title	Tradeshow or Release Date
4526	O. S. S.	July 26,'46
4527	The Searching Wind	Aug. 9,'46
4528	Swamp Fire	Sept. 6,'46
4529	Strange Love of Martha Ivers	Sept. 13,'46

●

Prod. No.	Title	Tradeshow or Release Date
R5-3620	Jungle Princess (R)	Sept. 1,'46
R5-3624	The Plainsman (R)	Sept. 1,'46
4601	Two Years Before the Mast	Nov. 22,'46
4602	Blue Skies	Dec. 27,'46
4603	Cross My Heart	Jan. 10,'47
4604	Perfect Marriage	Jan. 24,47
4605	Ladies' Man	Feb. 7,'47
4620	Seven Were Saved	(T) Feb. 14,'47
4621	Fear in the Night	(T) Feb. 14,'47
4622	Big Town	(T) Feb. 14,'47
4623	Danger Street	(T) Feb. 21,'47
4624	I Cover Big Town	(T) Feb. 21,'47
....	Jungle Flight	(T) Feb. 21,'47
4606	California	Feb. 21,'47
4607	Easy Come, Easy Go.	Mar 7,'47
4608	Suddenly It's Spring	Mar. 21,'47
4609	My Favorite Brunette	Apr. 4,'47
4610	The Imperfect Lady	Apr. 25,'47

PRC PICTURES

Prod. No.	Title	Tradeshow or Release Date
....	Terrors on Horseback	Aug. 14,'46
....	Down Missouri Way	Aug. 15,'46
....	Secrets of a Sorority Girl	Aug. 15,'46
....	Overland Riders	Aug. 21,'46
....	Blonde for a Day	Aug. 29,'46
....	Strange Holiday	Sept. 2,'46
....	Outlaw of the Plains	Sept. 22,'46
....	Her Sister's Secret	Sept. 23,'46
....	Accomplice	Sept. 29,'46
....	The Brute Man	Oct. 1,'46
....	Driftin' River	Oct. 1,'46
....	Gas House Kids	Oct. 28,'46
....	Tumbleweed Trail	Oct. 28,'46
....	Don Ricardo Returns	Nov. 5,'46
....	Stars Over Texas	Nov. 18,'46
....	Lady Chaser	Nov. 25,'46
....	Wild West	Dec. 1,'46
....	Lighthouse	Jan. 10,'47
....	Born to Speed	Jan. 12,'47
....	Wild Country	Jan. 17,'47
....	Law of the Lash	Feb. 28,'47
....	Devil on Wheels	Mar. 2,'47
....	Range Beyond the Blue	Mar. 17,'47
....	Philo Vance's Secret Mission	Mar. 20,'47
....	Untamed Fury	Mar. 22,'47
....	Kit Carson	Mar. 22,'47
....	The Last of the Mohicans	Mar. 22,'47
....	Philo Vance Returns	Mar. 29,'47
....	Three on a Ticket	Apr. 5,'47
....	Frontier Fighters	Apr. 12,'47
....	Philo Vance's Gamble	Apr. 13,'47
....	West to Glory	Apr. 22,'47
....	Thundergap Outlaws	Apr. 27,'47
....	Riders of Red Rock	May 7,'47

RKO

SPECIALS

Prod. No.	Title	Tradeshow or Release Date
761	Notorious	Sept. 6,'46
792	Fantasia (R)	Sept. 28,'46
751	Best Years of Our Lives	Nov. 20,'46
791	Song of the South	Nov. 20,'46
781	It's a Wonderful Life	Jan. 7,'47
762	Sinbad the Sailor	Jan. 13,'47

●

BLOCK 6

Prod. No.	Title	Tradeshow or Release Date
626	Till the End of Time	Aug. 1,'46
627	Crack-Up	Sept. 6,'46
628	Bedlam	May 10,'46
629	The Falcon's Alibi	July 1,'46

●

BLOCK 1

Prod. No.	Title	Tradeshow or Release Date
630	The Bamboo Blonde	July 15,'46
705	Step by Step	Aug. 30,'46
704	Sunset Pass	Oct. 1,'46
701	Sister Kenny	Oct. 10,'46
702	Lady Luck	Oct. 18,'46
703	Great Day (British)	Oct. 30,'46

●

BLOCK 2

Prod. No.	Title	Tradeshow or Release Date
708	Child of Divorce	Oct. 15,'46
710	Genius at Work	Oct. 20,'46
706	Nocturne	Oct. 29,'46
709	Criminal Court	Nov. 20,'46

●

BLOCK 3

Prod. No.	Title	Tradeshow or Release Date
713	Vacation in Reno	Dec. 10,'46
715	Falcon's Adventure	Dec. 13,'46
712	San Quentin	Dec. 17,'46
714	Dick Tracy Versus Cueball	Dec. 18,'46
711	The Locket	Dec. 20,'46

●

BLOCK 4

Prod. No.	Title	Tradeshow or Release Date
716	The Farmer's Daughter	Feb. 18,'47
717	Trail Street	Feb. 19,'47
718	Beat the Band	Feb. 19,'47
719	The Devil Thumbs a Ride	Feb. 20,'47
720	Code of the West	Feb. 20,'47

●

BLOCK 5

Prod. No.	Title	Tradeshow or Release Date
....	Honeymoon	....
....	Tarzan and the Huntress	....
....	Born to Kill	....
...	A Likely Story	....
....	Banjo	....

REPUBLIC

SPECIAL

Prod. No.	Title	Tradeshow or Release Date
601	I've Always Loved You	Dec. 2,'46

●

Prod. No.	Title	Tradeshow or Release Date
526	The Inner Circle	Aug. 7,'46
527	The Last Crooked Mile	Aug. 9,'46
528	G. I. War Brides	Aug. 12,'46
529	The Invisible Informer	Aug. 19,'46
530	Earl Carroll Swetchbook	Aug. 22,'46
541	Under Nevada Skie	Aug. 26,'46
531	Mysterious Mr. Valentine	Sept. 3,'46
558	Rio Grande Raiders	Sept. 9,'46
542	Roll on Texas Moon	Sept. 12,'46
5542	Home in Oklahoma	Nov. 8,'46
532	Plainsman and the Lady	Nov. 15,'46
661	Santa Fe Uprising	Nov. 15,'46
603	Affairs of Geraldine	Nov. 18,'46
681	Sioux City Sue	Nov. 21,'46
5503	Out California Way	Dec. 5,'46
604	Fabulous Suzanne	Dec. 15,'46
543	Heldorado	Dec. 15,'46
533	That Brennan Girl	Dec. 23,'46
662	Stagecoach to Denver	Dec. 23,'46
602	The Pilgrim Lady	Jan. 22,'47
682	Trail to San Antone	Jan. 25,'47
607	Calendar Girl	Jan. 31,'47
5504	Last Frontier Uprising	Feb. 1,'47
608	Angel and the Badman	Feb. 15,'47
641	Apache Rose	Feb. 15,'47
606	The Magnificent Rogue	Feb. 15,'47
663	Vigilantes of Boomtown	Feb. 15,'47
....	That's My Gal	Mar. 5,'47
605	The Ghost Goes Wild	Mar. 8,'47
....	Hit Parade of 1947	Mar. 22,'47
....	Homesteaders of Paradise Valley	Apr. 1,'47
....	Twilight on the Rio Grande	Apr. 1,'47
....	Yankee Fakir	Apr. 1,'47
....	Bells of San Angelo	Apr. 15,'47
....	Spoilers of the North.	Apr. 24,'47

SCREEN GUILD

Prod. No.	Title	Tradeshow or Release Date
4604	Death Valley	Aug. 15,'46
4605	Flight to Nowhere	Oct. 1,'46
4606	'Neath Canadian Skies	Oct. 15,'46
4607	Rolling Home	Nov. 1, '46
4610	North of the Border	Nov. 15,'46
4609	My Dog Shep	Dec. 1,'46
4612	Renegade Girl	Dec. 25,'46
4611	Queen of the Amazons	Jan. 15,'47
4608	Scared to Death	Feb. 1,'47
4613	Buffalo Bill Rides Again	Feb. 15,'47
4614	Bells of San Fernando	Mar. 1,'47
4615	Shoot to Kill	Mar. 15,'47

20TH-FOX

Prod. No.	Title	Tradeshow or Release Date
633	Centennial Summer	Aug.,'46
634	Anna and the King of Siam	Aug.'46
635	Deadline for Murder	Aug.,'46
636	Black Beauty	Sept.,'46
637	Claudia and David	Sept.,'46
638	If I'm Lucky	Sept.,'46
641	Sun Valley Serenade (R)	Sept.,'46
639	Three Little Girls in Blue	Oct.,'46
640	Home Sweet Homicide	Oct.,'46
642	The Bowery (R)	Oct.,'46
644	Wanted for Murder (Brit.)	Nov.,'46
645	My Darling Clementine	Nov.,'46
646	Margie	Nov.,'46
648	Dangerous Millions	Dec.,'46
649	Wake Up and Dream	Dec.,'46
701	The Razor's Edge	Jan.,'47
704	Les Miserables (R)	Jan.,'47
703	The Shocking Miss Pilgrim	Jan.,'47
702	13 Rue Madeleine	Jan.,'47
705	Stanley and Livingstone (R)	Jan.,'47
706	Boomerang	Feb.,'47
707	The Brasher Doubloon	Feb.,'47
708	Strange Journey	Feb.,'47
709	Alexander's Ragtime Band (R)	Mar.,'47
....	Backlash	Mar.,'47

UNITED ARTISTS

Prod. No.	Title	Tradeshow or Release Date
....	Mr. Ace	Aug. 2,'46
....	Caesar and Cleopatra (Brit.)	Aug. 16,'46
....	The Bachelor's Daughters	Sept. 6,'46
....	Angel on My Shoulder	Sept. 20,'46
....	Little Iodine	Oct. 11,'46
....	Strange Woman	Oct. 25,'46
....	Devil's Playground	Nov. 15,'46
....	The Chase	Nov. 22,'46
....	Susie Steps Out	Dec. 13,'46
....	Abie's Irish Rose	Dec. 27,'46
....	Fool's Gold	Jan. 31,'47
....	The Red House	Feb. 7,'47
....	The Fabulous Dorseys	Feb. 21,'47
....	The Private Affairs of el Ami	Mar. 7,'47
....	Fun on a Weekend	Mar. 14,'47
....	The Macomber Affair	Mar. 21,'47
....	Unexpected Guest	Mar. 28,'47
....	The Sin of Harold Diddlebock	Apr. 4,'47
....	New Orleans	Apr. 18,'47
....	Ramrod	May 2,'47

UNIVERSAL

Prod. No.	Title	Tradeshow or Release Date
543	The Black Angel	Aug. 2,'46
544	Slightly Scandalous	Aug. 2,'46
545	Wild Beauty	Aug. 9,'46
1105	Rustler's Roundup	Aug. 9,'46
546	The Time of Their Lives	Aug. 16,'46
1106	Lawless Breed	Aug. 16,'46
547	Dead of Night (Brit.)	Aug. 23,'46
...	Brief Encounter (Brit.)	(T) Aug. 24,'46
1107	Gunman's Code	Aug. 30,'46
548	The Killers	Aug. 30,'46
549	Little Miss Big	Aug. 30,'46
550	White Tie and Tails	Aug. 30,'46
....	Men of Two Worlds (Brit.)	Sept. 9,'46
1065	They Were Sisters (Brit.)	Sept. 20,'46
....	Johnny Frenchman (Brit.)	Oct.,'46
601	Dark Mirror	Oct.,'46
..	A Lady Surrenders (Brit.)	(T) Oct. 4,'46
603	Notorious Gentleman (Brit.)	Nov. 1,'46
602	Magnificent Doll	Nov.,'46
604	Temptation	Dec.,'46
....	Stairway to Heaven (Brit.)	(T) Dec. 9,'46
607	I'll Be Yours	Jan.,'47
606	Swell Guy	Jan.,'47
605	Wicked Lady (British)	Jan.,'47
608	Song of Scheherazade	Mar.,'47
609	Smash-Up	Mar.,'47
610	Michigan Kid	Mar.,'47
....	Destry Rides Again (R)	Mar.,'47
....	When the Daltons Rode (R)	Mar.,'47

WARNER BROTHERS

Prod. No.	Title	Tradeshow or Release Date
523	Night and Day	Aug. 3,'46
524	Two Guys from Milwaukee	Aug. 17,'46
601	The Big Sleep	Aug. 31,'46
602	Shadow of a Woman	Sept. 14,'46
603	Cloak and Dagger	Sept. 28,'46
604	Nobody Lives Forever	Oct. 12,'46
605	Deception	Oct. 26,'46
606	Never Say Goodbye	Nov. 9,'46
607	The Verdict	Nov. 23,'46
603	Kings Row (R)	Dec. 7,'46
609	Wild Bill Hickok Rides (R)	Dec. 7,'46
610	Time, Place and Girl	Dec. 28,'46
611	The Man I Love	Jan. 11,'47
612	Humoresque	Jan. 25,'47
613	The Beast with Five Fingers	Feb. 8,'47
614	Nora Prentiss	Feb. 22,'47
615	Pursued	Mar. 2,'47
616	That Way with Women	Mar. 29,'47
617	Stallion Road	Apr. 12,'47

THE RELEASE CHART

Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change. Running times are the official times supplied by the distributor.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

For Legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation, see Service Data page numbers in last column.

Short Subjects Chart with Synopsis Index can be found on pages 3490-3491, issue of February 22, 1947.

Feature product listed by Company on page 3504, issue of March 1, 1947. For listing of 1945-46 Features by Company, see Product Digest, pages 3151-3152, issue of August 17, 1946.

(T) before a date in the list below is the tradeshow date; release dates are given as soon as available.

(†) indicates a Box Office Champion.

						REVIEWED			
Title	*Company*	*Prod. Number*	*Stars*	*Tradeshow or Release Date*	**Running Time**	*M. P. Herald Issue*	*Product Digest Page*	*Advance Synopsis Page*	*Service Data Page*
ABIE'S Irish Rose	UA	....	Michael Chekhov-Joanna Dru	Dec. 27,'46	96m	Nov. 30,'46	3334	3066	3492
Accomplice	PRC	....	Richard Arlen-Veda Ann Borg	Sept. 29,'46	68m	Sept. 28,'46	3224	3187	3464
† Adventure (Special)	MGM	616	Clark Gable-Greer Garson	Mar.,'46	126m	Dec. 22,'45	2765	2628	3100
Adventuress (Br.) (Eagle-Lion) (formerly I See a Dark Stranger)	PRC	....	Deborah Kerr-Trevor Howard	Apr. 1,'47	112m	Aug. 3,'46	3125	....	....
Affairs of Geraldine, The	Rep.	603	Jane Withers-James Lydon	Nov. 18,'46	68m	Nov. 30,'46	3334	2951	....
Alexander's Ragtime Band (R.)	20th-Fox	709	Tyrone Power-Alice Faye	Mar.,'47	105m	Jan. 4,'47	3398	....	....
Alias Billy the Kid	Rep.	555	Sunset Carson-Peggy Stewart	Apr. 17,'46	56m	June 29,'46	3065	2981	....
Alias Mr. Twilight	Col.	828	Michael Duane-Trudy Marshall	Dec. 24,'46	69m	Dec. 28,'46	3386	3312	3412
Angel and the Badman, The	Rep.	608	John Wayne-Irene Rich	Feb. 15,'47	100m	Feb. 15,'47	3474	3336	....
† Angel on My Shoulder	UA	....	Paul Muni-Anne Baxter	Sept. 20,'46	101m	Sept. 21,'46	3210	2859	3464
† Anna and the King of Siam	20th-Fox	634	Irene Dunne-Rex Harrison	Aug.,'46	128m	June 8,'46	3029	2907	3288
Apache Rose	Rep.	641	Roy Rogers-Dale Evans	Feb. 15,'47	....	....	....	3434	....
Appassionata (Swedish)	Saga	....	Viveca Lindfors-George Rydeberg	Nov. 16,'46	93m	Dec. 7,'46	3347	....	....
Appointment with Crime (Br.)	Natl.-Anglo	....	William Hartnell-Raymond Lovell	Not Set	90m	June 15,'46	3042	....	....
Arch of Triumph	Univ.	....	Ingrid Bergman-Charles Boyer	Not Set	....	....	....	3487	....
Arnelo Affair, The	MGM	....	John Hodiak-George Murphy	(T) Feb. 13,'47	87m	Feb. 15,'47	3473	3459	....
Avalanche	PRC	....	Bruce Cabot-Roscoe Karns	June 20,'46	70m	May 4,'46	2973	....	....
BACHELOR and the Bobby Soxer, The	RKO	....	Cary Grant-Myrna Loy-S. Temple	Not Set	....	....	....	3363	....
Bachelor's Daughters, The	UA	....	Gail Russell-Claire Trevor	Sept. 6,'46	88m	Sept. 14,'46	3197	3007	3350
Backlash	20th-Fox	....	Richard Travis-Jean Rogers	Mar.,'47	....	....	....	3503	....
Bad Bascomb (Block 16)	MGM	619	Wallace Beery-Margaret O'Brien	Apr.-May,'46	112m	Feb. 9,'46	2837	2784	3288
† Badman's Territory	RKO	622	Randolph Scott-Ann Richards	Block 5	98m	Apr. 20,'46	2949	....	3492
Bamboo Blonde (Block 6)	RKO	630	Frances Langford-Russell Wade	July 15,'46	67m	June 22,'46	3054	2784	....
Banjo	RKO	....	Sharyn Moffett-Jacqueline White	Block 5	....	....	....	....	....
Beast with Five Fingers, The	WB	613	Robert Alda-Andrea King	Feb. 8,'47	88m	Dec. 21,'46	3374	2786	3464
Beat the Band (Block 4)	RKO	718	Frances Langford-Gene Krupa	Feb. 19,'47	67m	Mar. 1,'47	3501	3126	....
Beauty and the Bandit	Mono.	531	Gilbert Roland-Ramsay Ames	Nov. 9,'46	77m	Dec. 7,'46	3347	3312	....
Bedelia (British) (Eagle-Lion)	PRC	....	Margaret Lockwood-Ian Hunter	Jan. 29,'47	83m	Feb. 1,'47	3445	....	3492
Bedlam (Block 6)	RKO	628	Boris Karloff-Anna Lee	May 10,'46	80m	Apr. 27,'46	2962	2951	3350
Beginning or the End, The	MGM	....	Brian Donlevy-Robert Walker	(T) Jan. 21,'47	110m	Feb. 22,'47	3485	3076	....
Behind the Mask	Mono.	526	Kane Richmond-Barbara Reed	May 25,'46	67m	Apr. 6,'46	2926	....	....
Bells of San Angelo	Rep.	....	Roy Rogers-Dale Evans	Apr. 15,'47	....	....	....	3488	....
Bells of San Fernando	Screen Guild	4614	Donald Woods-Gloria Warren	Mar. 1,'47	....	....	....	3422	....
Beloved Enemy (Reissue)	Film Classics	....	Merle Oberon-David Niven	Apr. 15,'46	86m	Dec. 19,'36	....	....	....
Below the Deadline	Mono.	520	Warren Douglas-Ramsay Ames	Aug. 3,'46	65m	Sept. 28,'46	3224	3127	....
Best Years of Our Lives (Spcl.)	RKO	751	Myrna Loy-Fredric March	Nov. 20,'46	172m	Nov. 30,'46	3335	3312	3464
Betty Co-ed	Col.	824	Jean Porter-William Mason	Nov. 28,'46	71m	Dec. 7,'46	3346	3274	....
Beware	Astor	....	Louis Jordan-Frank Wilson	July,'46	55m	June 22,'46	3054	....	....
Beware of Pity (Br.) Eagle-Lion	PRC	....	Lilli Palmer-Albert Lieven	July 22,'46	105m	Aug. 3,'46	3126	....	....
† Big Sleep, The	WB	601	Humphrey Bogart-Lauren Bacall	Aug. 31,'46	114m	Aug. 17,'46	3249	3126	3464
Big Town	Para.	4622	Philip Reed-Hillary Brooke	(T) Feb. 14,'47	60m	Feb. 22,'47	3486	2776	....
Black Angel, The	Univ.	543	Dan Duryea-June Vincent	Aug. 2,'46	80m	Aug. 10,'46	3137	3076	....
Black Beauty	20th-Fox	636	Mona Freeman-Richard Denning	Sept.,'46	76m	July 20,'46	3102	2778	3492
Blaze of Noon	Para.	....	Anne Baxter-Sterling Hayden	Not Set	....	....	....	3503	....
Blind Spot	Col.	....	Chester Morris-Constance Dowling	Feb. 6,'47	73m	Feb. 1,'47	3445	3388	....
Blonde Alibi	Univ.	527	Tom Neal-Martha O'Driscoll	Apr. 12,'46	62m	Mar. 23,'46	2905	2850	....
Blonde for a Day	PRC	....	Hugh Beaumont-Katheryn Adams	Aug. 29,'46	68m	Aug. 10,'46	3137	3030	....
Blondie Knows Best	Col.	806	Penny Singleton-Arthur Lake	Oct. 17,'46	70m	Sept. 21,'46	3211	3031	3350
Blondie's Big Moment	Col.	807	Penny Singleton-Arthur Lake	Jan. 9,'47	69m	Dec. 14,'46	3361	3347	....
Blondie's Holiday	Col.	....	Penny Singleton-Arthur Lake	(T) Feb. 25,'47	....	....	....	3488	....
Blondie's Lucky Day	Col.	7020	Penny Singleton-Arthur Lake	Apr. 4,'46	69m	June 1,'46	3017	2907	....
Blood Red Rose (Italian)	Superfilm	....	Viviane Romance-George Flamant	Dec. 19,'46	93m	Jan. 11,'47	3409	....	....
† Blue Dahlia, The (Block 4)	Para.	4517	Alan Ladd-Veronica Lake	Apr. 19,'46	99m	Feb. 2,'46	2829	2786	3164
† Blue Skies (color)	Para.	4602	Bing Crosby-Fred Astaire	Dec. 27,'46	104m	Sept. 28,'46	3221	2884	3492
Bon Voyage	20th-Fox	....	Jeanne Crain-Sir Aubrey Smith	Not Set	....	....	....	2230	....
Boomerang	20th-Fox	706	Dana Andrews-Jane Wyatt	Feb.,'47	88m	Feb. 1,'47	3446	3434	....
Boom Town (R.)	MGM	713	Clark Gable-Claudette Colbert	Feb.,'47	119m	Sept. 28,'46	3225	....	....
Born to Kill (formerly Deadlier Than the Male)	RKO	....	Claire Trevor-Lawrence Tierney	Block 5	....	....	....	3078	....
Born to Speed	PRC	....	Johnny Sands-Terry Austin	Jan. 12,'47	61m	Jan. 25,'47	3434	3410	....
Boston Blackie and the Law	Col.	822	Chester Morris-Trudy Marshall	Dec. 12,'46	69m	Nov. 23,'46	3322	3312	....

						REVIEWED			
Title	Company	Prod. Number	Stars	Tradeshow or Release Date	Running Time	M. P. Herald Issue	Product Digest Page	Advance Synopsis Page	Service Data Page
Bowery, The (Reissue)	20th-Fox	642	George Raft-Wallace Beery	Oct.,'46	84m	Aug. 24,'46	3162	....	....
Bowery Bombshell	Mono.	511	Leo Gorcey-Huntz Hall	July 20,'46	65m	July 27,'46	3114	....	....
Boy, a Girl and a Dog, A	Film Classics	....	Jerry Hunter-Sharyn Moffett	July,'46	77m	June 29,'46	3065	3031	....
Boys' Ranch (Block 17)	MGM	625	James Craig-"Butch" Jenkins	July 18,'46	97m	May 4,'46	2973	2926	3464
Boy! What a Girl!	Herald	....	Tim Moore-Elwood Smith	Feb.,'47	70m	Feb. 8,'47	3458	....	....
Brasher Doubloon, The	20th-Fox	707	George Montgomery-Nancy Guild	Feb.,'47	72m	Feb. 8,'47	3458	3238	....
Bride Wore Boots, The (Block 5)	Para.	4521	Barbara Stanwyck-Robert Cummings	May 31,'46	86m	Mar. 23,'46	2905	2784	3350
Brief Encounter (Brit.)	Univ.	....	Celia Johnson-Trevor Howard	(T) Aug. 24,'46	85m	Aug. 31,'46	3174	....	3228
Bringing Up Father	Mono.	604	Joe Yule-Renie Riano	Nov. 23,'46	68m	Oct. 19,'46	3262	3186	....
Broadway Limited (R.)	Favorite Films	....	Victor McLaglen-Marjorie Woodworth	Jan. 1,'47	....	....	....	....	....
Brute Man, The	PRC	....	Rondo Hatton-Jane Adams	Oct. 1,'46	58m	Oct. 26,'46	3273	2764	....
Buffalo Bill Rides Again	Screen Guild	4613	Richard Arlen-Jennifer Holt	Feb. 15,'47	70m	....	....	3410	....
† CAESAR and Cleopatra (color) (British)	UA	....	Claude Rains-Vivian Leigh	Aug. 16,'46	126m	Aug. 10,'46	3137	....	3288
Calcutta	Para.	....	Alan Ladd-William Bendix	Not Set	....	....	....	2884	....
Calendar Girl	Rep.	607	Jane Frazee-William Marshall	Jan. 31,'47	88m	Feb. 15,'47	3475	3335	....
California (color)	Para.	4606	Ray Milland-Barbara Stanwyck	Feb. 21,'47	98m	Dec. 21,'46	3373	2784	3464
† Canyon Passage (color)	Univ.	541	Dana Andrews-Susan Hayward	July 26,'46	90m	July 20,'46	3101	2883	3350
Captain Caution (Reissue)	Favorite Films	....	Victor Mature-Alan Ladd	Aug. 1,'46	86m	....	....	....	....
Captain Fury (Reissue)	Favorite Films	....	Brian Aherne-Victor McLaglen	Aug. 1,'46	88m	....	....	....	....
Captains Courageous (R.)	MGM	....	Freddie Bartholomew-Spencer Tracy	(T) Aug. 21,'46	117m	Aug. 24,'46	3162	....	....
Captive Heart, The (British)	Univ.	....	Michael Redgrave-Rachel Kempson	Not Set	108m	Apr. 20,'46	2950	....	....
Caravan (British)	GFD	....	Stewart Granger-Ann Crawford	Not Set	122m	May 4,'46	2974	....	....
Caravan Trail, The (color)	PRC	....	Eddie Dean-Al LaRue	Apr. 20,'46	57m	Mar. 30,'46	2918	2884	....
Carmen (French)	Superfilm	....	Viviane Romance-Jean Marais	Nov. 26,'46	102m	Dec. 7,'46	3346	....	....
Carnegie Hall	UA	....	Marsha Hunt-William Prince	Not Set	134m	Mar. 1,'47	3501	....	....
Carnival (British)	GFD	....	Sally Gray-Michael Wilding	Not Set	93m	Nov. 9,'46	3297	....	....
Carnival in Costa Rica (col.)	20th-Fox	....	Dick Haymes-Celeste Holme	Not Set	....	....	....	3090	....
Cat Creeps, The	Univ.	532	Lois Collier-Fred Brady	May 17,'46	58m	Apr. 13,'46	2938	2884	....
Catman of Paris, The	Rep.	514	Carl Esmond-Leonore Aubert	Apr. 20,'46	65m	Feb. 23,'46	2858	....	....
† Centennial Summer (color)	20th-Fox	633	Jeanne Craine-Cornel Wilde	Aug.,'46	102m	June 8,'46	3030	2884	3492
Chase, The	UA	....	Robert Cummings-Michele Morgan	Nov. 22,'46	86m	Oct. 19,'46	3262	....	3492
Cheyenne	WB	....	Dennis Morgan-Jane Wyman	Not Set	....	....	....	2939	....
Child of Divorce (Block 2)	RKO	708	Sharyn Moffett-Regis Toomey	Oct. 15,'46	62m	Oct. 19,'46	3262	2972	....
Children of Paradise (French)	Korda	....	Jean-Louis Barrault-Arletty	Nov. 15,'46	161m	Nov. 9,'46	3298	....	....
Cigarette Girl	Col.	....	Leslie Brooks-Jimmy Lloyd	Feb. 13,'47	67m	Feb. 15,'47	3475	3411	....
Cinderella Jones	WB	513	Joan Leslie-Robert Alda	Mar. 9,'46	92m	Feb. 16,'46	2849	2838	2975
City for Conquest (Reissue)	WB	515	James Cagney-Ann Sheridan	Apr. 13,'46	103m	Sept. 14,'40	....	....	....
Clandestine (French)	Western Hemisphere	....	Constant Remy-Suzy Carrier	Feb. 7,'47	85m	Jan. 18,'47	3421	....	....
Claudia and David	20th-Fox	637	Dorothy McGuire-Robert Young	Sept.,'46	78m	July 27,'46	3113	2939	3350
† Cloak and Dagger	WB	603	Gary Cooper-Lilli Palmer	Sept. 28,'46	106m	Sept. 14,'46	3197	2939	3288
† Cluny Brown	20th-Fox	628	Charles Boyer-Jennifer Jones	June,'46	100m	Apr. 27,'46	2961	2859	3164
Cockeyed Miracle, The	MGM	703	Frank Morgan-Keenan Wynn	Oct.,'46	81m	July 20,'46	3102	2883	3412
Code of the West (Block 4)	RKO	720	James Warren-Debra Alden	Feb. 20,'47	57m	Mar. 1,'47	3502	3410	....
Colorado Serenade (color)	PRC	....	Eddie Dean-Roscoe Ates	June 30,'46	68m	June 15,'46	3042	2884	....
Come and Get It (Reissue)	Film Classics	....	Joel McCrea-Edward Arnold	May 15,'46	99m	Nov. 7,'36	....	....	....
Conquest of Cheyenne	Rep.	568	"Wild" Bill Elliot-Alice Fleming	July 29,'46	55m	June 29,'46	3065	....	....
Courage of Lassie (color) (Bl. 17)	MGM	626	Elizabeth Taylor-"Lassie"-Frank Morgan	Aug. 8,'46	93m	May 11,'46	2985	2926	3412
Cowboy Blues	Col.	7223	Ken Curtis-Jeff Donnell	July 18,'46	....	....	....	3055	....
Crack-Up (Block 6)	RKO	627	Pat O'Brien-Claire Trevor	Sept. 6,'46	93m	June 22,'46	3054	2951	3228
Crime Doctor's Man Hunt, The	Col.	816	Warner Baxter-Ellen Drew	Oct. 24,'46	61m	Sept. 21,'46	3210	3187	....
Criminal Court (Block 2)	RKO	709	Tom Conway-Martha O'Driscoll	Nov. 20,'46	59m	Aug. 10,'46	3137	2963	....
Cross My Heart	Para.	4603	Betty Hutton-Sonny Tufts	Jan. 10,'47	83m	Nov. 23,'46	3321	3055	....
Cry Wolf	WB	....	Errol Flynn-Barbara Stanwyck	Not Set	....	....	....	3138	....
Cuban Pete	Univ.	542	Desi Arnaz-Ethel Smith	July 26,'46	61m	Sept. 14,'46	3198	3066	....
Cynthia's Secret	MGM	....	Lucille Bremer-James Craig	(T) Mar. 11,'47	....	....	....	3459	....
DANGEROUS Business	Col.	7037	Forrest Tucker-Lynn Merrick	June 20,'46	....	....	....	2963	....
Dangerous Millions	20th-Fox	648	Kent Taylor-Dona Drake	Dec.,'46	69m	Dec. 7,'46	3345	3336	....
Dangerous Money	Mono.	603	Sydney Toler-Gloria Warren	Oct. 12,'46	66m	Oct. 12,'46	3250	3186	....
Dangerous Venture	UA	....	William Boyd-Andy Clyde	Not Set	59m	Feb. 22,'47	3487	....	....
Danger Street	Para.	4623	Jane Withers-Robert Lowery	(T) Feb. 21,'47	66m	....	....	2972	....
Danger Woman	Univ.	539	Brenda Joyce-Don Porter	July 12,'46	60m	July 13,'46	3089	3030	....
Dark Alibi	Mono.	519	Sidney Toler-Benson Fong	May 25,'46	61m	Apr. 27,'46	2962	2809	....
Dark Corner, The	20th-Fox	625	Lucille Ball-William Bendix	May,'46	99m	Apr. 6,'46	2925	2859	3188
Dark Horse, The	Univ.	540	Phil Terry-Ann Savage	July 19,'46	59m	July 20,'46	3102	3030	....
Dark Is the Night (Russian)	Artkino	....	Irina Radchenko-Ivan Kuznetsov	Mar. 16,'46	70m	Mar. 23,'46	2906	....	....
† Dark Mirror, The	Univ.	601	Olivia de Havilland-Lew Ayres	Oct.,'46	85m	Oct. 5,'46	3237	2883	3464
Days and Nights (Russian)	Artkino	....	Vladimir Soloviev-Dimitri Sagal	Apr. 27,'46	90m	May 4,'46	2974	....	....
Deadlier Than the Male	RKO	....	Claire Trevor-Lawrence Tierney	Not Set	....	....	....	3078	....
Deadline at Dawn	RKO	617	Susan Hayward-Paul Lukas	Block 4	82m	Feb. 23,'46	2859	2776	2930
Deadline for Murder	20th-Fox	635	Paul Kelly-Kent Taylor	Aug.,'46	65m	June 22,'46	3053	2963	....
Dead of Night (British)	Univ.	547	Mervyn Johns-Roland Carver	Aug. 23,'46	77m	July 6,'46	3077	....	....
Dead Reckoning	Col.	....	Humphrey Bogart-Lizabeth Scott	Feb.,'47	100m	Jan. 4,'47	3397	3387	3464
Death Valley (color)	Screen Guild	4604	Robert Lowery-Helen Gilbert	Aug. 15,'46	72m	....	....	3090	....
Deception	WB	605	Bette Davis-Paul Henried	Oct. 26,'46	112m	Oct. 19,'46	3261	3238	3492
Decoy	Mono.	601	Jean Gillie-Edward Norris	Sept. 14,'46	76m	Sept. 14,'46	3198	3031	....
Desert Horseman, The	Col.	7209	Charles Starrett-Smiley Burnette	July 11,'46	57m	July 27,'46	3124	3055	....
Destry Rides Again (R.)	Univ.	....	Marlene Dietrich-James Stewart	Mar.,'47	94m	Feb. 22,'47	3487	....	....
Devil Bat's Daughter	PRC	....	Rosemary LaPlanche-John James	Apr. 15,'46	66m	Apr. 13,'46	2938	....	....
Devil on Wheels	PRC	....	Damian O'Flynn-Lenita Lane	Mar. 2,'47	67m	Feb. 1,'47	3446	3410	....
Devil's Hand, The (French)	Dist. Films	....	Pierre Fesnay-Josseline Gael	Not Set	80m	Nov. 16,'46	3310	....	....
Devil's Mask, The	Col.	7026	Anita Louise-Jim Bannon	May 23,'46	66m	....	....	2926	....
Devil's Playground, The	UA	....	William Boyd-Andy Clyde	Nov. 15,'46	62m	Sept. 21,'46	3211	3078	....

Title	Company	Prod. Number	Stars	Tradeshow or Release Date	Running Time	REVIEWED		Advance Synopsis Page	Service Data Page
						M. P. Herald Issue	Product Digest Page		
Devil Thumbs a Ride, The (Bl. 4)	RKO	719	Lawrence Tierney-Nan Leslie	Feb. 20,'47	63m	Mar. 1,'47	3501	3410	....
Devotion	WB	517	Olivia de Havilland-Ida Lupino	Apr. 20,'46	107m	Apr. 6,'46	2925	2756	3164
Dick Tracy Versus Cueball (Bl. 3)	RKO	714	Morgan Conway-Anne Jeffreys	Dec. 18,'46	62m	Nov. 16,'46	3310	3031	....
Ding Dong Williams	RKO	623	Glenn Vernon-Marcia McGuire	Block 5	62m	Apr. 20,'46	2950	2695	....
Dodsworth (Reissue)	Film Classics	....	Walter Huston-Ruth Chatterton	May 15,'46	101m	Sept. 26,'36	....	....	....
Don Ricardo Returns	PRC	....	Fred Colby-Isabelita	Nov. 5,'46	63m	Dec. 7,'46	3347	3240	....
Don't Gamble with Strangers	Mono.	508	Kane Richmond-Bernadene Hayes	June 22,'46	68m	May 25,'46	3005	....	....
Do You Love Me? (color)	20th-Fox	626	Maureen O'Hara-Dick Haymes	May,'46	91m	Apr. 20,'46	2949	2499	3412
Down Missouri Way	PRC	....	Martha O'Driscoll-William Wright	Aug. 15,'46	75m	July 20,'46	3102	3007	3288
Down to Earth (color)	Col.	....	Rita Hayworth-Larry Parks	Not Set	....	....	....	3126	....
† Dragonwyck	20th-Fox	623	Gene Tierney-Vincent Price	Apr.,'46	103m	Feb. 23,'46	2857	2403	3188
Dressed to Kill	Univ.	534	Basil Rathbone-Nigel Bruce	June 7,'46	72m	May 25,'46	3007	2987	....
Driftin' River	PRC	....	Eddie Dean-Shirley Patterson	Oct. 1,'46	59m	Oct. 5,'46	3237	3187	....
Duel in the Sun (color)	Selznick	....	Jennifer Jones-Joseph Cotten	Not Set	135m	Jan. 11,'47	3409	3363	....
EARL Carroll Sketchbook	Rep.	530	Constance Moore-William Marshall	Aug. 22,'46	90m	Aug. 24,'46	3162	2939	3228
Easy Come, Easy Go	Para.	4607	Sonny Tufts-Diana Lynn	Mar. 7,'47	77m	Feb. 8,'47	3458	2748	....
† Easy to Wed (color) (Special)	MGM	624	Esther Williams-Van Johnson	July 25,'46	111m	Apr. 13,'46	2937	2366	3350
Egg and I, The	Univ.	....	Claudette Colbert-Fred MacMurray	Not Set	....	....	....	3312	....
El Paso Kid	Rep.	556	Sunset Carson-Marie Harmon	May 22,'46	54m	Aug. 3,'46	3125	2972	....
Escape Me Never	WB	....	Errol Flynn-Ida Lupino	Not Set	....	....	....	2861	....
Extenuating Circumstances (French)	Lopert	....	Michael Simon-Suzanne Dantes	Sept. 14,'46	82m	Oct. 5,'46	3238	....	....
FABULOUS Dorseys, The	UA	....	Tommy Dorsey-Jimmy Dorsey	Feb. 21,'47	91m	Mar. 1,'47	3502	3475	....
Fabulous Suzanne	Rep.	604	Barbara Britton-Rudy Vallee	Dec. 15,'46	71m	Dec. 21,'46	3374	2926	....
Faithful in My Fashion (Bl. 17)	MGM	627	Tom Drake-Donna Reed	Aug. 22,'46	81m	June 15,'46	3042	2951	....
Falcon's Adventure, The (Bl. 3)	RKO	715	Tom Conway-Madge Meredith	Dec. 13,'46	61m	Dec. 14,'46	3362	3348	....
Falcon's Alibi, The (Block 6)	RKO	629	Tom Conway-Rita Corday	July 1,'46	63m	Apr. 20,'46	2950	....	....
Fall Guy	Mono.	....	Bob Pierce-Teala Loring	Mar. 15,'47	....	....	....	3410	....
Fantasia (R.) (Spl.) (Color)	RKO	792	Disney Musical Feature	Sept. 28,'46	124m	Oct. 5,'46	3238	....	....
Farmer's Daughter, The (Bl. 4)	RKO	716	Loretta Young-Joseph Cotten	Feb. 18,'47	97m	Mar. 1,'47	3502	3364	....
Fear	Mono.	507	Warren William-Peter Cookson	Mar. 2,'46	68m	Jan. 5,'46	2785	2598	....
Fear in the Night	Para.	4621	Paul Kelly-Kay Scott	(T) Feb. 14,'47	72m	Feb. 22,'47	3486	3459	....
Fiesta (color)	MGM	....	Esther Williams-Ricardo Montalban	Not Set	....	....	....	2939	....
Fighting Frontiersman, The	Col.	863	Charles Starrett-Smiley Burnette	Dec. 19,'46	61m	Nov. 16,'46	3309	....	....
Flight to Nowhere	Screen Guild	4605	Alan Curtis-Evelyn Ankers	Oct. 1,'46	74m	....	....	3078	....
Fool's Gold	UA	....	William Boyd-Andy Clyde	Jan. 31,'47	63m	Oct. 12,'46	3249	....	....
Forever Amber (color)	20th-Fox	....	Linda Darnell-Cornel Wilde	Not Set	....	....	....	3475	....
Framed	Col.	....	Glenn Ford-Janis Carter	(T) Mar. 4,'47	....	....	....	3503	....
Freddie Steps Out	Mono.	515	Freddie Stewart-June Preisser	June 29,'46	75m	June 1,'46	3017	2926	....
French Key, The	Rep.	519	Albert Dekker-Evelyn Ankers	May 18,'46	67m	May 25,'46	3006	....	....
From This Day Forward	RKO	616	Joan Fontaine-Mark Stevens	Block 4	95m	Mar. 2,'46	2869	2861	3264
Frontier Fighters	PRC	....	Buster Crabbe-Al "Fuzzy" St. John	Apr. 12,'47	....	....	....	....	....
Fun on a Weekend	UA	....	Eddie Bracken-Priscilla Lane	Mar. 14,'47	....	....	....	3503	....
GAIETY George (British)	Geo. King	....	Richard Greene-Ann Todd	Not Set	98m	May 4,'46	2974	....	....
Gallant Bess (color)	MGM	702	Marshall Thompson-George Tobias	Jan.,'47	98m	Sept. 7,'46	3185	2778	3492
Gallant Journey	Col.	7002	Glenn Ford-Janet Blair	Sept. 24,'46	86m	Sept. 14,'46	3198	2939	3412
Galloping Thunder	Col.	7207	Charles Starrett-Smiley Burnette	Apr. 25,'46	54m	May 25,'46	3006	2778	....
Gas House Kids	PRC	....	Robert Lowery-Teala Loring	Oct. 28,'46	68m	Oct. 12,'46	3250	3238	....
Gay Cavalier, The	Mono.	529	Gilbert Roland-Martin Garralaga	Mar. 30,'46	65m	June 15,'46	3042	2963	....
Gay Intruders, The (British)	Four Continents	....	Godfrey Tearle-Jeanne de Casalis	Mar. 15,'46	84m	Mar. 30,'46	2917	....	....
Genius and the Nightingale (Italian)	Superfilm	....	Maria Cebotaria-Rossano Brazzi	Nov. 8,'46	137m	Dec. 7,'46	3347	....	....
Genius at Work (Block 2)	RKO	710	Alan Carney-Anne Jeffreys	Oct. 20,'46	61m	Aug. 10,'46	3138	3078	....
Gentleman from Texas, The	Mono.	562	Johnny Mack Brown-Claudia Drake	June 8,'46	55m	Aug. 31,'46	3174	2963	....
Gentleman Joe Palooka	Mono.	602	Leon Errol-Joe Kirkwood	Oct. 5,'46	72m	Sept. 28,'46	3221	3126	3492
Gentleman Misbehaves, The	Col.	7034	Osa Massen-Robert Stanton	Feb. 28,'46	74m	July 27,'46	3114	2792	....
Gentlemen with Guns	PRC	....	Buster Crabbe-Al "Fuzzy" St. John	Mar. 27,'46	52m	Mar. 23,'46	2906	....	....
Ghost Goes Wild, The	Rep.	605	James Ellison-Anne Gwynne	Mar. 8,'47	66m	....	....	2972	....
Ghost of Hidden Valley	PRC	....	Buster Crabbe-Al "Fuzzy" St. John	June 3,'46	56m	June 1,'46	3017	....	....
† Gilda	Col.	7001	Rita Hayworth-Glenn Ford	Apr. 25,'46	107m	Mar. 23,'46	2907	2776	3264
Ginger	Mono.	609	Frank Albertson-Barbara Reed	Jan. 4,'47	67m	Jan. 25,'47	3434	3312	....
Girl and the Devil, The (Swed.)	Scandia	....	Gunn Wallgren-Stig Jarrel	Sept. 28,'46	90m	Oct. 26,'46	3274	....	....
Girl in a Million, A (Br.)	British Lion	....	Hugh Williams-Joan Greenwood	Not Set	86m	June 8,'46	3029	....	....
G.I. War Brides	Rep.	528	James Ellison-Anna Lee	Aug. 12,'46	69m	Aug. 17,'46	3150	3127	....
Glass Alibi	Rep.	516	Paul Kelly-Anna Gwynne	Apr. 27,'46	68m	May 4,'46	2974	2792	....
God's Country (color)	Screen Guild	003	Robert Lowery-Helen Gilbert	Apr.,'46	62m	July 27,'46	3114	....	3264
Great Day (British) (Block 1)	RKO	703	Eric Portman-Flora Robson	Oct. 30,'46	69m	July 27,'46	3114	....	....
Great Expectations (Brit.)	GFD	....	John Mills-Valerie Hobson	Not Set	118m	Dec. 28,'46	3385	....	....
Great Waltz, The (R.)	MGM	....	Luise Rainer-Fernand Gravet	(T) Sept. 30,'46	106m	Sept. 21,'46	3212	....	....
Green for Danger (Brit.)	GFD	....	Leo Genn-Henry Edwards	Not Set	91m	Dec. 28,'46	3386	....	....
† Green Years, The (Special)	MGM	623	Charles Coburn-Tom Drake	July 4,'46	128m	Mar. 16,'46	2893	2883	3228
Guilt of Janet Ames, The	Col.	....	Rosalind Russell-Melvyn Douglas	(T) Mar. 4,'47	....	....	....	3488	....
Guilty, The	Mono.	....	Bonita Granville-Don Castle	Mar. 22,'47	....	....	....	3410	....
Gunman's Code	Univ.	1107	Kirby Grant-Fuzzy Knight	Aug. 30,'46	....	....	....	3187	....
Gunning for Vengeance	Col.	7206	Charles Starrett-Phyliss Adair	Mar. 21,'46	53m	Apr. 27,'46	2962	2784	....
HARD Boiled Mahoney	Mono.	....	Leo Gorcey-Huntz Hall	Apr. 26,'47	....	....	....	3488	....
† Harvey Girls, The (color) (Block 15)	MGM	611	Judy Garland-John Hodiak	Jan.-Feb.,'46	104m	Jan. 5,'46	2785	2354	2975
Haunted Mine, The	Mono.	566	Johnny Mack Brown-Linda Johnson	Mar. 2,'46	51m	Aug. 1,'46	2926	2792	....
Heading West	Col.	7210	Charles Starrett-Smiley Burnette	Aug. 15,'46	56m	Aug. 24,'46	3161	3127	3188
Heartbeat (Special)	RKO	662	Ginger Rogers-Jean Pierre Aumont	Apr. 30,'46	101m	Apr. 27,'46	2961	2883	3412
Heldorado	Rep.	543	Roy Rogers-George "Gabby" Hayes	Dec. 15,'46	70m	Jan. 4,'47	3397	3348	....
Henry the Fifth (British) (color)	UA	....	Laurence Olivier-Robert Newton	(T) June 17,'46	134m	Sept. 1,'45	2626	....	....
Her Adventurous Night	Univ.	538	Dennis O'Keefe-Helen Walker	July 5,'46	75m	June 29,'46	3065	3007	....

Title	Company	Prod. Number	Stars	Tradeshow or Release Date	Running Time	REVIEWED		Advance Synopsis Page	Service Data Page
						M. P. Herald Issue	Product Digest Page		
Here Comes Trouble	UA	....	William Tracy-Beverly Lloyd	Not Set	....	....	....	3363	....
Her Kind of Man	WB	518	Zachary Scott-Janis Paige	May 11,'46	78m	Apr. 27,'46	2961	2838	3264
Her Sister's Secret	PRC	....	Nancy Coleman-Philip Reed	Sept. 23,'46	85m	Sept. 21,'46	3210	3090	3492
High Conquest	Mono.	....	Anna Lee-Warren Douglas	Apr. 19,'47	....	....	....	3435	....
High Barbaree	MGM	....	Van Johnson-June Allyson	(T) Mar. 11,'47	....	....	....	3238	....
High School Hero	Mono.	517	Freddie Stewart-June Preisser	Sept. 7,'46	69m	Aug. 24,'46	3161	3126	....
Hit Parade of 1947	Rep.	....	Eddie Albert-Constance Moore	Mar. 22,'47	....	....	....	3459	....
† Holiday in Mexico (color)	MGM	701	Walter Pidgeon-Ilona Massey	Sept.,'46	128m	July 27,'46	3113	2764	3288
Home in Oklahoma	Rep.	5542	Roy Rogers-Dale Evans	Nov. 8,'46	72m	Nov. 9,'46	3298	3163	....
Home on the Range (color)	Rep.	5501	Monte Hale-Adrian Booth	Apr. 18,'46	55m	Apr. 13,'46	2938	2926	....
Homesteaders of Paradise Valley	Rep.	....	Allan Lane-Bobby Blake	Apr. 1,'47	....	....	....	3475	....
Homestretch, The (color)	20th-Fox	....	Cornel Wilde-Maureen O'Hara	Not Set	....	....	....	3488	....
Home Sweet Homicide	20th-Fox	640	Lynn Bari-Randolph Scott	Oct.,'46	90m	July 27,'46	3124	2939	3492
Honeymoon	RKO	....	Shirley Temple-Guy Madison	Block 5	....	....	....	2939	....
Hoodlum Saint (Block 16)	MGM	618	William Gargan-Philip Reed	June 28,'46	93m	Feb. 9,'46	2837	2830	3164
Hot Cargo (Block 5)	Para.	4523	William Powell-Esther Williams	Apr.-May,'46	57m	Mar. 16,'46	2894	2870	....
Hotel Reserve (British)	RKO	615	James Mason-Lucie Mannheim	Block 3	79m	Mar. 9,'46	2881	....	....
Housekeeper's Daughter (Reissue)	Favorite Films	....	Joan Bennett-Victor Mature	Oct. 1,'46	79m	....	....	....	....
House of Horrors	Univ.	525	Robert Lowery-Virginia Grey	Mar. 29,'46	66m	Mar. 9,'46	2881	2850	....
How Green Was My Valley (R.)	20th-Fox	....	Walter Pidgeon-Maureen O'Hara	Not Set	118m	Jan. 4,'47	3398	....	....
Humoresque	WB	612	Joan Crawford-John Garfield	Jan. 25,'47	125m	Dec. 28,'46	3385	3363	3492
Hungry Hill (British)	GFD	....	Margaret Lockwood-Dennis Price	Not Set	109m	Jan. 25,'47	3433	....	....
I COVER Big Town	Para.	4624	Philip Reed-Hillary Brooke	(T) Feb. 21,'47	63m	Mar. 1,'47	3502	3459	....
If I'm Lucky	20th-Fox	638	Vivian Blaine-Harry James	Sept.,'46	79m	Aug. 31,'46	3174	3066	3412
I Know Where I'm Going (Brit.)	Univ.	....	Wendy Hiller-Roger Livesey	Not Set	91m	Dec. 15,'45	2758	....	....
I Live as I Please (Ital.)	Superfilm	....	Ferruccio Tagliavini-Silvana Jachino	Jan. 3,'47	80m	Feb. 8,'47	3459	....	....
I'll Be Yours	Univ.	607	Deanna Durbin-Tom Drake	Jan.,'47	93m	Jan. 25,'47	3433	3348	3492
Imperfect Lady	Para.	4610	Teresa Wright-Ray Milland	Apr. 25,'47	....	....	....	2870	....
In Fast Company	Mono.	510	Leo Gorcey-Huntz Hall	June 22,'46	63m	May 11,'46	2986	2972	....
Inner Circle, The	Rep.	526	Warren Douglas-Lynn Roberts	Aug. 7,'46	57m	Sept. 21,'46	3211	3127	....
In Old Sacramento	Rep.	517	William Elliott-Constance Moore	May 31,'46	89m	May 4,'46	2973	....	3188
Inside Job	Univ.	537	Preston Foster-Ann Rutherford	June 28,'46	65m	June 22,'46	3053	2987	....
Invisible Informer, The	Rep.	529	Linda Stirling-William Henry	Aug. 19,'46	57m	Aug. 24,'46	3161	3127	....
It Happened in Brooklyn	MGM	....	Frank Sinatra-Kathryn Grayson	(T) Feb. 28,'47	....	....	....	3238	....
It Happened on Fifth Avenue	Mono.	....	Don DeFore-Ann Harding	Not Set	115m	Feb. 8,'47	3457	....	....
It's Great To Be Young	Col.	7038	Leslie Brooks-Jimmy Lloyd	Sept. 12,'46	68m	Sept. 21,'46	3210	3163	....
It's a Joke, Son (Eagle-Lion)	PRC	....	Kenny Delmar-Una Merkel	Jan. 15,'47	64m	Jan. 25,'47	3433	3387	3492
† It's a Wonderful Life (Special)	RKO	781	James Stewart-Donna Reed	Jan. 7,'47	130m	Dec. 21,'46	3373	3186	....
It Shouldn't Happen to a Dog	20th-Fox	632	Carole Landis-Allyn Joslyn	July,'46	70m	June 1,'46	3017	2963	....
† I've Always Loved You (color) (Special)	Rep.	601	Maria Ouspenskaya-Philip Dorn	Dec. 2,'46	117m	Sept. 7,'46	3185	2628	3464
JANIE Gets Married	WB	520	Joan Leslie-Robt. Hutton	June 22,'46	91m	June 8,'46	3029	2655	3228
Jericho (French)	Lelarge	...	Pierre Brasseur-Larquey	Dec. 14,'46	139m	Dec. 28,'46	3386	....	....
Joe Palooka, Champ	Mono.	502	Joe Kirkwood-Elyse Knox	May 28,'46	70m	Apr. 13,'46	2938	2809	3164
Johnnie Comes Flying Home	20th-Fox	624	Martha Stewart-Richard Crane	Apr.,'46	65m	Mar. 23,'46	2905	2764	....
Johnny Frenchman (British)	Univ.	...	Francoise Rosay-Tom Walls	Oct.,'46	104m	Nov. 2,'46	3286	....	....
Johnny in the Clouds (Br.)	UA	...	Michael Redgrave-John Mills	Mar. 15,'46	109m	Nov. 17,'45	2717	....	...
Johnny O'Clock	Col.	....	Dick Powell-Evelyn Keyes	Mar.,'47	85m	Jan. 4,'47	3397	3388	3492
† Jolson Story, The (color)	Col.	....	Larry Parks-William Demarest	Jan.,'47	128m	Sept. 21,'46	3209	2883	3492
Journey Together (British)	English	...	Edward G. Robinson-Bessie Love	Mar. 2,'46	80m	Mar. 9,'46	2881	....	....
Jungle Flight	Para.	4625	Robert Lowery-Anne Savage	(T) Feb. 21,'47	67m	Mar. 1,'47	3502	3126	....
Jungle Princess (Reissue)	Para.	R5-3620	Dorothy Lamour-Ray Milland	Sept. 1,'46	84m	Sept. 21,'46	3212	....	....
Junior Prom	Mono.	514	Freddie Stewart-June Preisser	May 11,'46	69m	Mar. 2,'46	2869	....	....
Just Before Dawn (formerly Exposed by the Crime Doctor)	Col.	7021	Warner Baxter-Mona Barrie	Mar. 7,'46	65m	....	....	2756	...
† KID from Brooklyn, The (color)	RKO	652	Danny Kaye-Virginia Mayo	Special	114m	Mar. 30,'46	2918	2628	3412
† Killers, The	Univ.	548	Burt Lancaster-Ava Gardner	Aug. 30,'46	102m	Aug. 17,'46	3150	3055	3464
Kings Row (Reissue)	WB	608	Ann Sheridan-Robert Cummings	Dec. 7,'46	127m	Nov. 2,'46	3286	....	....
Kit Carson	PRC	....	Dana Andrews-Lynn Bari	Mar. 22,'47	....	....	....	....	....
† Kitty (Block 2)	Para.	4509	Paulette Goddard-Ray Milland	May 10,'46	104m	Oct. 6,'45	2669	2093	3288
LADIES' Man	Para.	4605	Eddie Bracken-Virginia Welles	Feb. 7,'47	90m	Jan. 11,'47	3409	2809	....
Lady Chaser	PRC	....	Robert Lowery-Ann Savage	Nov. 25,'46	58m	Dec. 28,'46	3386	3312	....
Lady in the Lake	MGM	712	Robert Montgomery-Audrey Totter	Jan.,'47	105m	Nov. 30,'46	3333	3312	....
Lady Luck (Block 1)	RKO	702	Robert Young-Barbara Hale	Oct. 18,'46	97m	July 20,'46	3102	2756	3350
Lady Surrenders, A (Brit.)	Univ.	....	Margaret Lockwood-Stewart Granger	(T) Oct. 4,'46	117m	Oct. 12,'46	3249	....	....
Landrush	Col.	861	Charles Starrett-Smiley Burnette	Oct. 17,'46	54m	Sept. 21,'46	3211	2895	....
Larceny in Her Heart	PRC	....	Hugh Beaumont-Cheryl Walker	July 10,'46	68m	May 25,'46	3006	2963	....
Last Chance, The (Bl. 16) (Swiss)	MGM	621	E. G. Morrison-John Hoy	Apr.-May,'46	105m	Nov. 24,'45	2726	....	2930
Last Crooked Mile, The	Rep.	527	Donald Barry-Ann Savage	Aug. 9,'46	67m	Aug. 17,'46	3150	....	....
Last Frontier Uprising	Rep.	5504	Monte Hale-Adrian Booth	Feb. 1,'47	....	....	....	3187	....
Last of the Mohicans	PRC	....	Randolph Scott-Binnie Barnes	Mar. 22,'47	....	....	....	....	....
La Symphone Pastorale (Fr.)	Films Gibe	....	Michele Morgan-Pierre Blanchar	Not Set	115m	Dec. 7,'46	3346	....	....
Late George Apley, The	20th-Fox	....	Ronald Colman-Peggy Cummins	Not Set	98m	Feb. 8,'47	3457	3434	....
Laughing Lady (Brit.)	Brit. Natl.	....	Anne Ziegler-Webster Booth	Not Set	91m	Nov. 2,'46	3285	....	....
Lawless Breed	Univ.	1106	Kirby Grant-Fuzzy Knight	Aug. 16,'46	58m	Dec. 14,'46	3362	3312	....
Law of the Lash	PRC	....	Al LaRue-Mary Scott	Feb. 28,'47	53m	Mar. 1,'47	3502	3410	....
Les Miserables (Reissue)	20th-Fox	704	Fredric March-Charles Laughton	Jan.,'47	105m	Jan. 4,'47	3398	....	....
Life and Miracles of Blessed Mother Cabrini, The (Ital.)	Elliott	....	La Cheduzzi-Mila Lanza	July 6,'46	60m	July 6,'46	3077	....	....
Life With Father (color)	WB	....	Irene Dunne-William Powell	Not Set	....	....	....	3475	....
Lighthouse	PRC	....	John Litel-June Lang	Jan. 10,'47	62m	Feb. 8,'47	3458	2963	....
Likely Story, A	RKO	....	Bill Williams-Barbara Hale	Block 5	....	....	....	3312	....
Lisbon Story (British)	Natl. Anglo	....	Patricia Burke-David Farrar	Not Set	100m	Mar. 16,'46	2894	....	....

						REVIEWED			
Title	Company	Prod. Number	Stars	Tradeshow or Release Date	Running Time	M. P. Herald Issue	Product Digest Page	Advance Synopsis Page	Service Data Page
Little Iodine	UA	....	Jo Ann Marlowe-Marc Cramer	Oct. 11,'46	94m	June 8,'46	3030	2926	3412
Little Miss Big	Univ.	549	Fay Holden-Beverly Simmons	Aug. 30,'46	57m	Sept. 14,'46	3198	3066	....
Little Mister Jim	MGM		"Butch" Jenkins-Frances Gifford	(T) June 4,'46	61m	Sept. 7,'46	3186	2963	....
Locket, The (Block 3)	RKO	711	Laraine Day-Brian Aherne	Dec. 20,'46	85m	Dec. 21,'46	3373	2939	....
Lone Hand Texan	Col.	....	Charles Starrett-Smiley Burnette	Mar. 6,'47	....	....	....	3422	....
Lone Star Moonlight	Col.	854	Ken Curtis-Joan Barton	Dec. 12,'46	67m	Dec. 14,'46	3362	3274	....
Lone Wolf in Mexico, The	Col.	....	Gerald Mohr-Eric Blore	Jan. 16,'47	69m	Jan. 4,'47	3398	3348	....
Lost Honeymoon (Eagle-Lion)	PRC	....	Franchot Tone-Ann Richards	Mar. 15,'47	. .	....	....	3475	....
Love Laughs at Andy Hardy	MGM	714	Mickey Rooney-Bonita Granville	Feb.,'47	91m	Dec. 7,'46	3345	3127	....
Lover Come Back	Univ.	536	George Brent-Lucille Ball	June 21,'46	90m	June 22,'46	3054	2939	....
Loyal Heart (British)	Strand-Anglo	....	Harry Welchmann-Percy Marmont	Not Set	78m	Mar. 16,'46	2895	.	....
MACOMBER Affair, The	UA	....	Gregory Peck-Joan Bennett	Mar. 21,'47	90m	Feb. 1,'47	3445	3076	....
Madonna of the Seven Seas (British)	Univ.	526	Phyllis Calvert-Stewart Granger	Apr. 5,'46	88m	Jan. 26,'46	2818	.	....
Magic Bow, The (British)	GFD	....	Stewart Granger-Phyllis Calvert	Not Set	106m	Oct. 19,'46	3262		
Magnificent Doll	Univ.	602	Ginger Rogers-Burgess Meredith	Nov.,'46	95m	Nov. 23,'46	3321	3274	3492
Magnificent Rogue	Rep.	606	Lynn Roberts-Warren Douglas	Feb. 15,'47	74m	Nov. 16,'46	3309	. .	
Make Mine Music (color) (Spcl.)	RKO	692	Disney Musical Feature	(T) July 4,'46	74m	Apr. 27,'46	2662		3264
Man from Morocco, The (Brit.)	English	....	Anton Walbrook-Margaretta Scott	Nov. 23,'46	89m	Nov. 30,'46	3334		
Man from Rainbow Valley (color)	Rep.	5502	Monte Hale-Adrian Booth	June 15,'46	56m	June 22,'46	3053	2963	.
Man I Love, The	WB	611	Ida Lupino-Robert Alda	Jan. 11,'47	96m	Dec. 28,'46	3385	2784	3464
Man in Grey, The (Brit.)	Univ.	523	Margaret Lockwood-James Mason	Mar. 15,'46	90m	Dec. 8,'45	2746	...	....
Man Who Dared, The	Col.	7040	Leslie Brooks-George Macready	May 30,'46	65m	June 29,'46	3065	2926	...
† Margie (color)	20th-Fox	646	Jeanne Crain-Alan Young	Nov.,'46	94m	Oct. 19,'46	3261	2884	3492
Mask of Diijon	PRC	....	Erich Von Stroheim-Jeanne Bates	Apr. 9,'46	74m	Feb. 2,'46	2829	2792	3018
Meet Me at Dawn (British)	20th-Fox	....	William Eythe-Stanley Holloway	Not Set	99m	Jan. 25,'47	3434	.	....
Meet the Navy (Br.)	Natl.-Anglo	....	Oscar Naske	Not Set	81m	June 15,'46	3043	. .	....
Men of Two Worlds (Br.) (color)	Univ.	. .	Eric Portman-Phyllis Cavert	Sept. 9,'46	109m	Sept. 28,'46	3224	.	....
Michigan Kid, The	Univ.	610	Jon Hall-Rita Johnson	Mar.,'47	69m	Feb. 22,'47	3486	3090	....
Mighty McGurk, The	MGM	711	Wallace Beery-Edward Arnold	Jan.,'47	87m	Nov. 23,'46	3321	3066	3464
Millie's Daughter	Col.	. .	Gladys George-Gay Nelson	Mar. 20,'47	72m	Feb. 22,'47	3487	3459	....
Missing Lady, The	Mono.	525	Kane Richmond-Barbara Reed	Aug. 17,'46	60m	Sept. 21,'46	3211	3031	....
† Miss Susie Slagle's (Block 3)	Para.	4513	Sonny Tufts-Veronica Lake	Mar. 8,'46	88m	Dec. 8,'45	2745	2216	....
Mr. Ace	UA	....	George Raft-Sylvia Sydney	Aug. 2,'46	84m	Aug. 31,'46	3173	2926	3412
Mr. District Attorney	Col.	....	Dennis O'Keefe-Marg. Chapman	Feb.,'47	81m	Jan. 4,'47	3398	....	....
Mr. Hex	Mono.	608	Leo Gorcey-Huntz Hall	Dec. 7,'46	63m	Dec. 14,'46	3362	3240	....
† Monsieur Beaucaire (Special)	Para.	4532	Bob Hope-Joan Caulfield	Aug. 30,'46	93m	May 18,'46	2997	2883	3464
Murder in the Music Hall	Rep.	512	Vera Hruba Ralston-William Marshal	Apr. 10,'46	84m	Feb. 23,'46	2858	2748	....
Murder in Reverse (Brit.)	Four Con.	....	William Hartnell-Jimmy Hanley	Jan.,'47	80m	Dec. 28,'46	3385	....	....
Murder Is My Business	PRC	....	Hugh Beaumont-Cheryl Walker	Apr. 10,'46	63m	Mar. 9,'46	2881	....	....
My Brother Talks to Horses	MGM	715	Peter Lawford-"Butch" Jenkins	Feb.,'47	94m	Nov. 23,'46	3322	3031	
† My Darling Clementine	20th-Fox	645	Henry Fonda-Linda Darnell	Nov.,'46	97m	Oct. 12,'46	3249	3078	3464
My Dog Shep	Screen Guild	4609	Tom Neal-Helen Chapman-"Flame"	Dec. 1,'46	60m	....	....	3163	. .
My Favorite Brunette	Para.	4609	Bob Hope-Dorothy Lamour	Apr. 4,'47	87m	Feb. 22,'47	3485	3388	....
My Pal Trigger	Rep.	5541	Roy Rogers-George "Gabby" Hayes	July 10,'46	79m	June 22,'46	3053	....	....
My Heart Goes Crazy (Br.) (col.) (formerly London Town)	Univ.	....	Syd Field-Greta Gynt	Not Set	121m	Sept. 21,'46	3209	....	....
Mysterious Intruder	Col.	7025	Richard Dix-Barton MacLane	Apr. 11,'46	61m	Mar. 30,'46	2917	2907	....
Mysterious Mr. Valentine	Rep.	531	William Henry-Linda Stirling	Sept. 3,'46	....	....	....	3312	....
'NEATH Canadian Skies	Screen Guild	4606	Russell Hayden-Inez Cooper	Oct. 15,'46	41m	....	....	3127	....
Never Say Goodbye	WB	606	Erroll Flynn-Eleanor Parker	Nov. 9,'46	97m	Oct. 26,'46	3273	2838	3464
New Orleans	UA	....	Arturo de Cordova-Dorothy Patrick	Apr. 18,'47	....	....	....	3488	....
† Night and Day (color)	WB	523	Cary Grant-Alexis Smith	Aug. 3,'46	132m	July 13,'46	3089	2838	3228
Night Boat to Dublin (Brit.)	A.B.P.C.-Pathe	....	Robert Newton-Raymond Lovell	Not Set	100m	Feb. 2,'46	2830	....	....
Night Editor	Col.	7023	William Gargan-Janis Carter	Apr. 18,'46	67m	Apr. 6,'46	2925	2895	....
Night in Casablanca, A	UA	....	Marx Brothers-Lois Collier	May 10,'46	85m	Apr. 20,'46	2949	2884	3288
Night in Paradise, A (color)	Univ.	529	Merle Oberon-Turhan Bay	May 3,'46	84m	Apr. 13,'46	2937	2278	3100
Night Train to Memphis	Rep.	523	Roy Acuff-Adele Mara	July 12,'46	67m	July 27,'46	3114	2748	3288
Nobody Lives Forever	WB	604	John Garfield-Geraldine Fitzgerald	Oct. 12,'46	100m	Sept. 28,'46	3221	2830	3412
Nocturne (Block 2)	RKO	706	George Raft-Lynn Bari	Oct. 29,'46	87m	Oct. 19,'46	3261	3055	3492
† No Leave, No Love	MGM	704	Van Johnson-Marie Wilson	Oct.,'46	117m	Aug. 31,'46	3173	2818	3492
Nora Prentiss	WB	614	Ann Sheridan-Kent Smith	Feb. 22,'47	113m	Feb. 8,'47	3457	2883	3492
North of the Border	Screen Guild	4610	Russell Hayden-Inez Cooper	Nov. 15,'46	42m	....	....	3090	.
No Time for Comedy (Reissue)	WB	516	James Stewart-Rosalind Russell	Apr. 13,'46	99m	Sept. 7,'40	....	....	....
† Notorious (Special)	RKO	761	Ingrid Bergman-Cary Grant	Sept. 6,'46	101m	July 27,'46	3113	2870	3464
Notorious Gentleman (British)	Univ.	603	Rex Harrison-Lilli Palmer	Nov. 1,'46	109m	Oct. 26,'46	3273	....	3412
ODD Man Out (British)	GFD	....	James Mason-Robert Newton	Not Set	116m	Feb. 15,'47	3473	....	....
Of Human Bondage	WB	522	Paul Henreid-Eleanor Parker	July 20,'46	105m	July 6,'46	3077	3031	3228
Of Mice and Men (Reissue)	Favorite Films	....	Burgess Meredith-Betty Field	Dec. 1,'46	105m	....	....	....	....
One Exciting Week	Rep.	521	Al Pearce-Arline Harris	June 8,'46	69m	June 15,'46	3042	2809	...
One Million B.C. (Reissue)	Favorite Films	....	Victor Mature-Carole Landis	Oct. 1,'46	79m	....	....	.	....
One More Tomorrow	WB	519	Ann Sheridan-Dennis Morgan	June 1,'46	89m	May 18,'46	2997	2838	3228
Open City (Italian)	Mayer-Burstyn	....	Aldo Fabrizi-Anna Magnani	Not Set	100m	Mar. 2,'46	2870	. .	....
† O.S.S. (Block 6)	Para.	4526	Alan Ladd-Geraldine Fitzgerald	July 26,'46	107m	May 18,'46	2997	2963	3350
Our Hearts Were Growing Up (Block 5)	Para.	4522	Gail Russell-Diana Lynn	June 14,'46	84m	Mar. 16,'46	2893	2555	3264
Out California Way (color)	Rep.	5503	Monte Hale-Adrian Booth	Dec. 5,'46	67m	Dec. 14,'46	3362	3127	.
Outlaw of the Plains	PRC	....	Buster Crabbe-Al St. John	Sept. 22,'46	56m	Sept. 28,'46	3225	3126	....
Overlanders, The (British)	GFD	....	Chips Rafferty-John N. Hayward	Not Set	91m	Oct. 19,'46	3261	....	. .
Overland Riders	PRC	....	Buster Crabbe-Al "Fuzzy" St. John	Aug. 21,'46	54m	Aug. 24,'46	3162	3126	. .
Over the Santa Fe Trail	Col.	....	Ken Curtis-Jennifer Holt	Feb. 13,'47	63m	Feb. 22,'47	3487	3422	. . .
PARIS Frills (French)	Leo Cohen	....	Micheline Presle-Raymond Rouleau	Nov. 24,'46	123m	Dec. 7,'46	3347	....	....
Partners in Time	RKO	625	Pamela Blake-John James	Block 5	76m	Apr. 20,'46	2951	....	....

						REVIEWED			
Title	Company	Prod. Number	Stars	Tradeshow or Release Date	Running Time	M. P. Herald Issue	Product Digest Page	Advance Synopsis Page	Servic Data Page
Passkey to Danger	Rep.	518	Stephanie Bachelor-Kane Richmond	May 11,'46	58m	Aug. 24,'46	3161	2987	....
Perfect Marriage, The	Para.	4604	Loretta Young-David Niven	Jan. 24,'47	87m	Nov. 23,'46	3321	2883	....
Perilous Holiday	Col.	7008	Pat O'Brien-Ruth Warrick	Mar. 21,'46	89m	May 25,'46	3007	2776	3018
Perils of Pauline (color)	Para.	....	Betty Hutton-John Lund	Not Set	....	....	....	2939	....
Personality Kid	Col.	7039	Anita Louise-Michael Duane	Aug. 8,'46	68m	Aug. 24,'46	3161	3031	....
Phantom Thief, The	Col.	7031	Chester Morris-Jeff Donnell	May 2,'46	65m	June 22,'46	3053	2926	....
Philo Vance Returns	PRC	....	Alan Curtis-Terry Austin	Mar. 29,'47	....	....	....	3422	....
Philo Vance's Gamble	PRC	....	Alan Curtis-Tala Birell	Apr. 13,'47	....	....	....	3434	....
Philo Vance's Secret Mission	PRC	....	Alan Curtis-Sheila Ryan	Mar. 20,'47	....	....	....	3475	....
Piccadilly Incident (British)	Pathe	....	Anna Nagle-Michael Wilding	Sept. 20,'46	100m	Sept. 7,'46	3185	....	....
Pilgrim Lady, The	Rep.	602	Adele Mara-Warren Douglas	Jan. 22,'47	67m	Jan. 25,'47	3433	3347	....
Pinocchio (color) (Reissue)	RKO	691	Disney Feature Cartoon	Special	85m	Feb. 3,'40	....	....	....
Pirates of Monterey (color)	Univ.	....	Maria Montez-Rod Cameron	Not Set	....	....	....	3127	...
Plainsman, The (Reissue)	Para.	R5-3624	Gary Cooper-Jean Arthur	Sept. 1,'46	113m	Sept. 21,'46	3212	....	...
Plainsman and the Lady, The	Rep.	532	William Elliott-Vera Hruba Ralston	Nov. 15,'46	87m	Nov. 9,'46	3297	3127	3350
Portrait of a Woman (French)	Mayer-Burstyn	....	Francoise Rosay-Henry Guisol	Apr. 20,'46	80m	Apr. 20,'46	2950	....	....
Possessed	WB	....	Joan Crawford-Van Heflin	Not Set	....	....	....	3078	....
† Postman Always Rings Twice, The (Block 16)	MGM	620	Lana Turner-John Garfield	Apr.-May,'46	113m	Mar. 16,'46	2893	2883	3228
Postmaster's Daughter (French)	Vog	....	Harry Baur-Jeanine Crispin	Apr. 17,'46	74m	Aug. 24,'46	3162	....	...
Prairie Badmen	PRC	....	Buster Crabbe-Al "Fuzzy" St. John	July 17,'46	55m	July 27,'46	3114	3055	....
Private Affairs of Bel Ami	UA	....	George Sanders-Angela Lansbury	Mar. 7,'47	112m	Mar. 1,'47	3501	3311	....
Pursued	WB	615	Teresa Wright-Robert Mitchum	Mar. 2,'47	101m	Feb. 22,'47	3485	3435	....
QUEEN of Burlesque	PRC	....	Evelyn Ankers-Carleton Young	July 24,'46	70m	July 6,'46	3078	2987	....
Queen for a Night (Swed.)	Saga	....	Gurli Lemon Bernhard-Gosta Bjoerling	Dec. 28,'46	89m	Jan. 4,'47	3398	....	....
Queen of the Amazons	Screen Guild	4611	Robert Lowery-Patricia Morrison	Jan. 15,'47	62m	....	....	3311	....
Quiet Weekend (British)	ABP	....	Derek Farr-Frank Cellier	Not Set	90m	May 25,'46	3006	....	....
RAGE in Heaven (R.)	MGM	705	Ingrid Bergman-Robert Montgomery	Oct.,'46	85m	Aug. 24,'46	3162	....	....
Raider, The (British) (color)	English	....	Documentary	May,'46	70m	Oct. 5,'46	3237	....	....
Raiders of the South	Mono.	564	Johnny Mack Brown-Raymond Hatton	Jan. 18,'47	55m	Feb. 22,'47	3487	3348	....
Rainbow Over the Rockies	Mono.	683	Jimmy Wakely-Lee "Lasses" White	Feb. 8,'47	...	....	...	3410	....
Ramrod	UA	....	Joel McCrea-Veronica Lake	May 2,'47	95m	Mar. 1,'47	3503	3487	....
Range Beyond the Blue	PRC	....	Eddie Dean-Roscoe Ates	Mar. 17,'47	....	....	....	3411	....
† Razor's Edge, The	20th-Fox	701	Tyrone Power-Gene Tierney	Jan.,'47	146m	Nov. 30,'46	3334	3127	3492
Rebecca (Reissue)	UA	....	Laurence Olivier-Joan Fontaine	Apr. 26,'46	125m	Mar. 30,'40	....	....	....
Red House, The	UA	....	Edw. G. Robinson-Lon McCallister	Feb. 7,'47	99m	Feb. 8,'47	3457	3090	....
Red River Renegades	Rep.	557	Sunset Carson-Peggy Stewart	July 25,'46	55m	Sept. 7,'46	3185	3066	....
Red Stallion (Eagle-Lion)	PRC	....	Robert Paige-Ted Donaldson	May 1,'47	....	....	....	3475	....
Rendezvous 24	20th-Fox	627	William Gargan-Marie Palmer	May,'46	70m	May 4,'46	2974	2951	...
Rendezvous With Annie	Rep.	525	Eddie Albert-Faye Marlowe	July 22,'46	89m	Aug. 17,'46	3149	....	...
Renegade Girl	Screen Guild	4612	Alan Curtis-Ann Savage	Dec. 25,'46	65m	Feb. 22,'47	3486	3363	....
Renegades (color)	Col.	7003	Evelyn Keyes-Willard Parker	June 13,'46	87m	May 25,'46	3005	2776	3228
Repeat Performance (Eagle-Lion)	PRC	....	Joan Leslie-Louis Hayward	May 15,'47	....	....	....	3475	...
Resistance (French)	Vog	...	Lucien Coedel-Yvonne Gaudeau	July,'46	76m	July 13,'46	3089	....	...
Return of Monte Cristo, The	Col.	829	Louis Hayward-Barbara Britton	Dec.,'46	91m	Dec. 7,'46	3345	3312	3412
Return of Rin Tin Tin, The	PRC	....	Donald Woods-Bobby Blake	Feb. 20,'47	....	....	....	....	....
Return of Rusty, The	Col.	7032	Ted Donaldson-Barbara Wooddell	June 27,'46	....	....	....	3007	....
Riding the California Trail	Mono.	610	Gilbert Roland-Martin Garralaga	Jan. 11,'47	59m	Feb. 8,'47	3459	3287	....
Riders of Red Rock	PRC	....	Buster Crabbe-Al "Fuzzy" St. John	May 7,'47	....	....	....	....	....
Rio Grande Raiders	Rep.	558	Sunset Carson-Peggy Stewart	Sept. 9,'46	57m	Oct. 12,'46	3250	3163	3350
Riverboat Rhythm	RKO	620	Leon Erroll-Glenn Vernon	Block 4	65m	Feb. 16,'46	2849	....	....
† Road to Utopia (Special)	Para.	4531	Bing Crosby-Bob Hope-D. Lamour	Mar. 22,'46	89m	Dec. 8,'45	2745	2744	3088
Rolling Home	Screen Guild	4607	Jean Parker-Russell Hayden	Nov. 1,'46	71m	Feb. 8,'47	3459	3163	....
Roll On, Texas Moon	Rep.	542	Roy Rogers-Dale Evans	Sept. 12,'46	68m	Sept. 21,'46	3211	3030	....
Romance of the West (color)	PRC	....	Eddie Dean-Joan Barton	Mar. 20,'46	58m	Feb. 9,'46	2838	2792	....
Runaround, The	Univ.	535	Ella Raines-Rod Cameron	June 14,'46	86m	June 15,'46	3043	2987	3350
Russia on Parade (Russ.) (col.)	Artkino	....	Documentary	Sept. 6,'46	45m	Sept. 28,'46	3221	....	...
Rustler's Roundup	Univ.	1105	Kirby Grant-Fuzzy Knight	Aug. 9,'46	56m	Nov. 9,'46	3297	3138	....
SAN QUENTIN (Block 3)	RKO	712	Lawrence Tierney-Marion Carr	Dec. 17,'46	66m	Dec. 7,'46	3345	3336	3412
Santa Fe Uprising	Rep.	661	Allan Lane-Bobby Blake	Nov. 15,'46	....	....	....	3322	....
† Saratoga Trunk	WB	514	Gary Cooper-Ingrid Bergman	Mar. 30,'46	135m	Nov. 24,'45	2725	1431	2975
Scared to Death (color)	Screen Guild	4608	Bela Lugosi-Joyce Compton	Feb. 1,'47	65m	....	....	3127	....
School for Secrets (Brit.)	GFD	....	Ralph Richardson-Raymond Huntley	Not Set	108m	Dec. 7,'46	3346	....	...
Sea of Grass	MGM	....	Spencer Tracy-Katharine Hepburn	(T) Feb. 11,'47	131m	Feb. 15,'47	3473	3238	....
Searching Wind, The (Block 6)	Para.	4527	Robert Young-Ann Richards	Aug. 9,'46	107m	May 11,'46	2985	2884	3288
Secret Heart, The	MGM	709	Claudette Colbert-Walter Pidgeon	Dec.,'46	97m	Nov. 30,'46	3334	3274	3464
Secret of the Whistler	Col.	818	Richard Dix-Leslie Brooks	Nov. 7,'46	65m	Nov. 2,'46	3286	3274	....
Secrets of a Sorority Girl	PRC	....	Mary Ware-Rick Vallin	Aug. 15,'46	58m	Aug. 24,'46	3161	3031	....
Sentimental Journey	20th-Fox	621	John Payne-Maureen O'Hara	Mar.,'46	94m	Feb. 9,'46	2837	2756	2975
Seven Were Saved	Para.	4620	Richard Denning-Catherine Craig	(T) Feb. 14,'47	73m	Feb. 22,'47	3486	2972	....
Shadowed	Col.	7042	Anita Louise-Robert Scott	Sept. 26,'46	70m	Nov. 30,'46	3334	3163	....
Shadow of a Woman	WB	602	Andrea King-Helmut Dantine	Sept. 14,'46	78m	Aug. 17,'46	3150	2543	3288
Shadows on the Range	Mono.	567	Johnny Mack Brown-R. Hatton	Aug. 10,'46	57m	Oct. 12,'46	3250	3066	....
Shadows Over Chinatown (formerly The Mandarin Secret)	Mono.	518	Sidney Toler-Sen Yung	July 27,'46	64m	....	....	2963	....
Sheriff of Redwood Valley	Rep.	566	"Wild" Bill Elliott-Alice Fleming	Mar. 29,'46	54m	Apr. 13,'46	2938	2778	....
She-Wolf of London	Univ.	531	June Lockhart-Jan Wiley	May 17,'46	61m	Apr. 13,'46	2938	2809	....
She Wrote the Book	Univ.	533	Joan Davis-Jack Oakie	May 31,'46	76m	May 11,'46	2987	2870	....
Shocking Miss Pilgrim, The (color)	20th-Fox	703	Betty Grable-Dick Haymes	Jan.,'47	85m	Jan. 4,'47	3397	2884	....
Shoot to Kill	Screen Guild	4615	Russell Wade-Susan Maters	Mar. 15,'47	....	....	....	3488	....
Shop at Sly Corner, The (Brit.)	Br. Lion	...	Oscar Homolka-Derek Farr	Not Set	91m	Feb. 15,'47	3474	....	....
Show-Off, The	MGM	708	Red Skelton-Marilyn Maxwell	Dec.,'46	83m	Aug. 17,'46	3149	2951	3464
Silver Range	Mono.	563	Johnny Mack Brown-Raymond Hatton	Nov. 16,'46	53m	Dec. 7,'46	3346	3240	....

Title	Company	Prod. Number	Stars	Tradeshow or Release Date	Running Time	— REVIEWED — M. P. Herald Issue	Product Digest Page	Advance Synopsis Page	Service Data Page
Silver Stallion (Reissue)	Mono.	612	David Sharpe-Janet Waldo	Dec. 14,'46	57m	....	....	....	....
Sinbad, the Sailor (color) (Bl. 2)	RKO	762	D. Fairbanks, Jr.-Maureen O'Hara	Jan. 13,'47	117m	Jan. 18,'47	3421	3031	..
Singin' in the Corn	Col.	804	Judy Canova-Allen Jenkins	Dec. 26,'46	68m	Nov. 23,'46	3322	3312	3464
Singing on the Trail	Col.	7224	Ken Curtis-Jeff Donnell	Sept. 12,'46	....	....	....	3187	....
Sing While You Dance	Col.	7033	Ellen Drew-Robert Stanton	July 25,'46	....	....	....	3055	....
Sin of Harold Diddlebock, The	UA	....	Harold Lloyd-Raymond Walburn	Apr. 4,'47	89m	Mar. 1,'47	3503	2870	...
Sioux City Sue	Rep.	681	Gene Autry-Lynn Roberts	Nov. 21,'46	69m	Dec. 7,'46	3345	3322	...
Sirocco (French)	Leo Cohen	....	Viviane Romance-Dalio	Aug. 10,'46	90m	Aug. 17,'46	3150	....	
Sister Kenny (Block 1)	RKO	701	Rosalind Russell-Alexander Knox	Oct. 10,'46	118m	July 20,'46	3101	2907	3350
Six Gun Serenade	Mono.	684	Jimmy Wakely-Kay Morley	Apr. 5,'47	....	....	..	3459	..
Slightly Scandalous	Univ.	544	Sheila Ryan-Fred Brady	Aug. 2,'46	62m	Aug. 3,'46	3125	3031	.
Smash-Up	Univ.	609	Susan Hayward-Lee Bowman	Mar.,'47	113m	Feb. 15,'47	3475	3421	.
† Smoky (color)	20th-Fox	631	Fred MacMurray-Anne Baxter	July,'46	87m	June 15,'46	3041	2628	3492
Smooth as Silk	Univ.	521	Kent Taylor-Virginia Grey	Mar. 1,'46	65m	Mar. 9,'46	2882	2809	....
So Dark the Night	Col.	805	Micheline Cheirel-Steven Geray	Oct. 10,'46	70m	Sept. 21,'46	3211	2850	....
So Goes My Love	Univ.	528	Myrna Loy-Don Ameche	Apr. 19,'46	88m	Mar. 30,'46	2917	2809	3018
Somewhere in the Night	20th-Fox	629	John Hodiak-Nancy Guild	June,'46	110m	May 11,'46	2986	2859	....
Song of Scheherazade (color)	Univ.	608	Brian Donlevy-Yvonne de Carlo	Mar.,'47	106m	Feb. 1,'47	3445	3312	....
Song of the Sierras	Mono.	681	Jimmy Wakely-Lee "Lasses" White	Dec. 28,'46	58m	Jan. 18,'47	3421	3240	....
Song of the South (Spcl.) (col.)	RKO	791	Disney Feature Cartoon	Nov. 20,'46	95m	Nov. 2,'46	3285	....	3412
South of the Chisholm Trail	Col.	....	Charles Starrett-Smiley Burnette	Jan. 30,'47	58m	Feb. 1,'47	3446	3387	....
South of Monterey	Mono.	530	Gilbert Roland-Frank Yacanelli	July 10,'46	63m	Sept. 28,'46	3224	3127	....
Specter of the Rose	Rep.	524	Ivan Kirov-Viola Essen	July 5,'46	90m	May 25,'46	3006	2776	3350
Spider Woman Strikes Back, The	Univ.	524	Gale Sundergaard-Kirby Grant	Mar. 22,'46	59m	Mar.23,'46	2906	2850	....
† Spiral Staircase, The	RKO	611	George Brent-Dorothy McGuire	Block 3	83m	Jan. 5,'46	2785	2695	2930
Splendor (Reissue)	Film Classics	....	Miriam Hopkins-Joel McCrea	June 15,'46	75m	....	....	....	....
Spoilers of the North	Rep.	....	Paul Kelly-Adrian Booth	Apr. 24,'47	....	....	....	3488	....
Spook Busters	Mono.	512	Leo Gorcey-Huntz Hall	Aug. 24,'46	68m	Aug. 24,'46	3162	3138	....
Spring Song (British)	Brit. Natl.	....	Peter Graves-Carol Raye	Not Set	90m	Oct. 26,'46	3273	....	....
Stagecoach to Denver	Rep.	662	Allan Lane-Bobby Blake	Dec. 23,'46	56m	Jan. 4,'47	3398	3348	....
Stairway to Heaven (Brit.) (col.)	Univ.	....	David Niven-Kim Hunter	(T) Dec. 9,'46	104m	Nov. 16,'46	3310	....	....
Stallion Road	WB	617	Zachary Scott-Alexis Smith	Apr. 12,'47	....	....	....	2939	....
Stanley and Livingstone (R.)	20th-Fox	705	Spencer Tracy-Nancy Kelly	Jan.,'47	101m	Jan. 4,'47	3398	....	....
Stars Over Texas	PRC	....	Eddie Dean-Shirley Patterson	Nov. 18,'46	57m	Dec. 28,'46	3386	3287	....
Step by Step (Block 1)	RKO	705	Lawrence Tierney-Anne Jeffreys	Aug. 30,'46	62m	July 20,'46	3101	3076	....
† Stolen Life, A	WB	521	Bette Davis-Glenn Ford	July 6,'46	109m	May 4,'46	2973	2756	3350
Stone Flower, The (Russ.) (col.)	Artkino	....	Vladimir Druzhnikov-Elena Derevschikova	Dec. 27,'46	88m	Jan. 11,'47	3409	....	....
Stormy Waters (French)	MGM	....	Jean Gabin-Michele Morgan	(T) June 5,'46	80m	July 13,'46	3089	....	....
Story of the Pope, The	Chapel	....	Documentary	Dec. 19,'46	65m	Dec. 28,'46	3386	....	....
Strange Conquest	Univ.	530	Jane Wyatt-Lowell Gilmore	May 10,'46	63m	Apr. 20,'46	2950	2883	....
Strange Holiday	PRC	....	Claude Rains-Barbara Bate	Sept. 2,'46	56m	Nov. 2,'46	3286	....	....
Strange Impersonation	Rep.	513	Brenda Marshall-William Gargan	Mar. 16,'46	62m	Feb. 23,'46	2859	2776	....
Strange Journey	20th-Fox	708	Paul Kelly-Osa Massen	Feb.,'47	65m	Sept. 14,'46	3197	....	....
† Strange Love of Martha Ivers (Block 6)	Para.	4529	Barbara Stanwyck-Van Heflin	Sept. 13,'46	117m	Mar. 23,'46	2907	3870	3492
Stranger, The (Special)	RKO	683	Edw. G. Robinson-Loretta Young	(T) July 15,'46	95m	May 25,'46	3005	2756	3350
Strange Triangle	20th-Fox	630	Signe Hasso-John Shepperd	June,'46	65m	May 11,'46	2986	2951	....
Strange Voyage	Mono.	521	Eddie Albert-Forrest Taylor	July 6,'46	61m	Mar. 2,'46	2870	....	....
Strange Woman, The	UA	....	Hedy Lamar-George Sanders	Oct. 25,'46	101m	Nov. 2,'46	3285	2884	3464
Strike Me Pink (Reissue)	Film Classics	....	Eddie Cantor-Ethel Merman	May 15,'46	100m	Jan. 25,'36	....	....	....
Suddenly It's Spring	Para.	4608	Fred MacMurray-Paulette Goddard	Mar. 21,'47	87m	Feb. 15,'47	3473	2987	....
Sunset Pass (Block 1)	RKO	704	James Warren-Nan Leslie	Oct. 1,'46	59m	July 20,'46	3102	3090	....
Sun Valley Cyclone	Rep.	567	"Wild" Bill Elliott-Bobby Blake	May 10,'46	56m	June 15,'46	3042	2987	....
Sun Valley Serenade (R.)	20th-Fox	641	Sonja Henie-John Payne	Sept.,'46	86m	Aug. 24,'46	3163	....	....
Susie Steps Out	UA	....	David Bruce-Cleatus Caldwell	Dec. 13,'46	65m	Nov. 23,'46	3322	3078	....
Suspense (Special)	Mono.	699	Belita-Barry Sullivan	June 15,'46	101m	Mar. 30,'46	2917	....	3100
Swamp Fire (Block 6)	Para.	4528	Johnny Weissmueller-Virginia Grey	Sept. 6,'46	69m	May 11,'46	2986	2963	3228
Sweetheart of Sigma Chi	Mono.	606	Elyse Knox-Phil Regan	Dec. 21,'46	75m	Dec. 7,'46	3346	3240	....
Swell Guy	Univ.	606	Sonny Tufts-Ann Blyth	Jan.,'47	87m	Dec. 14,'46	3361	3274	3412
Swing Parade of 1946	Mono.	503	Gale Storm-Phil Regan	Mar. 16,'46	74m	Jan. 26,'46	2817	2628	....
Symphonie D'Amour (French)	Alganzy	....	Fernand Gravet-Jacqueline Francell	Mar. 9,'46	90m	Mar. 23,'46	2906	....	....
TALK About a Lady	Col.	7016	Jinx Falkenburg-Joe Besser	Mar. 28,'46	71m	June 8,'46	3030	2818	....
Tangier	Univ.	522	Maria Montez-Preston Foster	Mar. 8,'46	76m	Mar. 16,'46	2895	2756	2975
Tarzan and the Huntress	RKO	....	Johnny Weissmuller-Brenda Joyce	Block 5	....	....	....	3503	....
Tarzan and the Leopard Woman	RKO	618	Johnny Weissmueller-J. Sheffield-B. Joyce	Block 4	72m	Feb. 16,'46	2849	2655	....
Temptation	Univ.	604	Merle Oberon-George Brent	Dec.,'46	98m	Dec. 21,'46	3374	3076	....
Tenth Avenue Angel	MGM	....	Margaret O'Brien-George Murphy	Not Set	....	....	....	3031	....
Terrors on Horseback	PRC	....	Buster Crabbe-Al "Fuzzy" St. John	Aug. 14,'46	55m	Apr. 20,'46	2951	2884	....
Terror Trail	Col.	862	Charles Starrett-Smiley Burnett	Nov. 21,'46	55m	Nov. 2,'46	3286	3274	....
That Brennan Girl	Rep.	533	James Dunn-Mona Freeman	Dec. 23,'46	95m	Nov. 16,'46	3310	3090	....
That's My Gal	Rep.	....	Lynn Roberts-Donald Barry	Mar. 5,'47	....	....	....	3434	....
That Texas Jamboree	Col.	7223	Ken Curtis-Jeff Donnell	May 16,'46	67m	....	....	2786	....
That Way With Women	WB	....	Sydney Greenstreet-Martha Vickers	Mar. 29,'47	85m	Feb. 22,'47	3487	3031	....
Theirs Is the Glory (British)	GFD	....	Documentary	Oct. 14,'46	82m	Sept. 21,'46	3210	....	....
They Made Me a Killer (Bl. 4)	Para.	4518	Robert Lowery-Barbara Britton	May 3,'46	66m	Jan. 26,'46	2817	2695	....
They Were Sisters (British)	Univ.	1065	James Mason-Phyllis Calvert	Sept. 20,'46	108m	Aug. 3,'46	3125	....	....
Thieves' Holiday (formerly Scandal in Paris)	UA	....	George Sanders-Signe Hasse	July 19,'46	100m	July 20,'46	3112	2764	....
13 Rue Madeleine	20th-Fox	702	James Cagney-Annabella	Jan.,'47	95m	Dec. 21,'46	3374	....	3492
Thirteenth Hour, The	Col.	....	Richard Dix-Karen Morley	Mar. 6,'47	65m	Feb. 15,'47	3474	3421	....
This Man Is Mine (Brit.)	Col. Brit.	....	Tom Walls-Jeanne de Casalis	Not Set	103m	Sept. 28,'46	3224	....	....
This Time for Keeps (color)	MGM	....	Esther Williams-Jimmy Durante	Not Set	....	....	....	3238	....
† Three Little Girls in Blue (color)	20th-Fox	639	June Haver-Vivian Blaine	Oct.,'46	90m	Sept. 14,'46	3198	2907	3464
Three on a Ticket	PRC	....	Hugh Beaumont-Cheryl Walker	Apr. 5,'47	....	....	....	3435	....
Three Wise Fools (Block 17)	MGM	628	Margaret O'Brien-Lionel Barrymore	Aug. 29,'46	90m	June 22,'46	3054	2907	3350
Thrill of Brazil	Col.	7006	Evelyn Keyes-Keenan Wynn	Sept. 30,'46	91m	Sept. 21,'46	3209	3090	3264

Title	Company	Prod. Number	Stars	Tradeshow or Release Date	Running Time	REVIEWED M. P. Herald Issue	REVIEWED Product Digest Page	Advance Synopsis Page	Service Data Page
Throw a Saddle on a Star	Col.	7221	Ken Curtis-Adele Roberts	Mar. 14,'46	65m	Mar. 23,'46	2906	2850	....
Thundergap Outlaws	PRC	....	Dave "Tex" O'Brien-Jim Newill	Apr. 27,'47	....	....	....	....	....
Thunder Town	PRC	....	Bob Steele-Syd Saylor	Apr. 10,'46	57m	Apr. 6,'46	2926	....	....
† Till the Clouds Roll By (color)	MGM	710	Robert Walker-Judy Garland	Jan.,'47	137m	Nov. 16,'46	3309	2963	3492
Till the End of Time (Block 6)	RKO	626	Dorothy McGuire-Guy Madison	Aug. 1,'46	105m	June 15,'46	3041	2784	3350
Time of Their Lives	Univ.	546	Bud Abbott-Lou Costello	Aug. 16,'46	82m	Aug. 17,'46	3149	2939	3464
† Time, the Place, the Girl (color)	WB	610	Dennis Morgan-Jack Carson	Dec. 28,'46	105m	Dec. 14,'46	3361	2555	3464
† To Each His Own (Block 5)	Para.	4524	Olivia De Havilland-John Lund	July 5,'46	122m	Mar. 16,'46	2894	2861	3288
Traffic in Crime	Rep.	522	Kane Richmond-Adele Mara	June 28,'46	....	....	....	3055	....
Trailing Danger	Mono.	676	Johnny Mack Brown-Raymond Hatton	Mar. 29,'47	....	....	....	3435	....
Trail Street (Block 4)	RKO	717	Randolph Scott-Anne Jeffreys	Feb. 19,'47	84m	Feb. 22,'47	3486	3364	....
Trail to Mexico	Mono.	574	Jimmy Wakely-Lee "Lasses" White	June 29,'46	56m	July 6,'46	3077	3031	....
Trail to San Antone	Rep.	682	Gene Autry-Peggy Stewart	Jan. 25,'47	67m	Feb. 1,'47	3446	3434	....
Trap, The	Mono.	607	Sidney Toler-Manton Moreland	Nov. 30,'46	62m	Jan. 18,'47	3421	3287	....
Trigger Fingers	Mono.	568	Johnny Mack Brown-Raymond Hatton	Sept. 21,'46	56m	Oct. 5,'46	3237	3126	....
Trouble with Women	Para.	....	Ray Milland-Teresa Wright	Not Set	....	....	....	2776	....
Truth About Murder, The	RKO	624	Bonita Granville-Morgan Conway	Block 5	63m	Apr. 20,'46	2950	2776	....
Tumbleweed Trail	PRC	....	Edie Dean-Shirley Patterson	Oct. 28,'46	57m	Nov. 9,'46	3297	....	....
Turning Point, The (Russian)	Artkino	....	Mikhail Derzhaven-Pavel Andrievsky	Oct. 26,'46	107m	Nov. 9,'46	3298	....	....
Twilight on the Rio Grande	Rep.	....	Gene Autry-Adele Mara	Apr. 1,'47	....	....	....	3488	....
Two Fisted Stranger	Col.	7208	Charles Starrett-Smiley Burnette	May 30,'46	50m	June 15,'46	3043	2951	....
† Two Guys from Milwaukee	WB	524	Dennis Morgan-Joan Leslie	Aug. 17,'46	90m	Aug. 3,'46	3126	2884	3350
Two Mrs. Carrolls, The	WB	....	Barbara Stanwyck-Humphrey Bogart	Not Set	....	....	....	2628	....
† Two Sisters from Boston (Bl. 16)	MGM	622	Jimmy Durante-June Allyson	Apr.-May,'46	112m	Mar. 9,'46	2881	2695	3264
Two Smart People	MGM	706	John Hodiak-Lucille Ball	Nov.,'46	93m	June 8,'46	3029	2748	3492
† Two Years Before the Mast	Para.	4601	Alan Ladd-Brian Donlevy	Nov. 22,'46	98m	Aug. 31,'46	3173	3055	3464
UNDER Arizona Skies	Mono.	561	Johnny Mack Brown-Raymond Hatton	Apr. 27,'46	59m	June 8,'46	3030	2870	....
Unexpected Guest	UA	....	Bill Boyd-Rand Brooks	Mar. 28,'47	61m	Dec. 14,'46	3362	....	....
Undercover Maisie	MGM	....	Ann Sothern-Barry Nelson	(T) Feb. 28,'47	....	....	....	3459	....
Undercover Woman	Rep.	515	Stephanie Bachelor-Robert Livingston	Apr. 11,'46	56m	July 6,'46	3077	2748	...
† Undercurrent	MGM	707	Katharine Hepburn-Robert Taylor	Nov.,'46	116m	Oct. 5,'46	3237	3007	3412
Under Nevada Skies	Rep.	541	Roy Rogers-Dale Evans	Aug. 26,'46	69m	Aug. 31,'46	3174	3127	....
Unfinished Dance (color)	MGM	....	Margaret O'Brien-Cyd Charisse	Not Set	....	....	....	3240	....
Unholy Garden (Reissue)	Film Classics	....	Ronald Colman-Fay Wray	July 29,'46	77m	Aug. 8,'31	....	....	....
Unknown, The	Col.	7027	Karen Morley-Jim Bannon	July 4,'46	70m	Dec. 21,'46	3374	2055	...
Untamed Fury	PRC	....	Mikel Conrad-Gaylord Pendleton	Mar. 22,'47	....	....	....	3435	...
VACATION Days	Mono.	611	Freddie Stewart-June Preisser	Jan. 25,'47	....	....	....	3363	...
Vacation in Reno (Block 3)	RKO	713	Jack Haley-Anne Jeffreys	Dec. 10,'46	60m	Oct. 12,'46	3249	3127	...
Valley of Fear	Mono.	675	Johnny Mack Brown-Raymond Hatton	Feb. 15,'47	....	....	....	3410	...
Valley of the Zombies	Rep.	520	Robert Livingston-Adrian Booth	May 24,'46	56m	June 1,'46	3017	3007	...
Verdict, The	WB	607	Sydney Greenstreet-Peter Lorre	Nov. 23,'46	86m	Nov. 9,'46	3297	2764	3492
Vigilantes of Boomtown	Rep.	663	Allan Lane-Bobby Blake	Feb. 15,'47	56m	Feb. 15,'47	3474	3435	....
Violence	Mono.	....	Nancy Coleman-Michael O'Shea	Apr. 12,'47	....	....	....	3459	....
† Virginian, The (color) (Bl. 4)	Para.	4516	Joel McCrea-Brian Donlevy	Apr. 5,'46	90m	Jan. 26,'46	2817	2242	3228
WAKE Up and Dream (col.)	20th-Fox	649	John Payne-June Haver	Dec.,'46	92m	Nov. 30,'46	3333	2499	....
Walk in the Sun, A	20th-Fox	616	Dana Andrews-Richard Conte	Mar.,'46	117m	Dec. 1,'45	2733	2242	2979
Walls Came Tumbling Down, The	Col.	7011	Lee Bowman-Marguerite Chapman	June 7,'46	82m	May 25,'46	3005	2963	3188
Wanted for Murder (Brit.)	20th-Fox	644	Eric Portman-Dulcie Gray	Nov.,'46	91m	Nov. 9,'46	3298	....	....
Way We Live, The (British)	GFD	....	Peter Willes	Not Set	64m	Aug. 24,'46	3162	....	....
Wedding Night (Reissue)	Film Classics	....	Gary Cooper-Anna Sten	June 15,'46	83m	Feb. 23,'35	....	....	....
Welcome, Stranger	Para.	....	Bing Crosby-Barry Fitzgerald	Not Set	....	....	....	2939	....
Welldigger's Daughter (Fr.)	Siritzky	....	Raimu-Fernandel-Josette Day	Sept. 28,'46	122m	Oct. 5,'46	3238	....	....
† Well Groomed Bride, The (Bl. 4)	Para.	4519	Ray Milland-Olivia DeHavilland	May 17,'46	75m	Feb. 2,'46	2829	2786	3228
West of the Alamo	Mono.	573	Jimmy Wakely-Lee "Lasses" White	Apr. 20,'46	58m	May 25,'46	3006	2883	....
West of Dodge City	Col.	....	Charles Starrett-Smiley Burnette	Mar. 27,'47	....	....	....	3488	....
West to Glory	PRC	....	Eddie Dean-Roscoe Ates	Apr. 22,'47	....	....	....	3422	....
When the Daltons Rode (R.)	Univ.	....	Randolph Scott-Kay Francis	Mar.,'47	81m	Feb. 22,'47	3487	....	....
Where There's Life	Para.	....	Bob Hope-Signe Hasso	Not Set	...	....	....	3078	....
While Nero Fiddled (Brit.)	Bacon-Bell	....	Tommy Trinder-Frances Day	Apr. 29,'46	65m	Mar. 11,'46	2986	....	....
White Tie and Tails	Univ.	550	Dan Duryea-Ella Raines	Aug. 30,'46	74m	Sept. 14,'46	3197	....	....
Wicked Lady, The (British)	Univ.	605	Margaret Lockwood-James Mason	Jan.,'47	98m	Dec. 14,'46	3361	....	3412
Wife of Monte Cristo	PRC	....	John Loder-Lenore Aubert	Apr. 23,'46	80m	Mar. 30,'46	2918	2895	3018
Wife Wanted	Mono.	605	Kay Francis-Paul Cavanaugh	Nov. 2,'46	73m	Oct. 26,'46	3273	3138	...
Wild Bill Hickok Rides (R.)	WB	609	Bruce Cabot-Constance Bennett	Dec. 7,'46	72m	Nov. 2,'46	3286	....	...
Wild Beauty	Univ.	545	Don Porter-Lois Collier	Aug. 9,'46	61m	Aug. 17,'46	3150	3076	...
Wild Country	PRC	....	Eddie Dean-Al "Fuzzy" St. John	Jan. 17,'47	55m	Feb. 1,'47	3446	3411	...
Wild West (color)	PRC	....	Eddie Dean-Al LaRue	Dec. 1,'46	73m	Dec. 7,'46	3347	3138	....
Without Dowry (Russian)	Artkino	....	Olga Pyshova-Nina Alisova	Apr. 6,'46	81m	Apr. 27,'46	2962	....	....
† Without Reservations	RKO	621	Claudette Colbert-John Wayne	Block 5	107m	May 11,'46	2985	2884	3164
Woman Chases Man (R.)	Film Classics	....	Miriam Hopkins-Joel McCrea	May 15,'46	70m	May 1,'37	....	....	....
Woman of My Own, A	MGM	....	Greer Garson-Richard Hart	Not Set	....	....	....	3287	....
Woman on the Beach (formerly Desirable Woman)	RKO	....	Joan Bennett-Robert Ryan	Not Set	....	....	....	2883	....
Woman to Woman (British)	Brit. Nat'l	....	Douglass Montgomery-Joyce Howard	Not Set	100m	Nov. 16,'46	3310	....	....
YANK in London, A (Br.)	20th-Fox	622	Anna Neagle-Dean Jagger	Mar.,'46	106m	Feb. 23,'46	2858	....	...
Yank in Rome, A (Ital.)	World Wide	....	Valentina Cortese-Leo Dale	Jan. 31,'47	110m	Feb. 8,'47	3458	....	...
Yankee Fakir	Rep.	....	Douglas Fowley-Joan Woodbury	Apr. 1,'47	....	....	....	3459	...
Yearling, The (color)	MGM	....	Gregory Peck-Jane Wyman	(T) Sept. 13,'46	135m	Nov. 30,'46	3333	2883	3492
Years Between, The (British)	Univ.	....	Michael Redgrave-Valerie Hobson	Not Set	100m	Apr. 20,'46	2949	....	....
Young Widow	UA	....	Jane Russell-Louis Hayward	Mar. 1,'46	98m	Feb. 23,'46	2857	2454	3264
† ZIEGFELD Follies of 1946 (color) (Special)	MGM	617	MGM Contract Stars	Mar.,'46	110m	Aug. 25,'45	2628	1913	3188

Standard Guide of a Modern Craft

RICHARDSON'S
Bluebook
of PROJECTION
Standard Textbook on Motion Picture Projection and Sound Reproduction
7th EDITION
Thoroughly revised to deal with the latest technical developments in motion picture projection and sound, and reorganized to facilitate study and reference, the Bluebook with this edition includes a practical discussion of Television especially prepared for the instruction of theatre projectionists. It also contains Sound Trouble-Shooting Charts and a chapter on stereophonic sound.
Richardson's BLUEBOOK of PROJECTION

including

TELEVISION

Richardson's

BLUEBOOK of PROJECTION

Seventh Edition

$7.25 • POSTPAID

This famous work on motion picture projection and sound reproduction is both textbook and operating manual — comprehensive in its treatment of both theory and practice wherever the 35-mm. film is shown. Additionally, the Seventh Edition contains four chapters on Theatre Television, prepared for the practical instruction of motion picture projectionists. Only a limited number of copies of the present printing is still available. Order your copy today to assure prompt delivery.

QUIGLEY BOOKSHOP

Rockefeller Center, New York 20, N. Y.

WHAT WAS
THE SIN OF
JANET AMES?

Typical of the
powerful magazine
pre-selling campaign!

COLUMBIA PICTURES
presents

ROSALIND RUSSELL · MELVYN DOUGLAS

in

The Guilt of Janet Ames

with SID CAESAR · BETSY BLAIR
NINA FOCH

Screenplay by Louella MacFarlane, Allen Rivkin, Devery Freeman
Directed by HENRY LEVIN

MOTION PICTURE HERALD

REVIEWS

(In Product Digest)

- It Happened in Brooklyn
- Blaze of Noon
- The Guilt of Janet Ames
- The Adventuress
- Fall Guy
- Framed
- Undercover Maisie
- Blondie's Holiday
- Valley of Fear

Winners of the Quigley Awards for Showmanship

selected at the 13th annual judging by industry experts

Better Theatres

Public Health: A New Housekeeping Factor

Management's Role in Small Town Projection

How Manager Can Aid Damage Suit Defense

CARPET-SEATING INSPECTION

VOL. 166, NO. 10; MARCH 8, 1947

Entered as second-class matter, January 12, 1931, at the Post Office, at New York City, U. S. A., under the act of March 3, 1879. Published weekly by Quigley Publishing Co., Inc., at 1270 Sixth Avenue, Rockefeller Center, New York 20, N. Y. Subscription prices: $5.00 a year in the Americas, $10.00 a year Foreign. Single copy, 25 cents. *All contents copyright 1947 by Quigley Publishing Company.*

A SEA OF PEOPLE FOR "THE SEA OF GRASS"!

It is the third M-G-M Hit in succession to pack the Music Hall! First "Till The Clouds Roll By", next *"The Yearling" and now "The Sea of Grass". The Biggest for the Biggest Theatre in the world!

•

***"YEARLING" PRESS-TIME FLASH!**

In its first engagement following its Los Angeles Premiere and its New York Music Hall run it set an all-time M-G-M record for the initial week at the State-Lake Theatre, Chicago. Just the beginning!

M-G-M presents its Spectacular Dramatization of a Great Novel!

SPENCER TRACY
KATHARINE HEPBURN
ROBERT WALKER
MELVYN DOUGLAS

The Sea of Grass

with PHYLLIS THAXTER • EDGAR BUCHANAN • HARRY CAREY • RUTH NELSON • Robert Armstrong • Screen Play by Marguerite Roberts and Vincent Lawrence • Based on the Novel by Conrad Richter • Directed by ELIA KAZAN • Produced by PANDRO S. BERMAN • An M-G-M Picture

THE POWER OF "PURSUED" THIS WEEK ON THE SCREEN.

AND
THIS WEEK
BEGINS
THE
ADS!

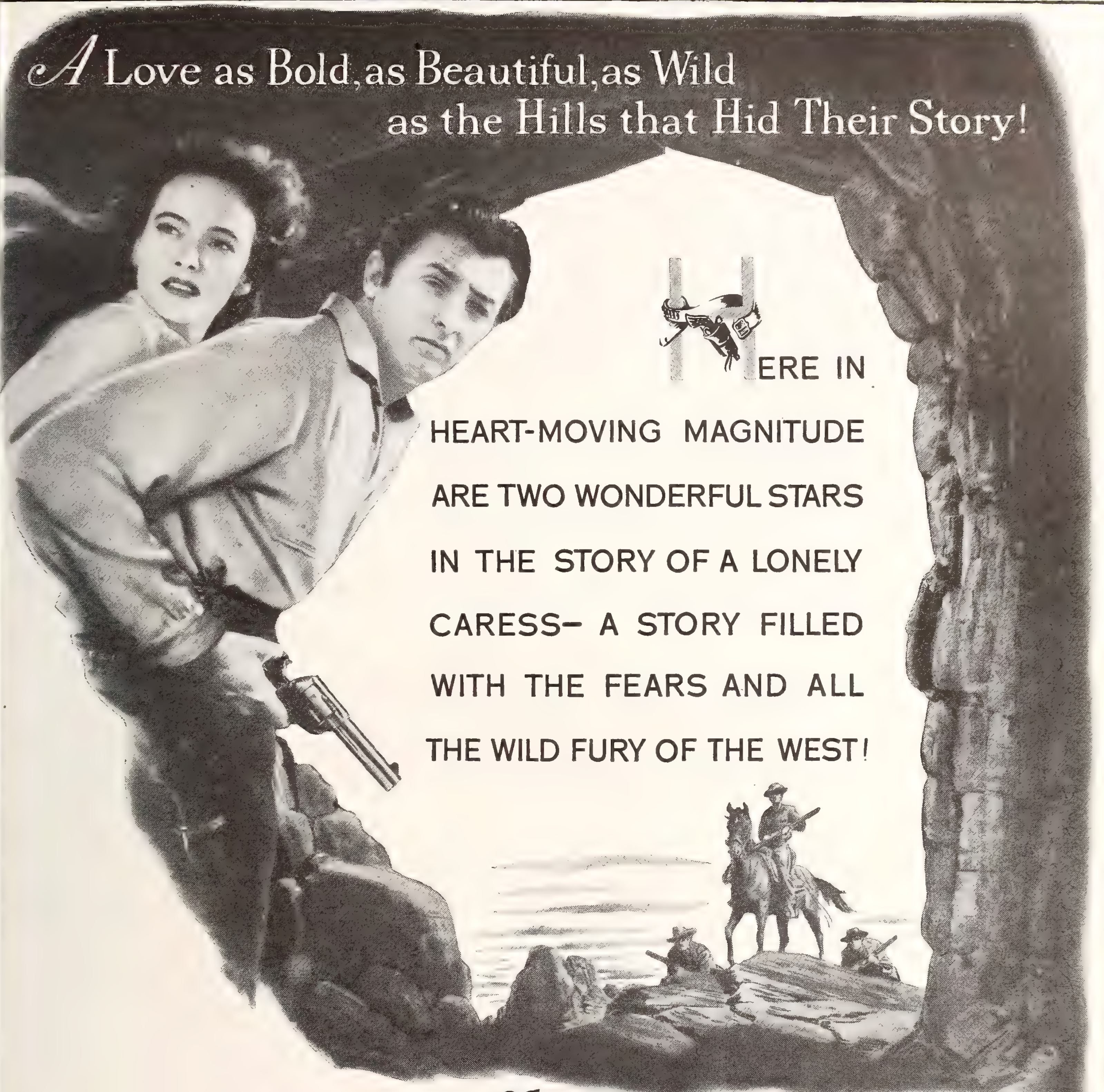
A Love as Bold as Beautiful as Wild as the Hills that Hid Their Story!
HERE IN HEART-MOVING MAGNITUDE ARE TWO WONDERFUL STARS IN THE STORY OF A LONELY CARESS... A STORY FILLED WITH THE FEARS AND ALL THE WILD FURY OF THE WEST!
TERESA WRIGHT · ROBERT MITCHUM
"PURSUED"

SATURDAY EVENING POST · GOOD HOUSEKEEPING · AMERICAN
COSMOPOLITAN · COLLIER'S · PHOTOPLAY · LIBERTY · LOOK
NEWSWEEK · SEVENTEEN
REDBOOK · MOVIELAND

Readership: 120,000,000

MOVIE SHOW · SCREENLAND · SILVER SCREEN · MODERN SCREEN
MOTION PICTURE · MOVIE STORY · SCREEN STARS · SCREEN GUIDE
MOVIE STARS · MOVIE LIFE · SONG HITS · MOVIES · SCREEN ROMANCES

A Love as Bold, as Beautiful, as Wild
as the Hills that Hid Their Story!



HERE IN
HEART-MOVING MAGNITUDE
ARE TWO WONDERFUL STARS
IN THE STORY OF A LONELY
CARESS— A STORY FILLED
WITH THE FEARS AND ALL
THE WILD FURY OF THE WEST!

TERESA WRIGHT · ROBERT MITCHUM

in Milton Sperling's Production of Niven Busch's

"PURSUED"

with
Judith Anderson · Dean Jagger · Alan Hale · AND INTRODUCING John Rodney · DIRECTOR Raoul Walsh

ORIGINAL SCREEN PLAY BY NIVEN BUSCH · MUSIC BY MAX STEINER

Produced by United States Pictures for Warners

BOOM!

"THIS IS REAL STUFF — BUY IT!" —Film Daily

"WHAM THAT'S HARDLY EVER BEEN EQUALLED!" —Hollywood Reporter

"A WELCOME AND STARTLING NEW TECHNIQUE!" —Boxoffice

"HEADED FOR UPPER RANKS!" —M. P. Daily

A BOXOFFICE TRIUMPH IN ITS FOUR-THEATRE PREMIERE IN LOS ANGELES AND NOW AT THE ROXY, NEW YORK!

DARRYL F. ZANUCK
presents

DANA ANDREWS
in

Boomerang!

with

Jane Wyatt · Lee J. Cobb

Cara Williams · Arthur Kennedy · Sam Levene · Taylor Holmes · Robert Keith · Ed Begley

Directed by **ELIA KAZAN**
Produced by **LOUIS de ROCHEMONT**

Screen Play by Richard Murphy · Based Upon an Article by Anthony Abbot
Published in The Reader's Digest

There's always a Boom at the Boxoffice when you play 20th Century-Fox

"THE RAZOR'S EDGE" ■ "THE LATE GEORGE APLEY" ■ "THE GHOST AND MRS. MUIR"
"CARNIVAL IN COSTA RICA" In Technicolor ■ "THE HOMESTRETCH" In Technicolor

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher *TERRY RAMSAYE, Editor*

Vol. 166, No. 10 March 8, 1947

THE OUTLOOK

SOMEWHERE in all developments there is an end and a limit. That would seem to be about where the continuously rising cost of production for motion pictures has nearly arrived. There is only one effective limitation in the whole scene of enterprise. That is what the traffic will bear.

Today in Hollywood it is to be observed that across the field the typical cost of a major company "B" picture is in the region of one million dollars. An "A" picture seems to start at about a million and a half and to proceed upwards to somewhere in the region of four millions. This was foreseen rather awhile ago as, for instance, the remark on this page that the amazing figures on costs and grosses alike for "Gone With the Wind" would bring on a mad set of sequels. Now there is a revise-and-retrench program, softly and silently under way.

How this all works, what comes out, remains to be seen. For a very long time, as it is measured in this industry, Hollywood and production have been calling the shots. That was with the incoming tide. The money, of course, has always been remitted from New York, the indulgent sugar daddy concerned with keeping "Lady Hollywood", that demanding charmer sitting by her lapis-lined pool, tapping insistently with petulant and daintily pinked toes, in sometimes pouting petulance.

Now there has been a message to the Lady: "That's all there is; there isn't any more."

Out across the land among the theatres there is confusion—and a continuing disposition to go to court if there is promise of a pressure to improve the terms of the film buy. That is because there is more than a hangover of the New Deal program addressed at a planned economy to control all industry, with the motion picture planned as the No. 1 demonstration.

* * * *

THERE is accurate, if disconcerting, demonstration of the resultant confusion among the factors at interest in the news pages of this week and every week. In this issue of *The Herald* there is a checkerboard graph presentation of the assortment of stands and attitudes embodied in the appeals from the Federal case decree.

It begins to be clear that the process of exploring "what the traffic will bear" has worked its way clear through from production to distribution to the box office and the public. Presumably, the reaction has to work its way back through the reverse steps to the studios, and that is in progress.

There is a certain thrifty attention to the use of revivals and conservation of the considerable backlog which would encourage assurance that there will be enough pictures, even in the face of reduced production schedules for the year ahead.

Meanwhile, in spite of all the admitted and unadmitted facts, the cost of production appeared this week to still be slightly rising. The end of the labour issues is still "around the corner", perhaps quite a distance.

If it has to go that far, the public will make a positive decision.

The remarks of Mr. Eric Johnston, as president of the Motion Picture Association, before the House Labor and Education Committee in Washington this week were immediately relevant when he implied that Communist influences might be behind the jurisdictional dispute which has hampered Hollywood production for so long. Of the Communists he observed: "Their tactics seem to aim at slowing down production."

In Hollywood a producer commenting on the increase in labour costs remarked that "even at the high scales today, I'd be willing to double them if we could get the work done, competently and at a normal rate of performance."

■ ■ ■

SHOWMANSHIP HONOURED

BESET as the industry is with its problems internal and external, rising costs, rising taxes, complex trade practices, there remains one uninvaded, unchanged and eternally valuable function — showmanship at the box office. Our event of the week, the annual function of the judging of the competitions for the Quigley Awards, conducted by the Round Table of *Motion Picture Herald*, gives point and recognition.

Come what may, there can be no change in the responsibility of, and the necessity for, that final step by which entertainment is delivered to the consumer.

The theatre must always invite. It must ever present a happy front and ever deliver satisfaction, comfort, entertainment and a sense of wellbeing for the house inside. It is that part of the show which Hollywood, with all its skills and endless artistries, cannot put in the film can. It is that part of the show which cannot be sold by colour pages in the big magazines, nor by staccato bursts on the radio. It pertains to both the immediate, point-of-sale selling and point-of-delivery performance that must be delivered by the showmen of exhibition. That is what the Round Table is about.

This thirteenth year of the Awards as usual finds the honours spread afar, and shared by showmen in most diverse operations and environments—Mr. Ivan Ackery in Vancouver, the Silver Award; Mr. Nathan Wise in Cincinnati, the Bronze, and way over there in Sheffield, England, the Overseas Award to Mr. Frank Bradley. Recognition is not controlled by place or scale of operation. By the fair and searching examination of the showmen judges, it goes for the quality of the work done as measured by resources and opportunity.

As long as there is a show, there will be showmanship.

■ ■ ■

GOOD OLD DAYS NOTE:—Considering the state of the world and the looks of Page 1 of the dailies these travail torn days of 1947, it is restful to regard the situation as reported just a hundred years ago this week in the *New York Tribune*, which said: "The brig T. Street arrived last evening bringing papers from the 17th to 23rd of January. We find nothing at all worthy of attention in them. Copius accounts are given of the festivities in honor of the young Queen."

—*Terry Ramsaye*

THIS WEEK IN THE NEWS

ACKERY, Wise and Bradley win Quigley Awards for showmanship Page 12

MAJORS prepare for Decree operations despite appeals Page 19

EXHIBITORS waging war on taxation across the country Page 23

ON THE MARCH—Red Kann in comment on industry affairs Page 24

MEDIATOR is necessary on the coast, Johnston tells House group Page 25

CHICAGO capital enters production with new picture company Page 26

MPA should clean house on public relations, Zorn tells Allied unit Page 31

URGE trade pacts to be concluded give special aid to U. S. screen Page 32

NATIONAL SPOTLIGHT—Notes about industry people across country Page 34

TAXES of all sorts disrupting operations of French film industry Page 46

SERVICE DEPARTMENTS

Hollywood Scene Page 42

In the Newsreels Page 47

Managers' Round Table Page 53

Picture Grosses Page 61

Short Product at First Runs Page 48

What the Picture Did for Me Page 50

IN PRODUCT DIGEST SECTION

Showmen's Reviews Page 3513

Short Subjects Chart Page 3515

The Release Chart Page 3517

Greetings

WHEN David Rose, would-be co-worker with James Mason, the English star, got off the boat Wednesday morning from England, New York attorneys greeted him with a message from Mr. Mason in the form of a legal document. That document was a declaration judgment which Mr. Mason hopes will prove once and for all his repeated public statements that he is not under contract to Mr. Rose. Mr. Rose has claimed that he has a contract for Mr. Mason's exclusive services for a period of five years. Backing up his belief, he has sued Mr. Mason for $1,760,000 for breach of contract. Mr. Mason, in Wednesday's papers, charges that the document Mr. Rose holds is no contract but merely a preliminary memorandum which could have led to a contract. Meanwhile, Mr. Mason is preparing for his New York stage debut in "Bathsheba."

Horse Trading

EXCITEMENT ran high at Arcadia, California, last week when 60 horses belonging to Louis B. Mayer, MGM vice-president in charge of production, were auctioned off before a large crowd at Santa Anita. When it was all over Mr. Mayer could survey the results with satisfaction — his string had brought him the incredibly high total of $1,553,500 with the "Big Four" of the stable —Busher, Honeymoon, Be Faithful and Stepfather—selling for $570,000. The atmosphere at the auction, already charged with the excited anticipation of the $100,000 Santa Anita Handicap which was run the next day, was tense. Celebrities crowded the stands and cameras ground away as the horses came up for auction. It was almost entirely a Hollywood and California show. Harry M. Warner, president of Warner Bros. Pictures, took a good look and then put down $454,000 for five of Mr. Mayer's horses. Neil McCarthy, attorney for Mr. Mayer, bought six of the racers.

Kodak 5 for 1

THE EASTMAN KODAK board of directors voted Tuesday to recommend to the stockholders a five for one split of the common shares now outstanding; a change of the common stock from no par to $10 par value; and an increase in the number of authorized shares of common stock. These proposals, which must get a two-thirds favorable vote of the stockholders at the annual meeting in Flemington, N. J., April 29, provide that the present 2,500,000 shares of authorized common stock without par value would be increased to 20,000,000 shares of $10 par value; that the 2,488,242 issued shares of common without par value would be split—five shares for each one share now held—into 12,441,210 shares of $10 par; that the present relative voting rights between the common and preferred shares would be preserved. Total sales for 1946, according to the company's annual report, amounted to $274,703,448, compared with $301,501,854 for 1945. The consolidated net profit for 1946 was $35,691,318, including $3,836,800 resulting from unusual tax reductions. The 1946 sales amounted to record peace-time sales and the profits were at a new all-time peak.

Dog's Life

PREVIEW AUDIENCES, says PRC, were so enthusiastic over Rin Tin Tin III's performance in "The Return of Rin Tin Tin" that the animal's option has been picked up and he will be starred in future pictures. The current R. T. T. is playing in Vitacolor production, which is a new invention that Rin Tin Tin I never thought of when he was crouching protectively on the chest of a curly-headed orphan lost in the woods.

Sound Business

There was good news for Loew's stockholders this week when Loew's Incorporated, producers of M-G-M pictures and MGM records, announced that it will pay its 100th dividend on March 31, 1947. The company has paid consecutive dividends since 1923.

Individuality

Brussels Bureau

"THE ROMANTIC conception of the individual artist exploiting all by himself his petty sensibility, tends to disappear. Instead we tend towards a political and social 'grouping' of artists." That's the philosophy behind Belgium's Seminaire des Arts, an educational institution now training young Belgians under 30 years of age for careers in motion pictures, music, literature and the theatre. The Seminaire has refused state subsidies and exists on voluntary donations from 4,000 members. The cinema section is directed by Count d'Ursel. The philosophy of the school was enunciated by the writer Eric Haesaerts, director.

Fussy

WHEN Enterprise Productions' "The Other Love" is shown in England, David Niven, who co-stars in the picture with Barbara Stanwyck, will be heard pronouncing such words as "schedule" and "brass" in the British manner. When the film plays the U. S. the same Mr. Niven will come up with a more Americanized version of the words. It's because Arthur Loew, president of Loew's International, when he previewed the film, was told that British audiences might object to Mr. Niven's Hollywood-acquired pronunciation. So he asked producer David Lewis to re-record some eight scenes, containing possibly offensive words, for showing of the picture to British audiences.

Record Stunt

A PUBLICITY stunt for Paramount's "Blaze of Noon" resulted in a new West-East Transcontinental speed record this week when Paul Mantz, noted speed and stunt pilot, flew the 2,480-mile distance in six hours, 39 minutes and 30 seconds—32 minutes less than the old record. The plane he used was a P-51 Mustang named "Blaze of Noon." It was the same ship in which he set a new record on the Los Angeles-Cleveland run last year. Mr. Mantz attended the premiere of the picture at the Rivoli in New York Tuesday. The stunt flying in the film was done with him at the controls.

Incentive

MORNING attendance at the Paramount Theatre in New York has been doubled as a result of the recently instituted admission scale reduction which lowered morning prices up to 1 P.M. to 55 cents. Paramount officials say that since the new scale went into effect average week-day morning attendance at the theatre has risen from 3,400 to 7,800 persons. A poll, conducted by the Paramount Theatre, established that 91 per cent of those attending the early-bird matinees did so because of the lowered price. The picture now playing the house is "Suddenly It's Spring," a Paulette Goddard-Fred MacMurray comedy.

Millionaire Mammy

A HARVARD STUDENT by the name of Edward Lamont who is the grandson of Thomas W. Lamont of the banking House of Morgan family, won second prize in a Mammy-singing contest featured recently by Boston's Loew's State theatre as part of the exploitation for "The Jolson Story." He entered the contest under the name of Ted LaRue, but fellow members of his in the famous Hasty Pudding Club of Harvard spied him out and attended to applaud him into first place. But the applause misfired and Ted made only second place with his rendition of "You Made Me Love You."

Service

FOREIGN SCREEN CORPORATION, servicing Latin-American clients, last week gave the Encanto theatre, Havana, some rapid, superlative action. The theatre had booked the motion picture, "This Man Is Dangerous," which has James Mason in the starring role. FSC's Cuban affiliates neglected to tell the New York office. And the negative was in London.

When FSC learned of the deal, it cabled London. Pathe there flew to New York a dupe negative. Flying and customs took 14 hours. Pathe Laboratories in New York went into action with spotters, translators, card makers, and optical men. There emerged in record time a Spanish superimposed version. Massce-Barnet packed the prints and rushed them to LaGuardia Airport.

FSC president Horatio-Alban-Mestansa and his partner wife flew to Miami; their Cuban agent met them, flew the prints to Havana. A Cuban customs agent, by special arrangement, was waiting; so were the censors. On schedule the run began.

Justice Preferred

ONE of those two endings for Eagle Lion's "Bedelia" has already been rejected by an American audience. The audience rejected the ending designed for British audiences and, as the producers expected, chose the ending which jibes with American conceptions. The first ending has the very evil Margaret Lockwood kill herself; the second has her facing justice. The audience polled was that of the Victoria Theatre in New York.

Expert Opinion

RKO RADIO made the picture "San Quentin." This story of prison life the other day reached the Salem, Ore., state prison. It was the main feature on a double bill but it need not have been. In fact, it need not have been shown, the prisoners said, so unanimously that national wire services recorded their opinion. Said one prisoner:

"They previewed it up here because we couldn't get up and walk out."

Divorce Blast

THREE religious leaders, representing the Catholics, Protestants and Jews, are currently warning against the ruin of American home life which will be "a thousand times worse than Nagasaki and Hiroshima" and predicting stern public reaction to Hollywood's "flaunting of promiscuous sensuality and positive glorification of adultery." The warning is contained in an article in the March issue of *Motion Picture Magazine* signed by Rt. Rev. Msgr. Fulton J. Sheen, Dr. Harry Emerson Fosdick and Dr. Sidney E. Goldstein.

PEOPLE

Herbert E. Fletcher, formerly manager of the Warner Brothers branch office in Cali, Colombia, and before that in Trinidad, was appointed manager for Peru Monday by Wolfe Cohen, vice-president of Warner International. Mr. Fletcher succeeds James E. Pepper, resigned.

John McManus of Los Angeles last Thursday was appointed head of advertising and publicity for Warner Brothers Theatres on the west coast. The post has been temporarily filled since the recent resignation of Mort Goodman. Douglas George will handle exploitation under Mr. McManus.

Sol Hankin has been named branch manager of Film Classics, Inc., recently acquired exchange in St. Louis. Sam Wheeler, sales manager for the company, announced the appointment last Thursday in New York.

Joseph Grabois has been named Century Theatre's home office manager in New York, succeeding Norbert Kellman, who resigned March 1.

Max E. Youngstein, Eagle-Lion Films' director of advertising and publicity, has been named consultant to the motion picture division of the American Cancer Society.

Maud Lamy, Parisian actress and model picked as "Miss Cinemonde of 1946" in a renewal of France's beauty contest, last Wednesday was entertained by Paramount at a luncheon in the College Room of the Hotel Astor in New York.

George Ivan Smith, associate producer and literary editor of "This Modern Age," J. Arthur Rank's series of topical subjects, arrived in New York Wednesday on the *Queen Elizabeth*. Mr. Smith is on leave of absence from the Rank Organization to be chief of program planning for the United Nations International Network.

William Pizor, general sales manager in charge of foreign distribution for Screen Guild Productions, was scheduled to leave New York for Europe Friday on the *Queen Elizabeth*. While there he will set up agencies for the distribution of Screen Guild product.

Glenn E. Matthews, technical editor of Kodak Research Laboratories in Rochester, N. Y., last week was elected an associate member of the Oval Table Society, an organization devoted to the advancement of the art and science of photography.

MOTION PICTURE HERALD, published every Saturday by Quigley Publishing Company, Rockefeller Center, New York City 20. Telephone Circle 7-3100; Cable address "Quigpubco, New York." Martin Quigley, President; Red Kann, Vice-President; Martin Quigley, Jr., Vice-President; Theo. J. Sullivan, Treasurer; Leo J. Brady, Secretary; Terry Ramsaye, Editor; Martin Quigley, Jr., Associate Editor; James D. Ivers, News Editor; Charles S. Aaronson, Production Editor; Ray Gallagher, Advertising Manager; David Harris, Circulation Director; Bureaus: Hollywood, William R. Weaver, editor, Postal Union Life Building; Chicago, 624 South Michigan Avenue; Washington, Jim H. Brady, 215 Atlantic Bldg., 930 F Street, N.W.; London, Hope Williams Burnup, manager, Peter Burnup, editor, 4 Golden Square, W. 1; Montreal, Stan Cornthwaite, 265 Vitre St., West; Toronto, W. M. Gladish, 242 Millwood Road; Paris, Maurice Bessy, 2 Avenue Matignon; Dublin, T. J. M. Sheehy, 36 Upper Ormond Quay; Rome, Argeo Santucci, 10 Via Versilia; Lisbon, Joao De Moraes Palmeiro, Avenida Conde Valbom 116; Brussels, Louis Quievreux, 121 Rue Beeckman; Amsterdam, Philip de Schaap, 82 Jekerstraat; Copenhagen, Kris Winther, Bogehoi 25; Stockholm, Gosta Erkell, 15 Brantingsgaten; Basel, Carlo Fedier, Brunnmattstr. 21; Prague, Joseph B. Kanturek, U. Grebovsky No. 1; Sydney, Cliff Holt, Box 2608—G.P.O., Derwent House; Johannesburg, R. N. Barrett, 10, Blyth Road, Talboton; Mexico City, Luis Becerra Celis, Dr. Carmona y Valle 6; Havana, Charles B. Garrett, Refugio 168; Buenos Aires, Natalio Bruski, J. E. Uriburi 126; San Juan, Puerto Rico, Reuben D. Sanchez, San Sebastian Street No. 3; Montevideo, Paul Bodo, P.O. Box 664. Member Audit Bureau of Circulations. Other Quigley Publications: Better Theatres, published every fourth week as a section of Motion Picture Herald, Motion Picture Daily, International Motion Picture Almanac and Fame.

THIS WEEK the Camera reports:

Associated Screen News

GUESTS, of Associated Screen News, Ltd., Montreal—the branch managers of the city's exchanges at a luncheon in the studio. At the head table are John Martin, W. Elman, E. Bourassa, Lucien Desbiens, W. J. Singleton, George Ganetakos, B. E. Norrish, H. J. Allen and Gordon Dann. Others are H. Mathers, M. L. Devaney, Harold Peberdy, E. S. Roberts, Tom Dowbiggin, E. English, J. W. Campbell, Leo Choquette, G. Chernoff, J. R. Johnson, S. Jacobs, H. Cass, L. M. Gibbs, L. R. Avery, Roy Carmichael, J. M. Alexander, David MacKenzie, H. Ginsler, G. Heiber, William Trow and Grattan Kiely.

Cosmo-Sileo

MARK LARKIN has opened his own public relations office in New York. Mr. Larkin has a long motion picture publicity background, including years with the Motion Picture Association, the late Douglas Fairbanks, Sr., and Mary Pickford.

WILL H. HAYS on Wednesday, March 5, marked the 25th anniversary of the signing of his first contract as president of the Motion Picture Producers and Distributors of America, now the Motion Picture Association. Retired as president in September, 1945, "The General" is still retained by the MPA in a consultative capacity but spends much time at his Hidden Valley ranch, Camerillo, Cal.

LEADERS of the National Conference of Christians and Jews amusement division, at the luncheon last week in New York, at which results of American Brotherhood Week were reported. Seated, left to right, are Gilbert Miller; Spyros P. Skouras, national chairman of the motion picture industry committee; J. Robert Rubin, vice-chairman; David Weinstock and Sam Shain. Standing are William White, Emil Friedlander, Tom Connors, Brock Pemberton, Sam Rosen, Leon Bamberger, William German, Robert Coyne, Ned Shugrue and Harry Greenman. The luncheon was at the Hotel Astor, February 26.

J. REMI CRASTO, who has been named RKO Radio Pictures manager in Hong Kong.

IN LONDON, J. Arthur Rank, Britain's film industry leader, presents £50,000 to Admiral Lord Mountbatten in behalf of the Airborne Forces Security Fund.

Gallo Studios

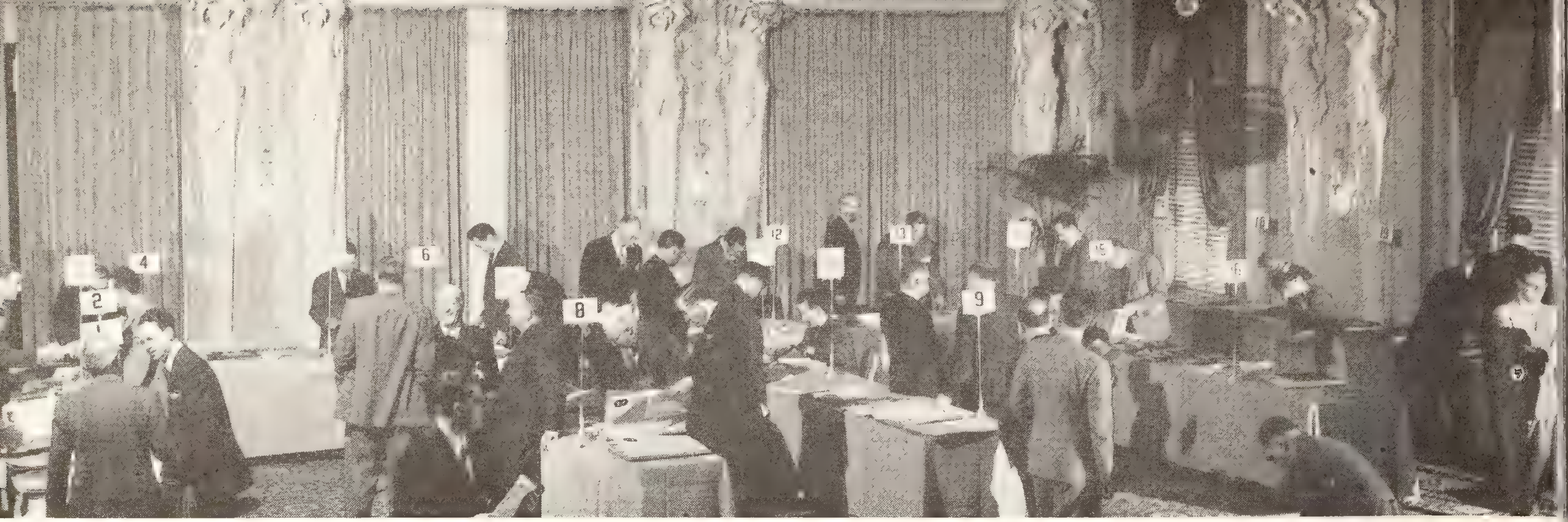
AT THE CENTURY Circuit open forum at the Hotel Astor, New York, Tuesday, Fred J. Schwartz, vice-president, addresses delegates. On the dais, left to right, are Lenny Freund, Emanuel Friedman, Leslie Schwartz, Samuel Goodman, Mr. Schwartz, Joseph R. Springer, Martin H. Newman and Jack Weinstein.

Mike Elkins

CONSULTATION before production of "The Roosevelt Story" by Tola Productions. The The conferees are Oliver Ungar, left, and Martin Levine, co-producers, and Elliott Roosevelt, son of the late F.D.R. The 80-minute picture will be the result of inspecting some 2,000,000 feet of newsreel film.

James B. Grainger

DON HARRY ARTHUR. The noted circuit owner in a mood of relaxation, at his "Camelot Ranch", San Luis Rey, Calif., 280 acres where he can romp a bit.



Metropolitan Photo

General view in the North Ballroom of the Hotel Astor, New York, as the industry judges weighed the campaigns in the competition.

ACKERY, WISE AND BRADLEY QUIGLEY AWARD WINNERS

The necessity for a return to the "old fashioned" showmanship of pre-war days was stressed Monday at the ceremonies in New York's Hotel Astor attendant upon the selection of the winners in the thirteenth annual competition conducted by the Managers' Round Table of MOTION PICTURE HERALD for the Quigley Awards—awards given yearly to the theatremen who have best demonstrated a consistently high order of showmanship.

This year the 42-man board of judges, executives in distribution, advertising and publicity, and theatre management, chose:

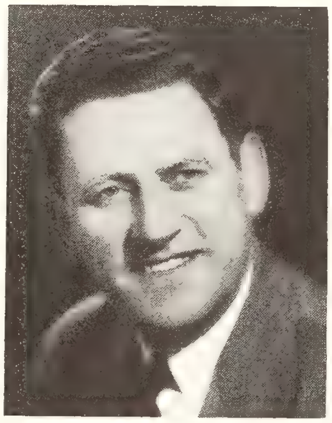
IVAN ACKERY, the Silver Grand Award, for his campaigns in Vancouver, B. C, where he is manager of the Orpheum theatre, one of the houses in the Famous Players' Canadian circuit. This is the first time in the history of the Awards that the Silver Award has gone outside the United States.

NATE WISE, the Bronze Grand Award, for his campaigns in Cincinnati, Ohio, where he is publicity manager for the RKO theatres.

FRANK BRADLEY, the special Overseas Plaque, for his campaigns in Sheffield, England, where he is manager of the Gaumont Regent theatre for the Gaumont British circuit.

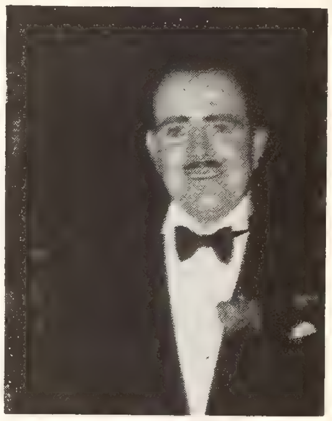
These men were chosen from the 22 finalists who had weathered the quarterly awards competitions. Their exhibits were spread out on U-shaped tables in the Astor's white, gold and cupid North Ballroom.

Looking over the exhibits, which ranged from a 41-pound scrapbook from Portland, Ore., to a series of slim booklets from Christchurch, New Zealand, Sol A. Schwartz, vice-president and general manager of RKO Theatres, the principal speaker at the awards luncheon, found particular merit in the campaigns conducted by the managers of the smaller theatres without the aid of a publicity department or an exploitation director.



IVAN ACKERY

NATE WISE



FRANK BRADLEY

Elaborating on this find during his luncheon address, Mr. Schwartz said: "I have always had the highest regard for the man in the field—a manager who did things —a manager whose theatre operation hummed with activity. This does not necessarily mean the theatre with the highest advertising budget, but rather the second, third, or fourth run theatre where the personal efforts of the manager, his ingenuity and enterprise are so important, where the entire campaign, if there is to be a campaign, has to be planned and executed by the same person.

Credits Managers with Old-Fashioned Showmanship

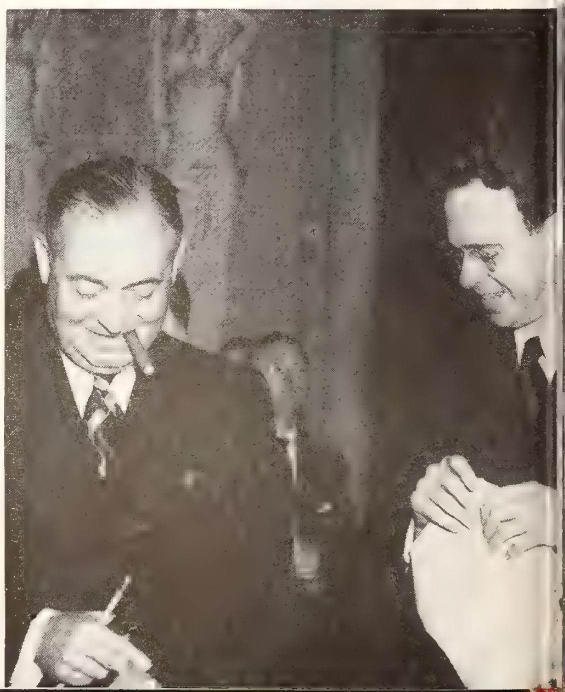
"These are the men we must encourage," he declared. "These are the men who must be given credit for good old fashioned showmanship."

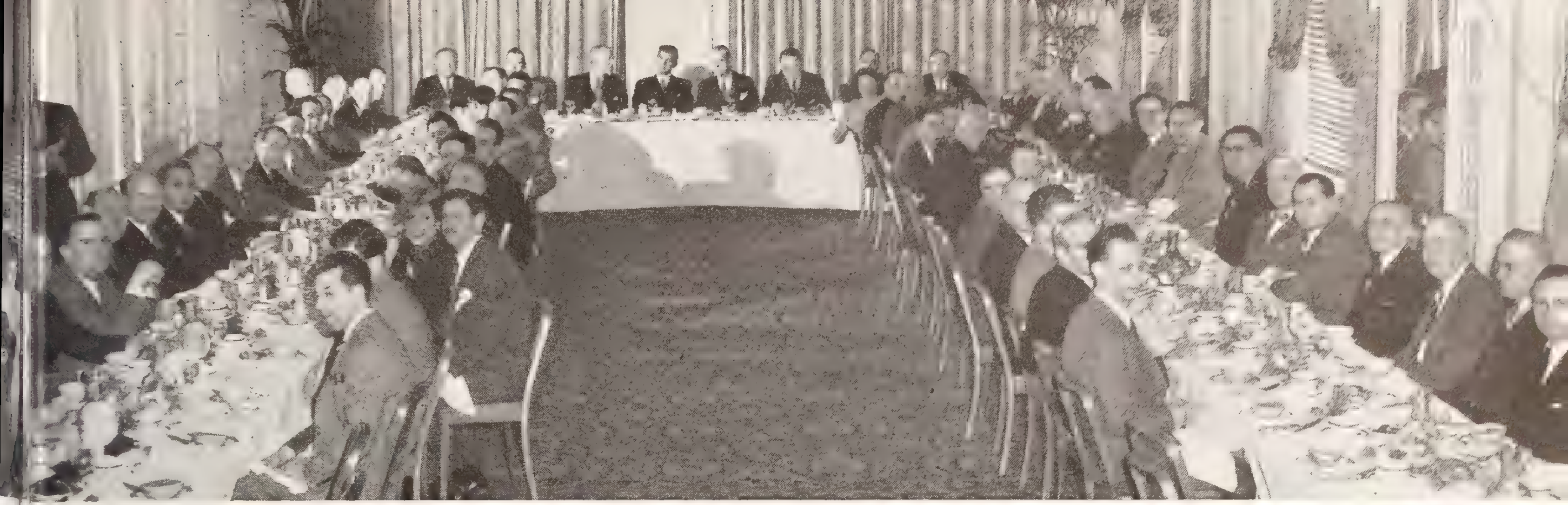
Believing that "old fashioned showmanship is something which has not been practiced too extensively during the past few lush years," Mr. Schwartz cautioned the 80-odd members of his audience that "we must always remember that ingenuity and showmanship are as much an integral part of our business as the pictures themselves."

"When I say the past 'lush years'," Mr. Schwartz added, "I do not wish to sound

[Photos by Floyd E. Stone]

Oscar Doob, Martin Quigley, Jr.





Metropolitan Photo

LUNCHEON in East Ballroom of the Hotel Astor for the judges and guests.

a pessimistic note. On the contrary, I personally feel that business will hold to a very comfortable level."

"The competition for Quigley Awards serves our industry as the best medium through which managers have an opportunity to be heard and to receive deserved recognition for outstanding talent in the field of advertising and exploitation," Mr. Schwartz observed to his audience.

"The high plane on which this competition has been conducted is a tribute to the entire Quigley organization—as is the important place in our industry now held by former Award winners."

In introducing Mr. Schwartz, Martin Quigley characterized the awards competitions as having "a direct and vital stimulus to that kind of thinking and that kind of action which leads to the effective and profitable presentation of motion picture shows."

Selling Methods as Important As Quality of Entertainment

The two principal factors which determine the public relation status of the motion picture, Mr. Quigley indicated are "the character of the screen entertainment itself" and "the way in which this screen entertainment is recommended to public attention."

"It is important," he declared, "that screen entertainment shall be of the right character; it is hardly less important that the selling methods employed shall be of the same right character. It is upon these two principal factors that the reputation of the motion picture and the theatre mainly depend."

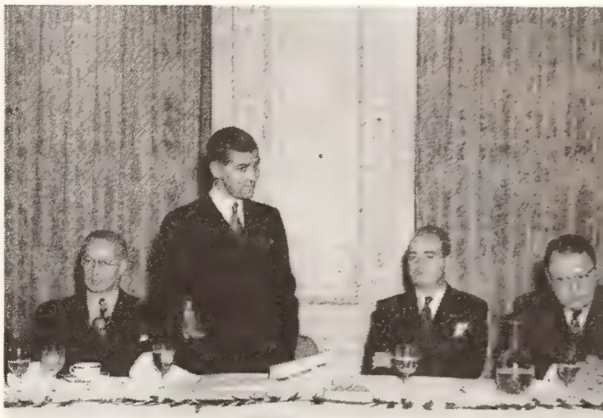
"While remembering this;" he continued, "let us also remember that while they tell us that the public will beat a path through the woods to the builder of better mousetraps, it has never been suggested that the path might not be made a six-lane highway if the better mousetraps were effectively advertised.

"And then, also, there is the unfortunate fact that the theatreman occasionally finds on his hands what may indeed be a better mousetrap but certainly is not a better theatre attraction. . . . There arises that test which distinguishes a real showman from just a pretender."

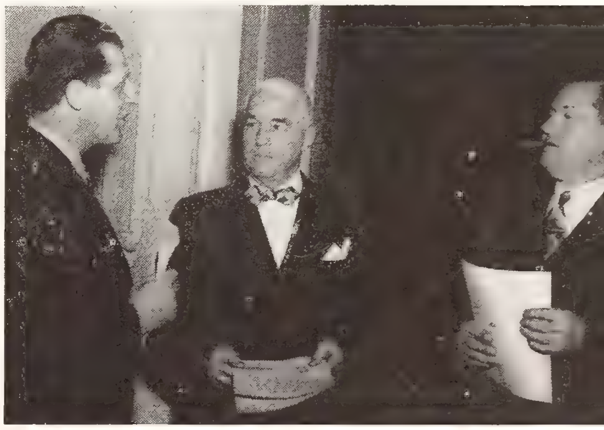
Because he does not think it likely that war-time prosperity for the industry will continue indefinitely, Mr. Quigley is of the opinion that it is "likely that the exploitation forces of the theatres may soon be confronted with a very real challenge. The manner in which this challenge is met will, I am sure, be another demonstration of the imagination, ingenuity and energy of the men and women who conduct the business of exploitation for the motion picture theatres in this country and around the world."

Of particular interest to the judges was

(Continued on following page)



Rob't. Mochrie, S. A. Schwartz, Mr. Quigley, G. S. Eyssell.



Chester Friedman, F. J. A. McCarthy, W. J. Heineman.

Charles M. Reagan, J. J. Fitzgibbons.

Charles Schlaifer.

W. R. Ferguson, H. R. Emde, Gerald Keyser.

THE AWARDS

(*Continued from preceding page*)

the evaluation of the foreign entries for the Overseas Plaque, this being the first year that such an award has been made. The British Mr. Bradley, chosen above contestants from Colombia, New Zealand, Belgium and Cuba, entered the competition in response to a suggestion of James Forsyth, director of public relations for Gaumont British theatres, early in 1946. During the past year, there has been a marked increase in both entries from England and quarterly awards to England.

Former Winners of the Quigley Awards Attend

Guests at the luncheon, in addition to the judges, included two former winners of the Quigley Awards, Arnold Stoltz and Lige Brien, introduced by Mr. Quigley, who also introduced two Canadian guests, J. J. Fitzgibbons, president of Famous Players Canadian Corporation, and James R. Nairn, Famous Players Canadian advertising-publicity director.

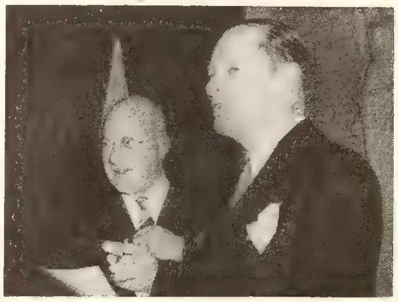
Others were: Glendon Allvine, Jerry Dale, Hal Danson, Charles Reed Jones, Blanche Livingston, Fred Lynch, Edward Schreiber, Milton Silver, Robert Ungerfeld.

Ben Serkowich, David O'Malley.

Leonard Goldenson.

Malcolm Kingsberg.

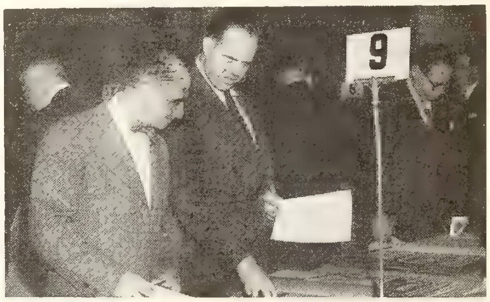
Fred J. Schwartz.



Henderson M. Richey, S. F. Seadler.

John O'Connor, Robert Ungerfeld.

James Nairn, Paul Ackerman.



Milton Silver, Steve Edwards.

Rutgers Neilson, Jerry Dale.

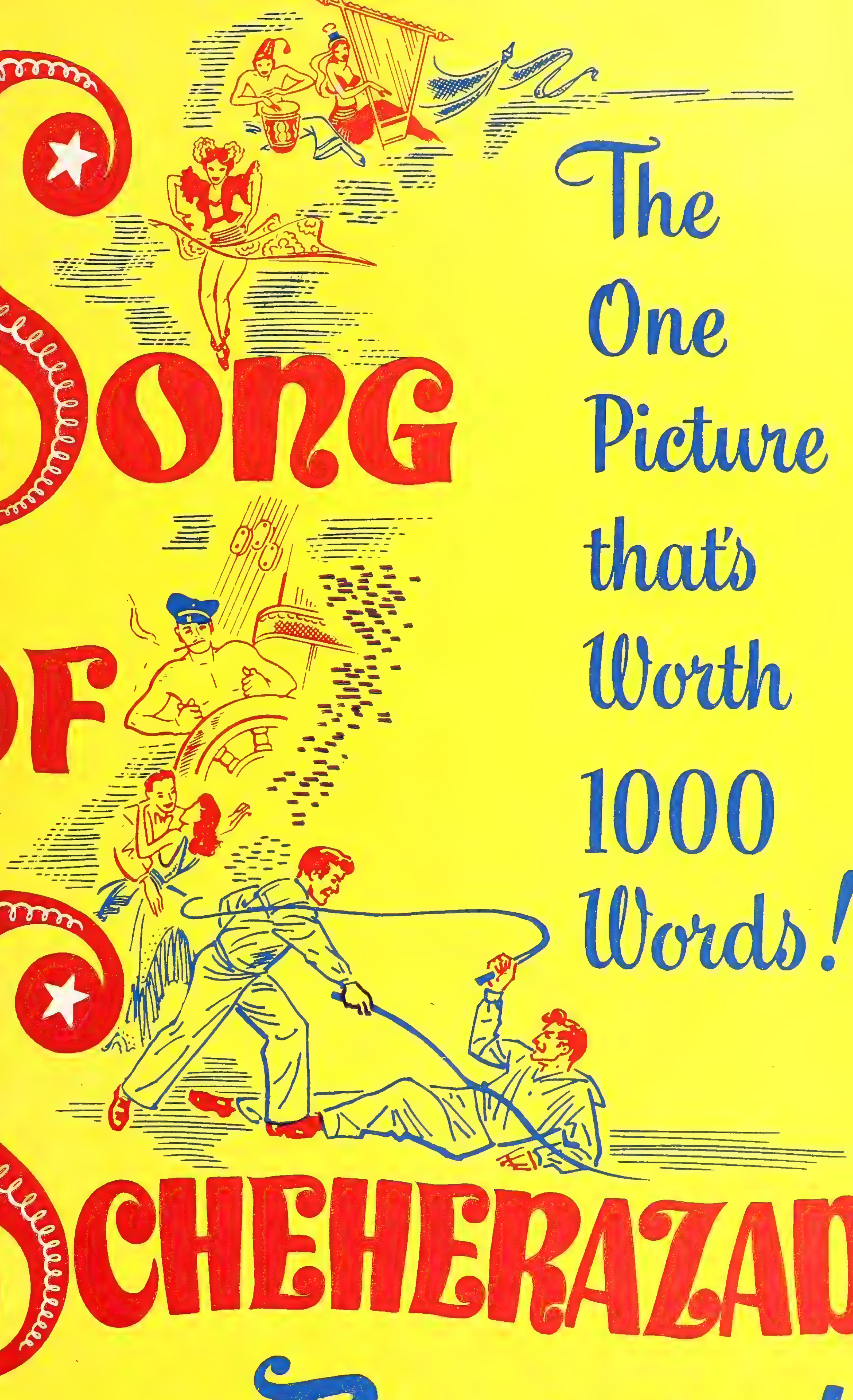
Harry McWilliams, David Blum, below.

Awards Committee of Judges

Following is a complete list of the theatremen who served as judges in the 13th annual Quigley Awards competition:

PAUL ACKERMAN
LEON BAMBERGER
DAVID BLUM
LIGE BRIEN
SAMUEL COHEN
OSCAR DOOB
STEVE EDWARDS
H. R. EMDE
G. S. EYSSELL
WILLIAM R. FERGUSON
J. J. FITZGIBBONS
MEL GOLD
LOU GOLDBERG
LEONARD GOLDENSON
BEN GRIMM
WILLIAM J. HEINEMAN
AL HORWITS
GERALD KEYSER
MALCOLM KINGSBERG
HANK LINET
LAWRENCE LIPSKIN
F. J. A. McCARTHY
CHARLES B. McDONALD
HARRY McWILLIAMS
HARRY MANDEL
ROBERT MOCHRIE
RUTGERS NEILSON
JOHN J. O'CONNOR
DAVID O'MALLEY
LEW PRESTON
CHARLES M. REAGAN
HENDERSON M. RICHEY
SIDNEY SCHAEFER
CHARLES SCHLAIFER
FRED SCHWARTZ
SOL A. SCHWARTZ
S. F. SEADLER
BEN SERKOWICH
ARNOLD STOLTZ
VICTOR VOLMAR
MAX YOUNGSTEIN
AL ZIMBALIST

SONG OF SCHEHERAZADE



The One Picture that's Worth 1000 Words!

in Technicolor!

The Pleasure Treasure of the Ages!

Morocco.....where men
went to forget...and
Scheherazade made
them remember forever...to sing her
name...to sigh
her fame!

Thrill to the best loved music of
RIMSKY-KORSAKOFF
"SONG OF INDIA" • "FANDANGO"
"ARABESQUE" • "FLIGHT of the BUMBLE BEE"
"HYMN to the SUN" • "CAPRICE ESPAGNOL"
"SCHEHERAZADE"

UNIVERSAL-INTERNATIONAL *presents*

SONG OF SCHEHERAZADE

don't say it... *sigh it!*

in Technicolor!

Yvonne **DE CARLO**
Brian **DONLEVY**
Jean Pierre **AUMONT**

with **EVE ARDEN**
PHILIP REED · JOHN QUALEN
WRITTEN AND DIRECTED BY WALTER REISCH
DIRECTOR OF PHOTOGRAPHY: HAL MOHR, A.S.C.
ASSOCIATE PRODUCER: EDWARD DOODS
PRODUCED BY
EDWARD KAUFMAN

and **CHARLES KULLMAN**
STAR OF THE METROPOLITAN OPERA CO.

Universal International

PRE-SOLD TO 120,000,000 READERS WITH ONE OF THE BIGGEST ADVANCE CAMPAIGNS EVER DEVOTED TO A SINGLE MOTION PICTURE!

FULL PAGE, FULL COLOR in LOOK MAGAZINE and color ads in LIFE · COLLIERS · LIBERTY SATURDAY EVENING POST · COSMOPOLITAN REDBOOK · FAMILY CIRCLE · MODERN SCREEN WOMAN'S HOME COMPANION · TRUE STORY SCREEN ROMANCES · TRUE CONFESSIONS MOVIE STORY · MOTION PICTURE · SCREENLAND MOVIE SHOW · SILVER SCREEN · MOVIES · MOVIE LIFE · MOVIELAND · MOVIE STAR PARADE · PERSONAL ROMANCES · SCREEN GUIDE SCREEN STARS · MODERN ROMANCES · PHOTOPLAY TRUE ROMANCES · TRUE EXPERIENCES · TRUE LOVE · RADIO MIRROR and in Canada, LIBERTY MacLEAN'S · TORONTO STAR WEEKLY

EXOTIC NIGHTS...in the mystic port of Morocco! WARM LIPS...of the girl of 1001 dreams! BURNING HATE...in the hearts of men who fought for her!

Universal-International Presents Yvonne De CARLO Brian DONLEVY Jean Pierre AUMONT

The Entertainment Treasure of the Ages!

Morocco... where men went to forget... and Scheherazade made them remember forever...to sing her name...to sigh her fame!

Song of Scheherazade in Technicolor

Yvonne De CARLO Brian DONLEVY Jean Pierre AUMONT

EVE ARDEN

CHARLES KULLMAN

The ONE picture that's worth 1000 words!!!

Universal-International Presents Yvonne DeCARLO Brian DONLEVY Jean Pierre AUMONT

Song of Scheherazade in TECHNICOLOR

THE GIRL OF 1001 DREAMS! THE ADVENTURE OF ALL THE AGES!

ROMANCE

INTRIGUE

SPECTACLE

Universal-International presents Yvonne De CARLO Brian DONLEVY Jean Pierre AUMONT in Song of Scheherazade in TECHNICOLOR with EVE ARDEN PHILIP REED · JOHN QUALEN

CHARLES KULLMAN

dont say it... SIGH IT!

SONG OF SCHEHERAZADE

DONT SAY IT... SIGH IT!

in Technicolor!

MAJORS PREPARE FOR DECREE OPERATION DESPITE APPEALS

Widen Bidding Experiments, Study Clearances and Plan End of Pools

With all of the appeals from the decree in the U. S. versus Paramount, et al, anti-trust suit filed and out of the way, the eight defendants in the action this week turned to implementing those portions of the decree not being appealed and solidifying their arguments on the provisions which are being protested in anticipation of appearances before the U. S. Supreme Court.

This week the defendants were deep into competitive bidding experiments, beginning to dissolve their pooling agreements, reviewing the clearance situations and arguing the pros and cons of continued arbitration.

Two to Ask High Court For Bidding Stay

Competitive Bidding: By midweek, only two defendants, Columbia and Universal, had announced they will ask the Supreme Court for a stay of the competitive bidding order, which is to go into effect July 1. United Artists had reported itself definitely of the opinion that no postponement of any part of the decree would be asked. The five theatre-owning defendants are not likely to ask for a stay of the bidding order since only Paramount appealed the order. The Department of Justice has indicated it will not appeal the order.

While all the five majors have, in the past, been conducting experiments with competitive bidding, there was even more intensive study of the order this week and last. Twentieth Century-Fox this week acknowledged that bidding experiments were being conducted in the Minneapolis area. Auction selling was the chief topic of last Friday's closing session of the two-day Warner Brothers district managers meeting held at the home office. Howard Levinson, a member of the company's legal staff, outlined the procedure to be followed in complying with the decree.

Paramount Offering Six On One Contract Form

Paramount is currently offering six Pine-Thomas productions on one contract form, but the license for each film will be negotiated separately for individual theatres. Charles M. Reagan, vice-president in charge of distribution, declared that Paramount would adhere to the bidding provisions of the decree.

In Pittsburgh, last Thursday, Edward C. Raftery, United Artists president, opened a four-day regional meeting by warning that "no side agreements can be written into contracts with exhibitors" since such agreements "will be termed unlawful" and "leave the burden of responsibility upon the distributor."

Clearances: The problems posed by the decree order placing the burden of proving "reasonable" clearance upon the distributor has prompted the theatre-owning defendants to send their lawyers out into the field to survey the whole problem of clearances. Paramount has assigned four attorneys to the field. MGM has reported that it has attempted to check up its clearance problems through a series of regional meetings, but indications are that the company's lawyers will go into the field.

Warner Brothers discussed clearance problems at its district managers meeting and are understood to have assigned at least one lawyer, possibly two, to the field. RKO Radio and Twentieth Century-Fox discussed the clearance provisions at their recent New York sales meetings and are understood to have decided for a survey of the field.

Fox West Coast Splits California Holdings

Pooling Agreements: In one of the first actions complying with the court order prohibiting the continuance of pooling agreements, Fox West Coast has completed a splitup in which 17 houses in Southern and Northern California, which the company has been operating in pooling agreements, will pass to individual control. The circuit will take over 100 per cent operation of 24 others when the paper work now in process is completed about July 1.

Paramount's pooling agreement with Fox West Coast will be dissolved the end of March. Fox will relinquish the operation of the St. Francis, the Paramount, and the State and Paramount will resume control.

Another change in the management of Paramount theatres was also announced this week by Leonard H. Goldenson, vice-president in charge of theatre operations. When the Middletown, N. Y., pooling agreement with Fabian Theatres, involving three houses, is dissolved March 29, the Paramount will return to Paramount, and the State and Stratton will revert to Fabian.

Arbitration Moot Point With Divided Sentiment

Arbitration: During the past week there has been evidence both of renewed interest in arbitration and a slackening of interest. Last Friday new arbitration complaints were filed in the New York and Cleveland tribunals, Tuesday a complaint was filed in Cincinnati, and additional complaints are expected to be filed in Albany and New Haven, thus prolonging the life of those tribunals. New cases may be accepted until April 1. The five majors have appealed the court's order ending the consent decree system of arbitration.

That was the evidence for arbitration. The evidence of sentiments against arbitration was last Wednesday's cancellation of the meeting scheduled for March 10-11 in New York when Fred Wehrenberg's proposal for a motion picture forum for handling distributor-exhibitor disputes by voluntary arbitration was to be discussed. The meeting was cancelled because of exhibitor sentiment that forum plans should be delayed until the Supreme Court acts on the decree appeals.

CSA Appeals On Intervention

The Confederacy of Southern Associations last Friday filed its appeal from the New York District Court's denial of its plea for intervention in the anti-trust suit, claiming that the Department of Justice's opposition to competitive bidding does not represent CSA interests since the Department objects to the bidding order only on the ground that it is an inadequate substitute for divorcement.

In CSA's petition asking the Supreme Court to eliminate the bidding provisions, the organization contends that without competitive bidding, the other directions of the New York court "are fully adequate to terminate the restraints of commerce found to be unlawful." Competitive bidding would cause "irreparable damage," the appeal said.

The damage, according to CSA, would come from several causes: larger theatres would outbid the independents; the theatre-owning defendants may never have to enter the competitive market; the definition of a competitive area is so vague that it may result in the elimination of all clearances; there is no practical measure by which a defendant may determine to which exhibitor to award a feature; the decreed method of licensing will increase admissions; the method overlooks such business considerations as goodwill and reputation; the method forbids necessary post-exhibition adjustments.

Myers Sees "Clean-Cut" Decision in U. S. Suit

A "clean-cut decision, one way or the other," involving every issue in the New York anti-trust suit will be decided early in 1948, along with a decision on the anti-trust suits involving the Schine and Griffith circuits, it was predicted last weekend in Washington by Abram F. Myers, chairman and general counsel for Allied States. Basing his conjecture on the Government's appeal and the appeals of Columbia, United Artists and Universal, he said the decision would bring a brighter era.

DECREE APPEAL BOXSCORE

The Herald herewith presents an at-a-glance table detailing in essence the provisions of the December 31 final decree issued by the United States District Court for the Southern District of New York in the U. S. versus Paramount, et al, anti-trust suit and the objections to that decree being appealed by the Department of Justice and the eight defendants. The dates following the court orders are the dates on which the separate provisions become effective. Exhibitors were also displeased by the decree, particularly the competitive bidding provisions. Three exhibitor organizations, American Theatres Association, Southern California Theatre Owners and the Confederacy of Southern Associations, have appealed for permission to intervene in the suit to protest the bidding order, but it is considered more than likely that the Justice Department will oppose them.

		BIG FIVE		LITTLE THREE		
COURT ORDERS	DEP'T OF JUSTICE	RKO, MGM 20TH-FOX, WB	PARAMOUNT	COLUMBIA	UNITED ARTISTS	UNIVERSAL
1. No admission price fixing. (April 1)		object	object		object	object
2. No general system of clearance; clearance to be set for each picture and each run. (April 1)	Should be no clearances	object	object		object	object
3. No unreasonable clearance; clearance only between theatres in reasonable competition. (April 1)	Should be no clearances	object	object		object	object
4. No franchises, no master agreements. (April 1)					object	object
5. No license to be conditional on any other sale. (July 1)			object	object	object	object
6. Competitive bidding in competitive areas, when exhibitor desires. (July 1)	object		object	object	object	object
7. No arbitrary refusal of the demand for any run except in competitive area in which distributor has a theatre. (April 1)				object	object	object
8. Twenty per cent cancellation when films are sold before trade show. (July 1)			object	object	object	object
9. No pooling agreements by distributor-exhibitors. (July 1)		object				
10. No operating, booking or buying combinations by distributor-exhibitors through any agent who acts for any other exhibitor, independent or affiliate. (April 1)						
11. No distributor to have less than 95% interest in any theatre. (Dec. 31, 1948)*	Divorcement is urged	object	object			
12. Disposition or acquisition of any theatre interest by distributors to be under strict supervision of court with distributors required to prove that acquisition will not lessen competition. (April 1)	No acquisition	object	object			
13. Abolition of consent decree and its arbitration system; freedom to set up a new arbitration system. (April 1)		object	object			

***Adjustment of theatre ownership under this provision must be completed by December 31, 1948, two years from the effective date of the decree, but the theatre owning companies must report progress in the transactions six months after the effective date and quarterly thereafter.**

Columbia Net Is Up to $1,560,000

Columbia Pictures this week reported profit for the 26-week period ended December 28, 1946, of $1,560,000, compared with $1,295,000 for the same period the previous year.

An operating profit of $2,480,000 for the period was reported by the company as against $2,250,000 in 1945. Estimated provision for Federal taxes for the 26-week period amounted to $920,000. In 1945, Federal taxes were $955,000.

The comparative earnings per share of common stock after preferred stock dividends, calculated on the increased amount of common stock which was outstanding on December 28, 2946, were $2.25 per the 1946 period; $1.92 for the 1945 period. A common dividend of 2½ per cent is payable May 9 to stock of record April 24.

RCA Nets $10,985,053; Sets 56-Cent Dividend

Net earnings for Radio Corporation of America in 1946 amounted to $10,985,053, equivalent to 56.4 cents a share of common stock, according to the final report released last Thursday by Brigadier General David Sarnoff, president. This compares with $11,317,068 in 1945, when earnings, after payment of preferred dividends, were equivalent to 58.8 cents per share.

Paramount Sets Dividend

At a special meeting last Thursday the board of directors of Paramount Pictures, Inc., announced a regular quarterly dividend of 50 cents per share on the outstanding common stock payable March 31, 1947, to stockholders of record March 11.

GPE Votes Dividend

Directors of General Precision Equipment Corporation February 25 declared a dividend of 25 cents per share on the company's capital stock, payable March 25, 1947.

MOTION PICTURE DAILY

THIS IS IT!

The most exciting picture ever made!

"Odd Man Out"

[*Two Cities-Universal*] — Dramatic Atom Bomb

THE scene is an unidentified city in Northern Ireland, no doubt Belfast. The time is during the war; the story, an incident in the activities of the Irish Republican Army. The action starts at four o'clock and ends at midnight. The result, brilliantly produced and directed by Carol Reed, is the unrelenting and uncompromising drama of a manhunt in what is one of the few outstanding examples of its type and a motion picture which has substantial possibilities of finding ultimate place among the screen's greats.

First, the dramatic outline: James Mason, out of prison and ill, is chief in his city of the illegal organization. Funds are required. A mill is robbed. In the getaway, the group escapes but Mason kills a mill manager who, in turn, badly injures Mason whose companions recoup him temporarily and thereafter lose him when he falls out of the escape car. The remainder of the film deals with the man hunt and Mason's adventures on his road to death. Two of his men are cut down outside the house of an informer. Another, seeking Mason and finding him, draws off the police and is captured, but not before Mason gets a temporary breather.

Hundreds of police are on the trail. The pursued man hides in alleys,

(Continued on page 8)

Please turn page--
Read every word of this review.........

"Odd Man Out"

(*Continued from page 1*)

shrinks into protective, dark corners, endeavors to harbor his waning strength in a horse-driven cab, falls in the rain and mud and snow, makes his way to the haven of a saloon. He is picked up by an underworld character who is prepared to turn him over to police or friends, depending upon the greater reward, gets sorely needed aid from a medical student, stumbles out to meet Kathleen Ryan, who loves him and has been appealing to W. G. Fay, the parish priest, for information and assistance. In the final few minutes, the girl and Mason meet. Escape cut off, she fires two shots at the police advancing across a snow-covered square. In the returning fusilade, and as she had planned, both are killed.

Here are the essentials of taut and vigorous drama, compounded with exacting expertness in the screen play by R. C. Sheriff and R. L. Green, from a novel by another Green— F. J. But the bigger job was vested in Reed. To bring to life the realistic relentlessness of the hunt, to probe and to find the soul-searching required for utter conviction, to develop the stark mood, to unfold and then to catch the uncertainities and the cross-purposes of the good and the less-than-good characters parading the screen—these are among the contributions of Reed's undeniable talents as a director. His work is magnificent.

Mason is completely convincing and touching as the illegal resistance fighter whose inner conflict finds him unable to determine if the processes of parliamentary law ought not give way to violence. Miss Ryan, whose first film this is, immediately establishes her competency as an actress of depth and professional worth. Other players, drawn principally from the ranks of Dublin's famed Abbey Playhouse, are perfectly etched in their realism. Shading them for comparative values, the two who stand above the others are F. J. McCormick, as Shell, and Fay as Father Tom. Robert Newton, as a half-mad artist, and Fay Compton, in a minor role, are invaluable assets of a noted cast.

Commercially, "Odd Man Out" has Mason whose vogue in this country is on the upbeat. This film will enhance his popularity, but the measure of the attraction's ticket-selling potential perhaps is best drawn by a throwback to "The Informer", with which this bears many resemblances.

First reviewed from London in MOTION PICTURE DAILY of Jan. 30, Peter Burnup wrote: "This may well be rated in years to come among the screen's choicest masterpieces". His appraisal could prove correct.

Tinkering with an end product of such distinguished values, moreover, may be foolhardy yet the opinion of this impressed reviewer is that the film would be better served in less length. As it stands, on the other hand, "Odd Man Out" is a drama-on-film which will not be quickly forgotten.

Running time, 113 minutes. Adult audience classification. Release date, not set.

RED KANN

It will be coming to you soon, backed by a tremendous newspaper, magazine and radio advance campaign.

Universal International

EXHIBITORS WAGING WAR ON TAXES ACROSS COUNTRY

Several State and City Legislatures Move to Assess Admissions

Local and state taxes on admissions and grosses continue to plague exhibitors throughout the country. According to reports from the field this week several states and cities have proposed or are considering such legislation.

CALIFORNIA

In Sacramento, Cal., however, a bill has been presented to the state legisuature making local theatres taxes unconstitutional. This was brought about following the successful legal battle in San Bernardino in which Fox West Coast Theatres and Warner Brothers joined forces several weeks ago to fight the imposition of an amusement tax.

Introduced by Assemblyman Lester A. McMillan of Los Angeles, the bill states that any taxes collected through theatre admissions shall be impounded by the courts and refunded to the theatres. It further allows that any person entitled to the refund must file a claim within six months after the decision becomes final, otherwise the money shall automatically go to the State treasury.

OREGON

At the same time the Oregon assembly meeting in Salem has killed an amusement tax bill which would have levied a 20 per cent fee on theatre admissions. With this move, however, the committee on taxation immediately turned around and began considering a new measure which would authorize cities and counties to license and tax business occupations and organizations, including theatres. The tax also would apply to gross receipts, gross incomes and flat licenses.

OKLAHOMA

A similar bill has been introduced in Oklahoma. State Senators Robert Burns of Oklahoma City and Arthur Price of Tulsa, have introduced a bill which would permit cities in the state to levy additional taxes including levies on amusements. Exhibitors are expected to organize and fight the bill.

SOUTH DAKOTA

A 10 per cent tax on admissions to theatres and ballrooms is proposed in House bill No. 257 introduced in the South Dakota legislature. The proceeds from this taxation measure, if passed, would be earmarked for municipalities or township general funds.

1946 TICKET REVENUE AT ALL-TIME HIGH

Washington Bureau

The Bureau of Internal Revenue reported this week that tax collections from all amusements reached the all-time high of $454,928,352 during 1946. Collections for 1945 were $375,306,023.

January collections showed a slight drop from the previous month, but remained above the same month last year. The January, 1947, collections amounted to $37,054,760, compared with $33,741,349 in January, 1946. Receipts for a particular month usually reflect business at the box office for the previous month.

Monday it was reported wartime admission tax rates of 20 per cent would not be lowered probably until July 1, 1949, according to the House and Senate conference committee, which has approved indefinite continuation of present excise rates.

MAINE

A bill providing for a five per cent tax on theatre admissions to finance a state soldiers' bonus in Maine has been introduced in the state legislature. The tax would also apply to dance halls and juke boxes.

WISCONSIN

In Milwaukee, Wis., a bill allowing cities and villages of the state to levy admission taxes on film theatres and other entertainment places has been introduced in the Wisconsin Senate.

MINNEAPOLIS

Monday, Minneapolis members of North Central Allied met at a luncheon at the Dyckman Hotel to discuss their position and map moves to oppose a rise in theatre license fees, proposed by the City Council. Stanley Kane, executive director, presided in the absence of Ben Berger, president. Mr. Kane was scheduled to appear before the City Council Friday at which the Council was to make its opening move to increase annual fees for theatres. Fees now range from $50 to $500 annually, depending on a theatre's location.

NEW YORK

The announcement last week that New York's Governor Thomas E. Dewey was studying special taxing powers which would permit cities in New York State to tax theatre admissions among other things as a means of financing teachers' pay increases, met with considerable opposition.

At a meeting presided over by Rodney Smith, executive director, the Metropolitan Motion Picture Theatres Association, of New York City, has voted to request permission to appear at any New York State hearings on the taxation plan.

The Motion Picture Theatre Owners of Buffalo and vicinity have sent a telegram to Governor Dewey which said: "Our organization vigorously urges the defeat of the proposed measure allowing municipalities to levy discriminatory taxes against local business."

Wednesday, the Governor requested the legislature to grant New York City power to tax amusements, automobiles, liquor and restaurant meals. He asked the amusement tax be limited to five per cent.

TENNESSEE

The Tennessee two per cent sales tax does not apply to theatre or other amusement tickets, William Barry, Assistant State Attorney General, announced Monday, explaining that entertainment is not a "tangible personal property."

However, a measure may be introduced taxing admission tickets. Such a bill was introduced by the Knox delegation as applying only to amusements in Knoxville and Knox County. The Knox bill levies a one-cent tax on each 20 cents of admission.

Milwaukee Studying Chicago Film Censorship Ordinance

Milwaukee's mayor, chief of police and city councilmen are studying Chicago's motion picture censorship ordinance with a view to adopting a similar plan, following the recent controversy in which the city's Motion Picture Commission recommended a ban on Howard Hughes' "The Outlaw." The Common Council threatened to revoke the Towne theatre's license if it did not halt the picture's exhibition. The Chicago ordinance gives complete power to the mayor over film exhibition. Permits are issued by the police chief before a picture can be shown and violators may be fined.

Krim and Benjamin to London for Rank Talks

Arthur B. Krim, president of Eagle-Lion, was to leave for London Friday for talks with J. Arthur Rank and his executives. With him went Robert S. Benjamin, president of the J. Arthur Rank Organization, Inc. Mr. Krim took a print of "Lost Honeymoon," starring Franchot Tone and Ann Richards, the first Eagle-Lion production to be handled abroad by the Rank organization.

ON THE MARCH

by RED KANN

As this column began to roll, Broadway first runs held their price line. But Main Drag operators also held their optics glued to the Paramount where the commotion set in motion by a sharp unwinding of morning scales bubbled more sizzingly than any of the competition cared to admit.

This development became interesting at its very outset. It could become quite significant in creating a trend on Broadway for the usual reasons. Should the cheaper-price move inaugurated by Bob Weitman, managing director of the Paramount, develop into an unqualifiedly howling success, others will not be able to resist. Since a change along Broadway has little chance of remaining an isolated incident, the reverberations would filter into neighborhood first runs, circuit and independent, and thereafter through the subsequents until the current structure throughout metropolitan New York adjusts itself accordingly.

In the event this comes to pass, the repercussions, not remotely, may be felt elsewhere around the nation. A quick history, consequently, ought to prove interesting.

What was determined at the Paramount was not reached by a fast yes or no. The new policy represents six months of search, checkup, analysis, indecision and some hunch, but not much. The curve of employment was studied. Income brackets were surveyed. Rises in the cost of living and their relationship to wages were investigated, of course. The experiences of legitimate theatres, night clubs with their dinner shows and dance halls were probed. Some of the results were awfully sad.

These were the outside factors. Internally, Weitman had to indulge in little guessing. His own breakdowns helped there. For example, his records revealed that 23 per cent of the Paramount's attendance in 1943 was made up of service men who averaged about 35 cents afternoons and 50 cents evenings per admission under the special rate extended them. In these days, the theatre gave the USO approximately 3,000 free tickets each week. By '46, armed forces attendance was down to nine per cent. By the middle of that year, the waiting line had evaporated.

Meanwhile, grosses generally held up even if attendance was off sharply. Grosses were all right because [1] Wednesday and Friday nights at $1.30 a throw, and [2] a range of $1.10 from noon to $1.50 after 6 P.M. on Saturdays and [3] $1.30 from opening to 1 P.M. and $1.50 thereafter on Sundays cleared the nut and put every other admission on the side of velvet.

Nevertheless, enough patrons were not coming to the house. Those ofttimes incredibly heavy morning audiences which so long were a Paramount boast and fixture were not around. The objective was to get them back, if possible, and to revive the droves which once stormed the doors and kept alive the motion picture habit. Piecing this and that into what emerged in final pattern, the decision led to lower tariffs with chief concentration on morning prices.

They were slashed from 70 cents from opening to 11 A.M., 85 cents from then to noon and 95 cents from midday to 5 P.M. to 55 cents from opening to 1 P.M., Monday through Friday with tax included in all cases. Initial response was in the direction of the overwhelming. Echoes disappeared from the large Paramount lobby and there was no longer target practice in the balconies. Identifiables as night shifters going off their job at 8 A.M., salesmen, women shoppers and the unemployed appeared to be on deck again.

At 1 P.M. Monday of this week—sixth day of the changeover—6,026 admissions had been chalked up in a theatre seating 3,664 which suggests the rafters must have been dripping with customers. Other Broadway first runs, their morning prices higher, could not approach it. The closest presentation house had sold about 3,800 tickets, another about 1,500, a third about 1,000 while there was one all-sound stand with as few as 150 paid guests

On that day, the Paramount—"Suddenly It's Spring," its film; Johnny Long and his band, Joan Edwards and Buddy Lester, its show—at its 6,026 attendance was working in reverse and comparing itself with its own immediate predecessors. This was it:

"Easy Come, Easy Go," the film; Cootie Williams and his band, Ella Fitzgerald and the Ink Spots, the show—3,483 tickets. "The Perfect Marriage," the film; Elliott Lawrence and band, Olga San Juan and the Mills Brothers, the show—1,631. "Cross My Heart," the film; Tony Pastor and band, the Andrews Sisters and the Les Paul Trio, the show—2,293.

After 500 cards handed out on opening day of the new policy—February 26—brought a 98 per cent return citing price, not show, as the reason for attending that morning, Weitman called off the sampling. "The answer was in. More cards simply would have brought more of the same answers," he stated.

* * *

Press agentry has Robert Riskin "unperturbed and sitting pretty" with not even a slight case of Academy Award fever. Why? Because James Stewart and Jane Wyman, both Award contenders, are the leads in his new film.

Suppose neither wins?

Loew's Develops Cash Reserves To Buy Theatres

Loew's directors were reelected last week at the annual stockholders' meeting in New York. J. Robert Rubin, vice-president and general counsel, presided at the meeting. Charles C. Moskowitz, vice-president and treasurer, explained why the company had not declared an extra dividend.

Mr. Moskowitz said Loew's theatre business was running eight per cent ahead of the same period last year. Despite good business, however, the company had not issued an extra dividend in order to accumulate cash reserves in case it had to buy up minority interests in houses owned jointly with independent exhibitors, he said.

Reports Rentals Fall

Mr. Rubin said domestic film rentals for the first fiscal quarter had fallen below the total for the same period a year ago, but that if the current trend continued in the second quarter the increase in earnings over a year ago would largely absorb the drop in the first quarter. Income from foreign rentals is the same thing as it was during the like period in 1946. Stockholders were told that earnings for the 12 weeks ended November 21, 1946, were equal to 72 cents a share, as against 86 cents in the first quarter of the previous fiscal year.

Mr. Moskowitz was optimistic over future business prospects, saying he could see no early decline ahead. He was supported in this opinion by Joseph R. Vogel, vice-president and head of the Loew circuit, who said the decrease in business noted at some Broadway theatres was not indicative of a nationwide trend, but could rather be ascribed to a reduction in the number of visitors and an apparent lessening in the popularity of stage bands. Mr. Vogel also reported that Loew's will have terminated its few remaining pooling agreements by the July 1 deadline. A pool with the Fabian circuit was liquidated last September, he said.

Ten Directors Reelected

Directors reelected by the stockholders included Leopold Friedman, Eugene W. Leake, Mr. Moskowitz, William A. Parker, William F. Rodgers, Mr. Rubin, Nicholas M. Schenck, Joseph R. Vogel, David Warfield and Henry Rogers Winthrop.

The directors, in turn, continued in office the following officers: Mr. Schenck, president; Mr. Rubin, Alexander Lichtman, Edgar J. Mannix, Mr. Rodgers, Howard Dietz, Mr. Moskowitz, also treasurer; Mr. Vogel, Benjamin Thau, Mr. Friedman, also secretary; and Marvin H. Schenck, all vice-presidents; Jesse T. Mills, controller; Nicholas Nayfack, Irving H. Greenfield and Harold J. Cleary, assistant secretaries; Charles K. Stern, Louis K. Sidney and R. Lazarus, assistant treasurers.

Thomas Drive Is Planned at PRC Sales Meeting

Plans for the forthcoming "Harry Thomas Drive for 1947" and sales plans of Producers Releasing Corporation, including the reissue of nine features, were covered at the two-day meeting of district managers Saturday and Sunday at the Hotel Warwick, New York.

Ralph H. Clark, new general sales manager, pointed out that the high calibre of films coming demanded campaigns of increased scope. Every medium of promotion will be employed, he said, with special emphasis on direct-to-exhibitor campaigns.

Mr. Clark said the sales drive, which starts on Mr. Thomas' birthday, April 23, and runs through August 30, will feature the PRC Spring Specials such as "Born to Speed," "Devil on Wheels," "Untamed Fury" and the current Philo Vance releases.

At the meeting Mr. Thomas outlined a new sales policy for the company predicated on the new distribution problems facing the industry.

Plans were also made for the distribution of nine reissues in the series of Edward Small Masterpieces.

Friedman Addresses Club in White Plains

Chester Friedman, editor of the Managers' Round Table of MOTION PICTURE HERALD, was guest speaker at the Lions Club regular luncheon meeting held at the Roger Smith Hotel in White Plains, N. Y., last Thursday.

Mr. Friedman pointed out the mutual advantages derived from cooperative advertising between theatre and merchant, after outlining a brief history of the motion picture industry, its problems and achievements.

"The theatre," said Mr. Friedman, "is a bulwark in keeping local consumers of tangible merchandise in their own communities. The theatre also helps to attract extra business for the merchants from rural and surrounding areas through the entertainment value and great drawing power of motion pictures."

He pointed up the important part the theatre played during the war.

Albany Variety Club Honors Smakwitz

The Albany Variety Club honored Charles A. Smakwitz, retiring chief barker, at its sixth annual dinner and dance at the De Witt Clinton Hotel, March 1. Mr. Smakwitz, assistant zone manager for Warner Theatres upstate New York, was presented traveling bags by the club through the new chief barker, Neil Hellman.

NEED MEDIATOR ON COAST: JOHNSTON

Tells House Group Such Official, with Authority, Could Have Halted Strike

The appointment of a mediator with the necessary authority to enforce his decision could have prevented the jurisdictional dispute in Hollywood, Eric Johnston, president of the Motion Picture Association, said Tuesday while testifying before the House Labor and Education Committee. Part of his three-hour testimony was given over to a discussion of the influence of Communists in U. S. film making.

In advocating compulsory arbitration between labor and management, the MPA head condemned the practice of enforcing a certain lapse of time before a strike can be called. "A cooling off period is actually a heating up period," he said. At the same time he urged that the Government be taken out of collective bargaining as much as possible.

Says No Red Influence in Films

Questioned about Communist influences on production in general and the seven-month-old jurisdictional strike in particular, Mr. Johnston said that he did not know whether the strike was started by Communists or not. "None of their influence or ideals get into pictures and only a few of them are in minor positions and not connected with actual preparation of film scripts," he said. He implied that Communist influences might be behind the jurisdictional dispute when he said that while Communists constantly criticize the U. S. film industry, "their tactics seem to aim at slowing down production."

He called Communists "enemy agents" and recommended to the committee approval of legislation preventing known Reds from serving as officers of labor unions. He also said employers should be given the right to discharge Communists without being charged with unfair labor practices.

Sorrell Found Injured

In Hollywood, meanwhile, the strike again erupted into violence this week when Herbert K. Sorrell, president of the Conference of Studio Unions, was found badly beaten and bound on a highway. Mr. Sorrell told police that he had been kidnaped in Glendale after he has taken his wife to church. The abductors are said to have been three men, one of them complete with policeman's uniform and badge, who pulled him into a sedan, slugged him with a pistol butt and later abandoned him on the highway.

The strike leader was taken to Ridgecrest Hospital, where attendants said he was suffering from head injuries and lacerations. This marked the second time that an attempt had been made on Mr. Sorrell's life. The first time was in October, 1945, when four shots were fired at him as he was sitting in his car.

Richard F. Walsh, president of the International Alliance of Theatrical Stage Employees, said in New York this week that Hollywood producers had been informed that the union expects its members to receive bonuses equal to the increase in living costs between July and December of last year. The notice was in line with the provisions of last July's interim agreement, which said bonuses would be granted if the cost of living advanced more than five per cent during the last six months of the year 1945.

Denies Hutcheson Talks

Mr. Walsh denied that he had been engaged in talks with William Hutcheson, president of the United Brotherhood of Carpenters and Joiners of America, whose affiliate is involved in a jurisdictional dispute with IATSE carpenters, in an effort to settle the current studio strike. He continued firm in his contention that the Hutcheson group had failed to comply with an arbitration decision.

Coast estimates meanwhile said that if all unions were to receive increases proportionate to the 11.17 per cent boost granted the Screen Extra's Guild last week, studio labor costs in 1947 would rise approximately $13,500,000. This estimate is based on December employment figures when the average pay received weekly by about 24,000 workers was $98.98.

Congressional interest in the Hollywood labor situation was further manifested this week when Congressman Richard Nixon of California, a member of the Labor Committee, announced that he would investigate the labor unrest on the coast. At the same time he said he would study alleged Communist activities there. No date for his departure has been set so far.

Supreme Court to Rule on Validity of Lea Act

The United States Supreme Court agreed Monday in Washington to rule on the validity of the Lea Act, sometimes called the "anti-Petrillo law," on request of the Government. The Government appealed to the high tribunal from a decision by United States District Judge Walter J. La Buy in Chicago that the act is unconstitutional. The act, passed by the last Congress, prohibits compelling or attempting to compel broadcasters to hire more employees than are needed "to perform actual services." James C. Petrillo, president of the American Federation of Musicians, has contested the law.

CHICAGO CAPITAL INTO PRODUCTION

Marshall Grant Pictures Will Produce on Coast; Sonja Henie Signed

Chicago Bureau

Incorporated at Sacramento, California, in January at a little over a million dollars, Marshall Grant Pictures will start production about May 15th in Hollywood on "Moonrise," the first of three top-budgeted films to be made annually by the new company which is backed by leading Chicago business men and capitalists. Included in the group are Louis B. Kuppenheimer, clothing manufacturer; Henry Hart, president of Hart, Schaffner & Marx, and Richard Rosenwald, nephew of the late Julius Rosenwald.

Chairman of the board of the new company is William D. Saltiel, general counsel, governor and secretary of the Chicago Opera Company. Mr. Saltiel is also general counsel and governor of the Merchants and Manufacturers Club, a post he has held since the formation of this group some 10 years ago. He was also at one time the City Attorney for the city of Chicago.

President Is Former Producer

President of the company is Marshall Grant, formerly a director and producer for Universal Pictures. Vice-president is Charles F. Haas, a step-son of Mr. Saltiel's, also a former producer and director at Universal, whose last picture was "Her Adventurous Night," co-starring Dennis O'Keefe and Helen Walker.

In an interview in his offices at 1 N. La Salle Street in Chicago Tuesday, Mr. Saltiel outlined details of the new company.

The company plans on making three pictures annually, he said, each of which will be budgeted at approximately two million dollars apiece. The first of these will be "Moonrise," based on a best-selling novel of a Chicago author, Theodore Strauss, who is now in Hollywood as a writer for Paramount. His latest screen play was "California."

Vladimir Pozner, Hollywood scenarist, has already completed the screen play of "Moonrise." Mr. Pozner is an Academy Award nominee for his screen play on "The Dark Mirror."

Wellman to Direct

William A. Wellman has been signed to direct "Moonrise," Mr. Saltiel said.

Negotiations are now underway for rental of studio space.

No other talent has yet been signed, although the new company has options on Sonja Henie, Gene Autry and Dan Duryea.

Handling talent negotiations for the new film company is Abe Lastfogel, president of the William Morris Agency.

The second film scheduled by the new company is called "The Loop." According to Mr. Saltiel, this will be a story about modern-day Chicago, with emphasis on the business and cultural aspects of the mid-western metropolis. The executive emphasized that "The Loop" will attempt to counteract the over-emphasized gangster and other sensational phases of Chicago heretofore played up on the screen. Mr. Saltiel said that most of the "shooting" on "The Loop" will take place in Chicago. It is planned to start production within the next few months.

Negotiating for Release

The third feature to be produced by Marshall Grant Pictures is "Gainesville, U.S.A." Rights to produce this film has been obtained from the Gainesville group which annually produces a circus in that Texas town composed solely of local talent. Mr. Saltiel said that the major portion of this film would be shot in Gainesville.

No releasing arrangement has been made to date with any distributor, but Mr. Saltiel said that negotiations are now under way for a major company release.

Directors under option include E. H. Griffith, Arthur Lubin, and John Rawlins. Production manager is Ben Hirsch.

Scheduled to write the screen play on "Gainesville, U.S.A." is Lynn Riggs, author of "Green Grow the Lilacs," from which the musical stage success "Oklahoma" was adapted.

Although incorporated in California the new company is headed by Chicagoans. In addition to Mr. Saltiel, Mr. Haas is a Chicagoan and Mr. Grant was born in Racine, Wisconsin, and educated in Chicago schools. Mr. Grant and Mr. Haas are headquartering in Hollywood while Mr. Saltiel's headquarters are in Chicago.

In Hollywood Since 1936

In 1936 Mr. Grant became production assistant to Edward Small at RKO. In 1937 he became eastern story and talent head for Universal and later that year went to the west coast as story editor. In February, 1940, he became an associate producer at Universal. His credits include "South to Karanga," "Diamond Frontier," "San Francisco Docks," "Treat 'Em Rough," "Unseen Enemy," "Escape from Hong Kong," "Destination Unknown," and "Madame Spy." In 1943 he entered the armed services and was discharged last year.

Herbert K. Lyon, formerly in charge of publicity for the Balaban & Katz television station in Chicago, WBKB, recently returned from Hollywood to accept the post of publicity director for Marshall Grant Pictures.

Other Chicagoans who have invested financially in the new company are Maurice A. Horner, Jr., retired head of Durande-McNeil, wholesale grocers; David M. Saltiel, representative of both Chicago and New York banking interests; Lee Heiman, head of Heiman & Co., textiles; David Copland, director of the General Transportation Corporation; Commander David N. Goldenson, head of Briggs and Turvis, stock brokers; Maxwell Abbell, head of one of the nation's largest syndicates owning office buildings and hotels with some of their holdings including Arrowhead Springs and Paramount Hotel in New York; David Saul Klafter, county architect and property and business owner; Peter Torosian, manufacturer of auto rubber parts; and Harry Hoffman, head of J. S. Hoffman, Chicago, manufacturers of Rival Dog Food.

A. Ronald Button, Los Angeles attorney, is secretary of Marshall Grant Pictures.

Dallas Benefit Showing For "Wonderful Life"

With Frank Capra's "Its a Wonderful Life" set for a tri-city Texas premiere it opened Wednesday in Dallas at the Majestic theatre with a benefit performance for the Variety Club. Staged under the auspices of Robert J. O'Donnell and Interstate Theatres, civic celebrations preceded the premiere. The other openings were for Fort Worth and San Antonio. Guests at a Variety Club banquet in Dallas were Frank Capra, Liberty Films president and producer director, and James Stewart, star of the RKO Radio release. In addition to the press and photographic coverage of the event, Mr. O'Donnell arranged day and evening broadcasts.

Order Clearance Cut In New Hampshire

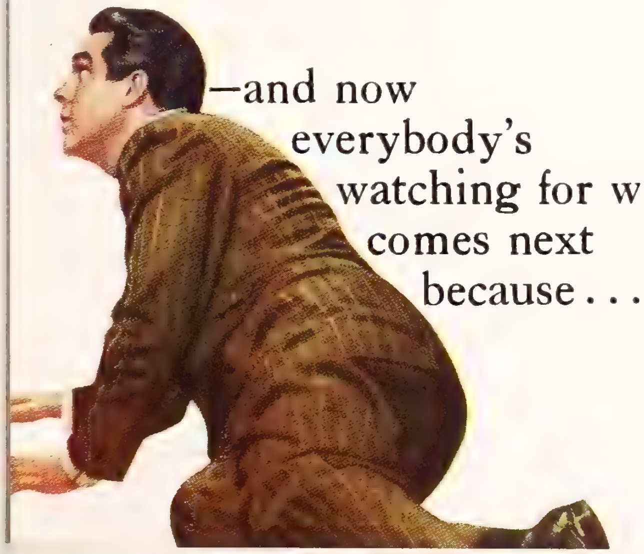
The Boston tribunal of the American Arbitration Association last week ordered a nine-day reduction of clearance held by the Strand and Albert Theatres of Berlin, N. H., operated by Allied Theatres of Berlin, over the Ritz theatre of Gorham, N. H., in licenses from MGM, Twentieth Century-Fox, Warner Brothers, Paramount and RKO. The clearance previously held was 30 days. That was reduced to 21 days. The arbitrator held further that the clearance would apply only to product shown by either the Strand or Albert within 60 days of availability.

To Demonstrate New Film Sound Method

Marvin Camras of the Armour Research Foundation, Chicago, will demonstrate his new invention involving magnetic sound for motion pictures when the Society of Midwest Motion Picture Engineers hold their monthly meeting in the Engineering Building March 13.

According to Mr. Camras, his sound track may be used for 35, 16 and 8mm films and allows direct playback, multiple tracks, immediate monitoring and new flexibility in arranging, editing and scoring.

All winter long,
no company
has been able
to hold a
candle to
Paramount
for boxoffice hits...



—and now
everybody's
watching for what
comes next
because......

ations are now underway for publicity for the Balaban & Katz television ing March 13.

"Suddenly It's Spring"

Paulette will give your heart a whirl
As a real live, lovin' Varga girl
Who sometimes acts like a nice girl should...
But when she's naughty she's especially good!

WANT EXTRA COPIES OF THIS PAULETTE
PIN-UP BY VARGA? WRITE PARAMOUNT!
]

Fred takes the air—'cause spring's in the air!
Paulette's got just 24 hours to win him back!
Arleen's a man-hunting red-head!
Mac's back from one war—into another!

PARAMOUNT
will release its gayest
romantic comedy in years
*ON THE FIRST DAY
OF SPRING*

*The N. Y. Paramount
World Premiere Is
S-E-N-S-A-T-I-O-N-A-L, and
so are those trade reviews!*

Paulette Goddard · Fred MacMurray

in

"Suddenly It's Spring"

with

Macdonald Carey · Arleen Whelan · A MITCHELL LEISEN PRODUCTION

Produced by CLAUDE BINYON · Directed by MITCHELL LEISEN
Screen Play by Claude Binyon and P. J. Wolfson • Original Story by P. J. Wolfson

• • •

SHE'LL BLOOM IN THE SPRING
*on billboards, in newspapers and just about everywhere including a big NATIONAL AD CAMPAIGN
—in Life, Time, Collier's, Cosmopolitan, Redbook and Liberty*

MPA MUST CLEAN HOUSE, SAYS ZORN

Tells Illinois Exhibitors Johnston Office Fails in Public Relations

Chicago Bureau

The Motion Picture Association has failed in its most important function—better public relations—Edward G. Zorn, president of the United Theatre Owners of Illinois, and an official of the American Theatres Association, said Monday. Mr. Zorn made a long and detailed attack on the MPA at a meeting of the central group of the United Theatre Owners at the Pere Marquette Hotel in Peoria, Illinois.

"No small part of the ills that beset the exhibitor today can be laid directly at the door of the Johnston Office—the Motion Picture Producers Association," the exhibitor leader said. His attack was based on the content and subject of pictures today, the way they are advertised, and the deterioration of distributor-exhibitor relations, most of it out of his experience as an active exhibitor. He operates theatres in Pontiac, Ill.

Claims Booking Is a Problem

"Pictures are loaded with crime, horror and sensuality as subject matter and even as the central theme of the story until it is becoming a problem to avoid booking and playing two, three or even four of these murder pictures in a row," he said. "The Johnston Office pays no more heed to the complaints of the exhibitor about this condition than do the producers."

"In the wake of all this questionable publicity and the matter of the pictures produced in the past there is a rising tide of censure by religious groups, parent-teacher associations and youth organizations against the motion picture business. Boycotts of theatres for long periods of time, not just a certain picture, the threatened and censorship and higher taxes are sure to come unless something is done, and quickly.

Says Exhibitors Pay Costs

"With everything exaggerated out of all proportion . . . with producers' earnings reaching astronomical sums . . . with stars' and executives' salaries way up in the six figures and bragged about, and with 'Hollywood's' generally accepted contempt for convention, it is no wonder the exhibitors must pay the cost of Hollywood's folly, braggadocio and immorality in higher taxes, boycotts, censorship and even higher film rental."

"Tremendous sums of money have been spent, and are now being spent, to reduce the friction and misunderstanding between the various elements within the industry and the general public, but to no avail. Through all the years misunderstanding and distrust have run rampant within the industry."

Turning to the New York decree, Mr. Zorn said.

"The exhibitor is just beginning to bear the brunt of a nine year old anti-trust suit in which he, the independent exhibitor, is in no way involved. One can understand the distributor not heeding the justifiable squawks of the exhibitors, which resulted in the anti-trust case, but where was the Johnston office to furnish the leadership in the distribution ranks that would have removed the friction in distributor-exhibitor relations? And now we find the producer-distributors ignoring the anti-trust case and banding together in a mutually owned checking company with the questionable name. . . . Confidential Reports, Inc.

Sees Exhibitors Defied

"With callous contempt for the exhibitor and his just complaint against the use of local checkers, the distributors make no attempt whatsoever to discontinue this obnoxious practice. Rather they defy the exhibitor not to accept a local checker with the threat of having all his film service discontinued by all film companies, except Metro. What is this but coercion in the hands of a monopoly and an illustration of the arrogant manner with which those having the monopoly deal with their customers?

"What does the Johnston Office do to bring about better relations and understanding? Well, in my case, they sent a Dr. Irvin E. Deer from their community service department into Pontiac to talk to the local Rotary Club and several of the Women's Clubs and church gatherings. In this talk this learned gentleman slanted everything in favor of the producers, which was to be expected, but the point most remembered by those who heard him was this—said Dr. Deer, 'There is a continuous quarrel going on between the exhibitor and the producers. The producers feel they never get enough in rental, and the exhibitor feels he never buys his pictures cheaply enough. But the exhibitors are not doing too badly, as they all manage to go to Florida every winter'.

Hits MPA Public Relations

"He stated further, 'Only 35 per cent of the money taken in at the boxoffice leaves the community . . . 65 per cent remains in the community'. Obviously, the impression left with his audience was that 65 cents out of every dollar the exhibitor takes in is profit and he still kicks. That's the Johnston Office in public relations.

"On the other hand, nothing whatsoever has been done, by this agency that proposes to speak for the motion picture industry, to curb the studio publicity handouts to radio commentators, columnists and magazine writers. . . . These overzealous publicity characters go their merry way establishing 'Hollywood' as the picture business, and that it consists of nothing but glamour, fabulous riches and loose morals. The intimate affairs of publicity concious 'Hollywood' people are broadcast to the four winds with over-emphasis on divorce, courtship, etc., until it is fast becoming a disgrace and may even threaten the entire business as it did once before in the past."

"When are the exhibitors going to awaken to the fact that the Johnston Office has not and cannot speak for the exhibitors? Only a strong National Exhibitors organization can speak for the exhibitor, and the need for such leadership is great."

Industry Tax Refunds Listed

Washington

Numerous tax refunds were announced last week by the Bureau of Internal Revenue.

Refunds to Warner officials follow: Albert Warner, trust, $27,385; Harry M. Warner, trust, $17,898; Jack L. Warner, trust, $13,808; Jack M. Warner, $24,000; Milton B. Warner (deceased), $830; Rea E. Warner, $14,666; Doris Warner Leroy, $65,280, and Jean Warner Sprague, $21,530. Several stars also received refunds ranging from $500 to $3,000.

Universal Film Exchanges led the company refunds with $59,826. Next came Monogram Pictures with $38,230, and Loew's, Inc., with $25,000. Others who received payments were Columbia Picture Corporation, $5,173; Columbia Pictures of Brazil, $1,632; Columbia Pictures of Puerto Rico, $3,512; Columbia Pictures of West Indies, $588; Columbia Pictures of Near East, $7,493; International Newsreel Corporation, $5,787; Loew's Theatre and Realty Corporation, $6,875; Paramount Pictures of South America, $1,016; Paramount Films of India, $843; Paramount Land Corporation, $700; Warner Bros. Circuit Management Corporation, $942; Warner Bros. Theatres of Pennsylvania, $684.

United Artists Theatre Company of Michigan, $762; United Booking Office, $3,373; Arnold Productions, Inc., $2,130; Samuel Goldwyn Studios, $6,710; National Theatres Corporation, $6,638; National Pictures Corporation of California, $1,011.

Associated Provincial Reorganized by Rank

J. Arthur Rank announced in London Tuesday that under the reorganization of Associated Provincial Picture Houses there will be offered in exchange for each £1 ordinary share of Associated Provincial, three and one-half Gaumont-British A ordinary five-shilling shares plus two shillings and sixpence cash. This is understood to be the first step in an extensive reorganization of all Gaumont-British finances.

URGE TRADE PACTS AID U. S. SCREEN

Statement of Johnston to Committee Preliminary to Geneva Conference

Washington Bureau

Provisions specifically protecting American motion pictures should be included in any trade agreements concluded by the United States, it was emphasized in a statement from the Motion Picture Association submitted last week in Washington to the Government Committee on Reciprocity Information.

This supplementary statement, signed by Eric Johnston, MPA president, was the industry's latest move in the fight against discriminatory regulation inimical to the free flow of American product in the world market. Specifically it was aimed at the 18 countries to be represented at next month's international trade conferenec to be held in Geneva. Previous trade agreements have not adequately protected the American screen, it was pointed out.

Follow Selective Approach

An introduction pointed out that while in many countries a multiplicity of restrictions are in effect which might be considered as violating abstract concepts of commercial policy, it had been decided to follow a selective approach and direct attention "only to those restrictions which can be expected to have an unduly burdensome effect upon the business potentialities of this industry in the particular country concerned."

It went on to explain that in many cases neither tariff schedules nor the imposition of import quotas are adaptable to the film industry. As a result motion pictures have been subjected to a number of regulations or restrictions frequently improvised to fit what particular governments consider to be the needs of their situation at a given time. Also cited were rules set up by associations which, while not sanctioned by national legislation, have exercised a degree of control tantamount to government control.

Welcome Foreign Product

The statement emphasized that the U. S. industry is proportionately more dependent upon foreign markets than almost any other. It also underlined the fact that this country has been by far the most important source of product for the world's theatres; that the U. S. is completely free of any governmental restrictions, and that American films have been beneficial to the economies of the countries in which they have been distributed.

Special mention also was made of foreign claims that intra-industry arrangements in the U. S. operate to exclude foreign films. "This," the statement said, "is not true. American exhibitors are ready and anxious to handle any foreign film in whatever way may be appropriate to the needs and tastes of the American market."

Mr. Johnston's statement cited the need for special trade agreement clauses covering the import of films by pointing out that motion pictures do not fall within the category of an "ordinary commodity" which is simply imported and sold within the country. Most-favored-nation treatment for U. S. commodities with respect to customs duties, exchange control and internal taxes, for instance, is of little practical importance to U. S. films in the light of the fact that in many countries they may be the only foreign films imported.

Suggests Pact Clauses

To help eliminate these conditions the statement proposed a number of drafts of clauses which, the association feels, should be included in the Geneva reciprocal trade agreements. Among the suggestions made is one reading that U. S. films should be exempt from ordinary customs duties, charges, taxes, fees, etc., except in specific cases. Others ask for most-favored-nation treatment; exemption from internal taxes and charges other or higher than those imposed on other foreign films or domestic films; no import or customs quota; permission for advertising material for U. S. films to enter the country freely; the right of U. S. companies to open branches, and the elimination of duties on films shipped in for censorship and distributor screenings.

Cover Right to Dub

The proposed treaty clauses further cover the right to dub U. S. films at home and ask that importers should not be forced to purchase, produce or distribute any films of any other origin as a condition to the importation of American product. The clause dealing with remittances asks most-favored-nation treatment at all times and the most favorable rate of exchange for the payment of all importations from abroad.

At the same time, recognizing the scarcity of foreign exchange, the clause would permit governments temporarily to restrict the amount of exchange available for remittances in payment of U. S. films, provided that in making such allocations the film in general and U. S. films in particular "be treated in a fair and equitable manner in the light of remittances during a previous representative period." It is asked that producers and distributors of American films be free to spend within the country or to accumulate in local currency the excess over the amount allotted to them until the exchange of remittances of the U. S. is available.

The greater part of the 43-page statement was given over to a detailed review of trade barriers in the 18 countries. Countries covered were: Australia, Belgium, Brazil, Canada, Chile, China, Cuba, Czechoslovakia, France, India, Lebanon, Luxembourg, Netherlands, New Zealand, Norway, Union of South Africa, Union of Soviet Socialist Republics and the United Kingdom.

Johnston Asks U.S. Aid World

American aid in reviving industry and trade in war-stricken countries and throughout the world is needed an addition to food shipments and relief if an economic and political debacle abroad is to be staved off, Eric Johnston, president of the Motion Picture Association, told the Women's National Republican Club in Washington last week.

"The new crisis now developing is making us realize that the world fought itself closer to prostration and exhaustion than we had at first believed," Mr. Johnston said. "The urgent problem that confronts us now is double-barreled—it is immediate and long range. Heroic measures are needed and American taxpayers are going to have to make up their minds on whether they want America to take on the greater obligations that go with leadership or whether they think the cost is too high to bear."

The MPA head called for a speed-up in the operation of international agencies such as the World Bank and the Stabilization Fund. He also urged an immediate international agreement to remove trade restrictions and urged the United States to provide the leadership for an expanding world trade at the forthcoming Geneva trade talks.

Lober and Silverstein Named Associate Regional Heads

Louis Lober and Maurice Silverstein have been promoted to associate regional directors of Loew's International Corporation, according to Morton A. Spring, first vice-president in charge of sales and theatre operations abroad. Mr. Lober formerly was assistant to David Lewis, regional director for Continental Europe, North Africa, Egypt and the Middle East. He now becomes associate regional director for the same region. Mr. Silverstein, formerly assistant to Edward F. O'Connor, regional director for the Far East, likewise became associate regional director for his area. He will leave for an inspection trip April 1. Mr. Lober, who has been with Loew's International since 1929 and was territorial manager for Egypt and the Middle East, will leave New York for an extensive tour of his region March 17.

Change Lens Coating Name

Bell and Howell Company has changed the name of its anti-reflection lens surface coating from "Extra-Lite" to "Filmocote".

WARNER BROS.’ TRADE SHOWINGS OF

RONALD REAGAN · ALEXIS SMITH
ZACHARY SCOTT

in

“STALLION ROAD”

MONDAY, MARCH 17th, 1947

CITY	PLACE OF SHOWING	ADDRESS	TIME
Albany	Warner Screening Room	79 N. Pearl St.	12:45 P.M.
Atlanta	20th Century-Fox Sc. Rm.	197 Walton St. N.W.	2:30 P.M.
Boston	RKO Screening Room	122 Arlington St.	2:30 P.M.
Buffalo	Paramount Exchange	464 Franklin Street	2:00 P.M.
Charlotte	20th Century-Fox Sc. Rm.	308 S. Church St.	10:00 A.M.
Chicago	Warner Screening Room	1307 So. Wabash Ave.	1:30 P.M.
Cincinnati	RKO Screening Room	Palace Th. Bldg. E. 6th	2:00 P.M.
Cleveland	Warner Screening Room	2300 Payne Ave.	2:30 P.M.
Dallas	20th Century-Fox Sc. Rm.	1803 Wood St.	10:00 A.M.
Denver	Paramount Sc. Room	2100 Stout St.	2:00 P.M.
Des Moines	20th Century-Fox Sc. Rm.	1300 High St.	12:45 P.M.
Detroit	Film Exchange Bldg.	2310 Cass Ave.	2:00 P.M.
Indianapolis	Paramount Sc. Room	116 W. Michigan St.	2:00 P.M.
Kansas City	20th Century-Fox Sc. Rm.	1720 Wyandotte St.	1:30 P.M.
Los Angeles	Warner Screening Room	2025 S. Vermont Ave.	2:00 P.M.
Memphis	20th Century-Fox Sc. Rm.	151 Vance Ave.	2:00 P.M.
Milwaukee	Warner Th. Sc. Rm.	212 W. Wisconsin Ave.	2:00 P.M.
Minneapolis	20th Century-Fox Sc. Rm.	1015 Currie Ave. N.	2:00 P.M.
New Haven	Warner Th. Proj. Rm.	70 College St.	2:00 P.M.
New Orleans	20th Century-Fox Sc. Rm.	200 S. Liberty St.	1:30 P.M.
New York	Home Office	321 W. 44th St.	2:30 P.M.
Oklahoma	20th Century-Fox Sc. Rm.	10 North Lee St.	1:30 P.M.
Omaha	20th Century-Fox Sc. Rm.	1502 Davenport St.	1:00 P.M.
Philadelphia	Vine St. Sc. Room	1220 Vine St.	2:30 P.M.
Pittsburgh	20th Century-Fox Sc. Rm.	1715 Blvd. of Allies	1:30 P.M.
Portland	Jewel Box Sc. Room	1947 N.W. Kearney St.	2:00 P.M.
Salt Lake	20th Century-Fox Sc. Rm.	216 East 1st South	2:00 P.M.
San Francisco	Republic Sc. Room	221 Golden Gate Ave.	1:30 P.M.
Seattle	Jewel Box Sc. Room	2318 Second Ave.	10:30 A.M.
St. Louis	S’renco Sc. Room	3143 Olive St.	1:00 P.M.
Washington	Earle Th. Bldg.	13th & E Sts. N.W.	10:30 A.M.

ALBANY

The Palace offered "It's a Wonderful Life." The Fabian theatre also played it, with "The Private Life of Adolph Hitler and Eva Braun" as top supporting short. The Strand booked "The Shocking Miss Pilgrim." The Grand, after six weeks of holdovers, played "The Wicked Lady." Second feature was "The Unknown." The Ritz, which had a series of first run pictures, reverted to a holdover policy, with "Nora Prentiss," down from the Strand. "The Brute Man" completed the bill. Fabian's Leland ran "The Jolson Story" for five days, following a four-week run of the film at the Palace and Grand. "The Jolson Story" and "Blue Skies" are proving the leading grossers in this section. . . . Samuel Slotnick, who operates two theatres in Syracuse, and the Casino in Waterford, was on Film Row with his brother Morris, also an exhibitor, and Morris Koffsky, manager of the Casino. . . . Horace Robinson, Marine veteran and former theatre manager in the Philadelphia and South Jersey regions, is now directing the Colonial in Albany for J. Stephen Holt and Jacob Olshansky. . . . William Featherly, who managed the Colonial after it was reopened last September, is now operating a theatre-hall in Athens. . . . Howard Goldstein is now headbooker for RKO. He was formerly with Paramount.

ATLANTA

Mayor William B. Hartsfield recalled and vetoed a Council-approved measure authorizing the Mayor and the Council and the Carnegie Board to delegate to Miss Christine Smith, Atlanta's motion picture censor, such power as they deemed proper in censoring exhibitions in Atlanta. The Mayor said that the reason that he vetoed the bill was that it should have more study and that the facts had never been considered by the Board. . . . Theatres in Georgia collected an amazing total of $64,992 in the recent drive for the March of Dimes. . . . Visitors: Carl Floyd and Lukie Stein, of Stein and Floyd, theatre circuit in Florida; Herman Arbans, Lumpkin theatre, Lumpkin, Ga., and Lester Morgan, Desoto theatre, Valley Head, Ala. . . . "Jolson Story," 10 weeks at the Rialto theatre, still playing to SRO. . . . W. T. Murray, owner Rialto theatre and New Hilan, has added another theatre to his circuit, having taken the lease of the Center, formerly owned and operated by Mrs. Pearl Bach. . . . Mrs. Ray Collins, for the past twelve years with Universal, has resigned. . . . Fire virtually destroyed the Pinson theatre, Pinson, Ala., with a loss of $15,000. . . . Harry Paul, for the past nine years branch manager of the local Wil-Kin Theatre Supply Company, has resigned and will join RCA as division manager here. . . . Roy E. Martin, Jr., of Martin Theatres, Columbus, Ga., will donate $5,000 for the next three years to Phenix City's new hospital. . . . Sunday shows legalized by the State legislature opened to large crowds. . . . The new theatre at Fort Deposit, Ala., will soon open and will be under the management of F. E. Waters.

BALTIMORE

Snow, rain, sleet and moderately cold weather hit box offices again beginning the week of February 27. Despite this there were two holdovers: Keith's, with "California," and the New theatre, with "The Shocking Miss Pilgrim." Century opened fair with "The Mighty McGurk." Hippodrome had "Beat the Band" with Sammy Kaye and his orchestra on stage, and did well. Stanley opened nicely with "Nora Prentiss." Little appealed to the elite with "Brief Encounter," which had a first run in Baltimore previously. Mayfair fair with "A Scandal in Paris." Town did big with "Sinbad the Sailor," while Times and Roslyn opened good with "The Trap" and "The Unholy Garden." . . . Met, managed by Maurice Freuhlinger for Milton Schwaber, now closed for extensive remodeling.

Governor Lane has appointed Mrs. Eva M. Holland to succeed Miss Agnes Noon as member of Maryland Censor Board. Baltimore *Sunday Sun* has put film and theatre news on first page of the Features section with next two inside pages for other news and amusement advertisements; started February 23 issue. . . . Fred C. Schanberger, chief barker, Baltimore Variety Club, Tent No. 19, is in Bon Secours Hospital for a checkup. Club had new member induction February 25 and discussion of various matters. Itinerary of trip to California has been sent members by Chauncey Wolf.

WHEN AND WHERE

March 18-19: Independent Theatre Owners of Ohio annual convention at the Dashler Wallick Hotel, Columbus, Ohio.

March 20: Balaban and Katz "alumni" luncheon, in honor of William Hollander, in Hollywood, Cal.

March 25-26: Rocky Mountain area exhibitors meeting at the Brown Palace Hotel, Denver, to discuss affiliation with national Allied.

March 26: Motion Picture Association of America annual meeting in Washington, D. C.

April 23: Associated Motion Picture Advertisers' 30th anniversary salute to industry leaders, Hotel Astor, New York.

May 5: Independent Exhibitors of Rhode Island, affiliated with Independent Exhibitors, Inc., of New England, testimonial dinner to Edward M. Fay, circuit executive, at the Sheraton-Biltmore Hotel, Providence, R. I.

May 13-17: Eleventh annual Variety Club International convention in Los Angeles.

BOSTON

Leonard Richter will open his new Star theatre at Pascoag, Mass., about April 1. . . . The local Knights of Columbus will oppose the granting of a license for "The Outlaw" in this territory. . . . Thomas J. McDonough, for the past three years manager of the Strand theatre, has been named manager of the Park at Rockland, Maine. . . . A new 700-seat theatre is to be built at East Walpole, a Boston suburb. The owner is listed as the Park Neponset Corporation. . . . Allston Theatres, Inc., has been granted a permit to build a new theatre on the Boston-Worcester Turnpike. . . . Peterson's Orpheum in Somerville reopened this week after being completely rebuilt. It is under the management and operation of Harry Lazarus. . . . A new drive-in theatre is to be erected at Lynn under the ownership of John Georges. . . . The Tremont is currently packing them in with a revival of "Daniel Boone." . . . Sam Soroker, well known to New England theatre men for the past 20 years, has joined forces with Jack Riff to handle the New England distribution of the Filmack Company Trailers. . . . "The Jolson Story" is continuing to break all house records at the Loew's State and Orpheum theatres.

CHARLOTTE

Variety Club of Charlotte has approved plans for the complete rennovation of their club rooms on the second floor of Hotel Charlotte, according to Cy Dillon, Chief Barker of the Club. . . . James Simpson, shipper at Republic, has been promoted to the booking department. . . . Clifton Hoover, head shipper at United Artists, has resigned to work outside of the film business. . . . Everette Enterprise moved into their new office February 28th. . . . Worth Harris, Charlotte Transfer company executive, is renewing his once-rejected application for permission to build a combination motion picture theatre and shopping center in the Wesley Heights section of Charlotte. . . . J. L. King, owner and operator of the Pix theatre at Bethune, S. C., was to observe an anniversary March 7. His theatre is a year old, and he was to give the patrons of his theatre a big party at the Pix to celebrate the occasion. . . . Bill McClure, office manager of Universal, his wife; his brother Bob of the Theatre Booking Service and his wife, were in a serious automobile wreck the past week. . . . Variety Club of Charlotte held its first 1947 party March 1.

CHICAGO

Business is going on at a steady pace. Holdovers are doing the bulk of the business. These include "Best Years," "The Yearling," "Till the Clouds Roll By," "Sinbad, the Sailor" and "Humoresque." . . . Si Lax has joined the local sales staff of Columbia Pictures. . . . William K. Hollander, B&K publicity director, has been appointed motion picture promotion chairman for the Chicago Red Cross Drive. . . . Edward

(Continued on opposite page)

THE NATIONAL SPOTLIGHT

(*Continued from opposite page*)

Zorn, president of United Theatre Owners of Illinois, held a group meeting of his organization at the Pere Marquette Hotel March 3. . . . Frank Flaherty has been elected president of the Reelfellows Club here. . . . Paramount and Pepsodent have worked out a $200,000 contest on the latest Bob Hope picture, "My Favorite Brunette." . . . Dick Brill, Warner Brothers publicity man, is carrying his arm in a cast, after slipping on the ice recently. . . . David Kuttner, formerly sales promotion and advertising manager for the Zenith Radio Corporation, has been appointed manager of the MGM record division in Chicago. . . . Bob Hickey, RKO publicity head in this area, is already working on plans for the world premiere of "Trial Street" at Liberal, Kansas, on March 25th.

CINCINNATI

The 3,300-seat RKO Albee, which discontinued stage shows several weeks ago in favor of straight films, has reverted to the stage show and picture policy, opening February 27 with Bob Crosby and his orchestra as the stage attraction and "The Sweetheart of Sigma Chi" on the screen. . . . Hippodrome Theatres, Inc., has been incorporated here to refurnish and operate the old Hippodrome theatre, a neighborhood house, dismantled as a theatre 15 years ago. A 20-year lease on the property, with privilege of purchase, has been acquired by Jack Frisch, who operates the Sharon, Findlay and Freeman theatres, catering to colored patrons, as will also the new house. Incorporators, in addition to Mr. Frisch, are Saul M. Greenberg, property master of the Cincinnati Variety Club, who acted as attorney in the transaction, and Dorothy Holtkamp. Mr. Greenberg will be secretary of the organization. Approximately 1,000 seats will be installed, and topflight Negro personalities will be presented on the stage, in addition to pictures. . . . Maurice Chase and Herman Hunt, who have been operating the suburban Vogue theatre on a 10-year lease, have purchased the property outright. . . . The Theatre Guild's "Henry V" is playing a two-week engagement at the Taft Auditorium, with the house scaled from $1.25 to $2.50. . . . J. Henry Davidson, of Lynchburg, Ohio, has opened his newly-completed Mound theatre, at Peebles, Ohio, as a unit in his circuit, with houses at Greenfield, Georgetown and Osborn.

CLEVELAND

Irvin Deer, representative of the Johnston organization, told the members of the Cleveland Cinema Club at its February meeting last Wednesday in the Higbee Auditorium that they ought to stimulate greater interest and patronage of foreign films for better mutual international understanding. . . . Wade M. Carr, Manley, Inc. district manager, suffered a broken leg and his wife was killed as the result of an automobile accident that occurred near Cincinnati. . . . David Gaffnery has resigned as RKO assistant booker to become head booker for PRC. . . . Motion Picture Council of Greater Cleveland will hold an open forum meeting in the Cleveland Public Library Auditorium March 13, the subject to be: One World—Through Motion Pictures. Moderator will be Mrs. Florence Craig, Director of the Adult Education Department of Cuyahoga County Librarians. On the panel will be Charles Burris, manager of the Telenews theatre, speaking on "International Newsreels;" E. J. Stutz, manager of the Circle theatre and supervisor of foreign films at the Lower Mall theatre, speaking on "Postwar aspects of the foreign film situation in Cleveland;" Mrs. Ruth Thompson, of the Visual Aids Department, Cleveland Board of Education, speaking on "Democracy goes to other countries via the 16mm educational film;" and Mrs. George Culler, supervisor of motion picture activities of the Cleveland Museum of Art.

COLUMBUS

Inclement weather has been cutting into grosses, with the Lenten season also a factor in moderate returns at the box office. "Dead Reckoning" did fairly well at the Ohio and "Temptation" gave the Palace a fair week. "I've Always Loved You" attracted critical acclaim at the Board and "Nora Prentiss" gave the Grand an average second week. . . . The Ohio's special Wednesday evening premiere of "The Beginning or the End" has been causing considerable comment, aided by the arrival of the print from Akron via Goodyear blimp. . . . Harry Young, Universal salesman, is recovering at home from injuries suffered when he was struck several weeks ago by an automobile. . . . Austin John Thatcher is the newest associate member of the Variety Club, Tent No. 2. He is manager of the Heart of Ohio Candy Co.

DENVER

Rocky Mountain Screen Club to hold Sportsmen's stag dinner and party at clubrooms March 11. . . . The San Luis, San Luis, Colo., burned to the ground. Building and theatre had just been purchased by Manuel Romero, who had planned to reopen house. . . . Pat Harrington, Denver music teacher, buys Isis, Victor, Colo., from D. Mavrogianes. . . . Paul Kauzlarich buys theatre in Douglas County high school, Castle Rock, Colo., from William Turnbull, Jr. . . . Frank Ricketson III, son of Frank Ricketson, Jr., president, Fox Intermountain Theatres, named assistant manager of the Mayan. . . . Walter Branson, western division sales manager, RKO, and Sid Kramer, assistant to short subjects manager, here from New York for installation of Albert Kolitz, recently branch manager at Cleveland, as district manager of Denver and Salt Lake City. He succeeds Leonard Gruenberg, who moves to the job of district manager of metropolitan New York. . . . Ralph Batschelet, Paramount manager, heads winning team in Chamber of Commerce drive. . . . J. B. McMahon sells Mission, Mesilla Park, N. M., to Weiss & Son. . . . George Blakeslee redecorating his Grand, Lander, Wyo.

DES MOINES

"California" at the Des Moines here did the best business last week. It drew considerably more than "Sinbad the Sailor" in its second week at the Orpheum. . . . Milt Overman, Tri-Cities manager for A. H. Blank Theatres 20 years ago, was back in Davenport visiting. He is now a repre-

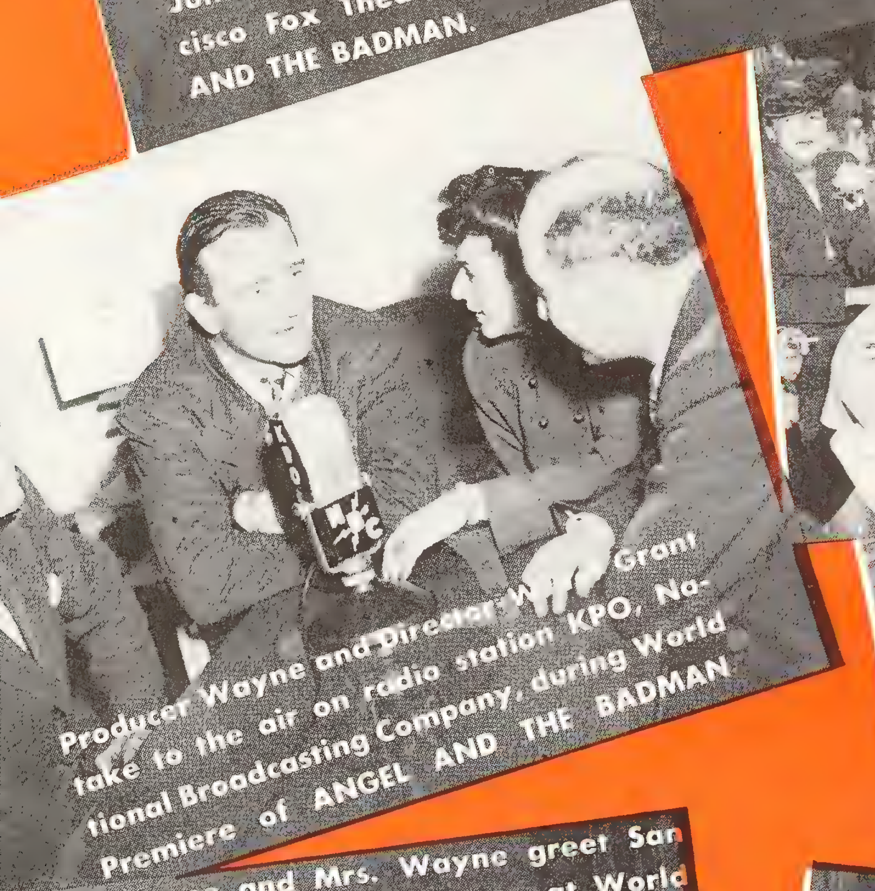
(*Continued on page 38*)

Out-going chief barker of the Baltimore Variety Club, William K. Saxton, center, above, was honored at a testimonial dinner. Among the speakers were Carter T. Barron, national first assistant chief barker, left, and Fred Schanberger, Jr., present Baltimore tent chief barker.

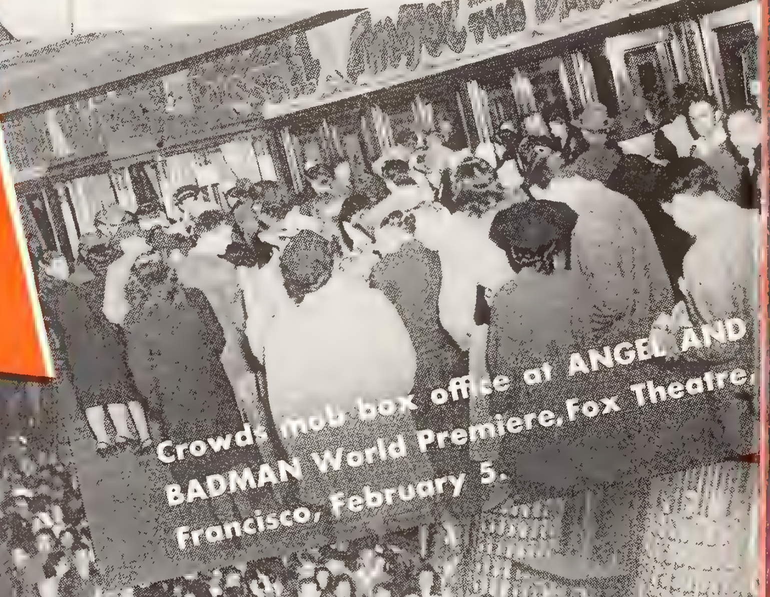
San Francisc

John Wayne greets his fans in San Francisco Fox Theatre at premiere of ANGEL AND THE BADMAN.

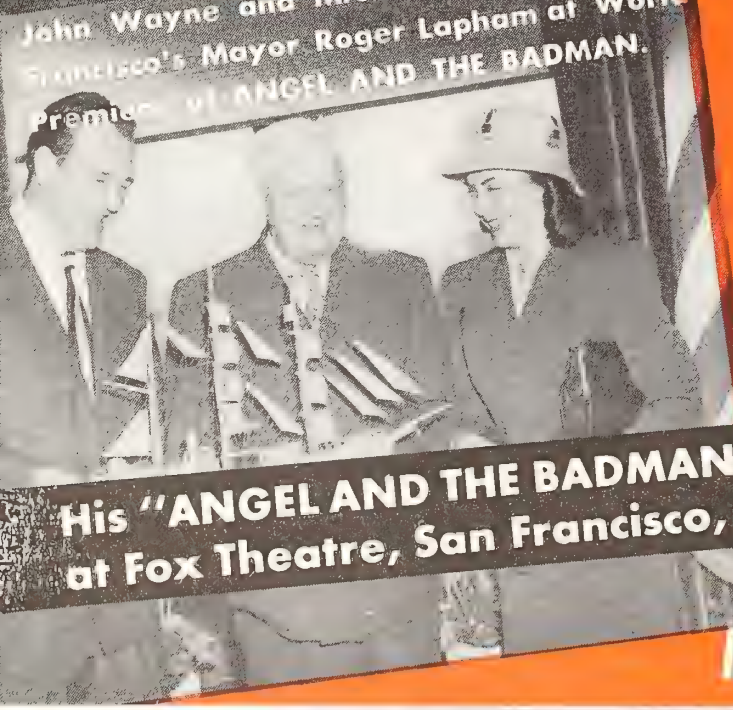
Woman's page editors of San Francisco newspapers give luncheon for Mr. and Mrs. John Wayne.



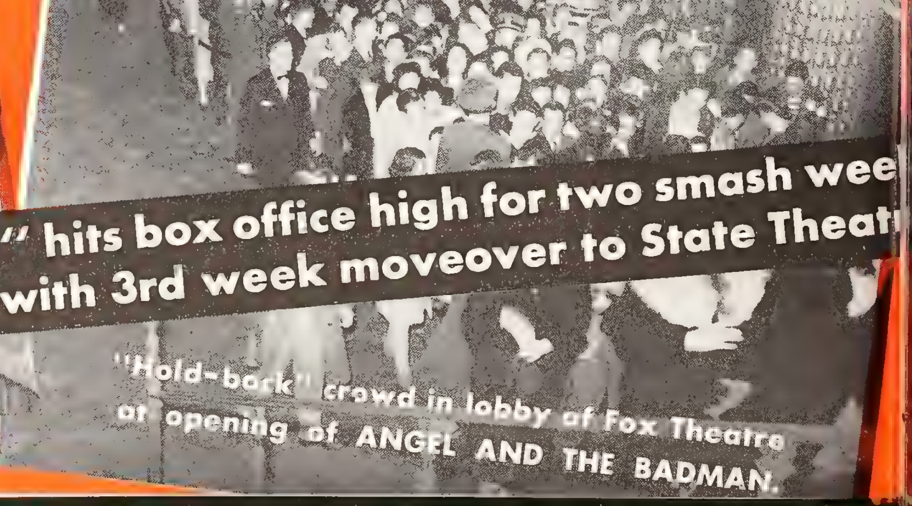
Producer Wayne and Director W [illegible] Grant take to the air on radio station KPO, National Broadcasting Company, during World Premiere of ANGEL AND THE BADMAN.



Crowds mob box office at ANGEL AND BADMAN World Premiere, Fox Theatre, Francisco, February 5.



John Wayne and Mrs. Wayne greet San Francisco's Mayor Roger Lapham at World Premiere of ANGEL AND THE BADMAN.



His "ANGEL AND THE BADMAN" hits box office high for two smash wee at Fox Theatre, San Francisco, with 3rd week moveover to State Theat

"Hold-back" crowd in lobby of Fox Theatre at opening of ANGEL AND THE BADMAN.

kes John Wayne to its heart

s a Star
cclaimed by the public as one
f the great box office names

s a Producer
cknowledged by the press as
n outstanding producer of box
office entertainment

"'ANGEL AND THE BADMAN' is winner. Especially a 'must see' for connoisseurs of leather and stirrup sagas . . . stellar cast. Producer Wayne has succeeded to noteworthy degree. Simple down-to-earth drama. . . rough and ready vigor."

SAN FRANCISCO EXAMINER

"Wayne and the great outdoors at their best. The plot . . . fresher than most. All praise due Writer-Director James Edward Grant."

SAN FRANCISCO CHRONICLE

"One of lustiest barroom brawls you ever saw and cattle stampedes and shooting. Able cast. Wayne competent and engaging. Gail Russell glamorous in high degree . . . rattling good, she is, too. Harry Carey aces as always."

THE SAN FRANCISCO NEWS

"Something away from run-of-the-prairie tales. Ambushes, wild chases, a cattle stampede and a barroom battle royal. The climactic twist is also there."

SAN FRANCISCO CALL-BULLETIN

JOHN WAYNE · GAIL RUSSELL

Angel and the BADMAN

with

HARRY CAREY · BRUCE CABOT · IRENE RICH · LEE DIXON

and STEPHEN GRANT · TOM POWERS · PAUL HURST

Written and Directed by **James Edward Grant** · A **JOHN WAYNE** Production

A REPUBLIC PICTURE

(*Continued from page 35*)

sentative for Eagle-Lion in this territory. . . . The Mount, Ocheydan, has been sold by Ray Van Gelder to Vernon Monjar and Leonard Taylor of Cincinnati. . . . The Moravia, Moravia, has been sold by Mr. and Mrs. William Gardner to Arthur Van Dorin of Mystic. . . . Distributors of motion pictures and film products would be required to obtain annual permits costing $1,000 each and pay a fee of $1 for each reel of film shown for profit in Iowa under a bill filed for introduction in the house by Harvey J. Long (Rep., Clinton). . . . Iowa's spendable income in 1946 was the largest in history: $2,869,240,000. . . . Des Moines theatres turned in $6,567.44 to the March of Dimes fund last week. . . . Screen Guild Productions of the Midwest has been incorporated here with the following officers: Julian H. King, president; Julian H. King, Jr., vice president, and Margaret L. King, secretary. . . . The Casey at Casey Lake has been bought by Bill Lyons, Clear Lake.

HARTFORD

Holdovers in the Connecticut territory last week included: "Shocking Miss Pilgrim," second week, at Loew's Poli-Palace, Hartford, and Loew's Poli-Globe, Bridgeport. . . . "Nora Prentiss" held for a fortnight at Roger Sherman, New Haven, and Loew's Poli-College, New Haven, held "Lady in the Lake" for a second week. . . . Columbia's "Jolson Story" finally pulled out of E. M. Loew's, Hartford, after a record-breaking eight weeks. Picture broke all attendance records for past 17 years at that theatre. "Dead Reckoning" is now playing at the E. M. Loew's. . . . Connecticut's capital city Hartford had quite a few visitors last week, in conjunction with premiere of UA's "Carnegie Hall" at Bushnell Memorial. . . . George E. Landers, manager of the E. M. Loew's, Hartford, has been on vacation in Florida. . . . Bucky Harris is the new field exploitation man at the RKO-Radio New Haven branch, replacing Jack Quirk, who has been transferred to New Orleans.

MEMPHIS

Memphis first run houses advertised two world premieres this week: "The Private Affairs of Bel Ami," at Loew's State, and "The Beginning Or the End," at Loew's Palace. Malco had "The Jolson Story," Warner "The Beast With Five Fingers," and the Ritz "The Man in Grey." The weather was warm and clear and all managers reported very good business. . . . William Barry, assistant state attorney general, made an official ruling that the state's new two per cent sales tax, which goes into effect April 1, does not apply to theatre tickets which Berry decided were "service and not a transfer of tangible property." . . . Mid-South exhibitors swarmed to Memphis Film Row to catch up on bookings and shoppings. Visitors included: Paul Myers, Belinda, McCrory, Ark.; Earl Vandiver, Ritz, Kenneth, Mo.; Bob Kilgore, Harlem, Union City, Tenn.; D. F. Blissard, Okolona, Okolona, Miss.; J. C. Mohrstadt, Missouri, Hayti, Mo.; Orris Collins, Capitol and Majestic, Paragould, Ark.; Leon Roundtree, Grand, Walter Valley, Miss.; R. R. McCormick, Gloria, Senatobia, Miss.; Ned Green, Princess and Legion, Mayfield, Ky.; G. H. Goff, Rustic, Parsons, Tenn.; Louise Mask, Luez, Bolivar, Tenn.; Emma Cox, Gem, Osceola, Ark.; and Neely Bradson, Ritz, Selmer, Tenn.

THE NATIONAL SPOTLIGHT

MIAMI

The Rosetta opened a soda-snack bar in its foyer. It is the first of its kind. . . . The Miami theatre will be completed soon. . . . "The Best Years of Our Lives" will open at the Royal March 13 after a number of weeks of road showing at the Colony. The showing of "Her Sister's Secret" at the Royal and Variety theatres is drawing large crowds. . . . Cold weather, exceptional for February, has kept the theatres full.

MINNEAPOLIS

"California" ran off with the week's honors, doing a $25,000 gross at Radio City. "The Jolson Story" had a good second week at the RKO Orpheum, with $15,000, while "Lady in the Lake" pulled $13,500 at the State. All were held over. . . . Two new posts were created at Minnesota Amusement Company. George C. Shepherd was named sales and merchandising director and Robert J. LaPiner became director of special events. . . . John Pillar, operator of two theatres at Valley City, N. D., was in town for several days to make bookings. . . . Jens Nelson has purchased the Jasper, Jasper, Minn., from Fred Deuth, who took over the Lake at Heron Lake, Minn. . . . A booth fire in the Rex, Ruthton, Minn., caused $500 damage. . . . Henry Eiler is the new owner of the Date, Proctor, Minn. . . . W. J. McFall has resigned from the sales staff of the Minneapolis Monogram exchange. . . . "The Best Years of Our Lives" goes into the RKO Pan March 12.

NEW ORLEANS

The Fox theatre at Marksville, La., was formally opened February 12. It is owned by William Johnson and Howard Lacass. . . . The Fran theatre at Winoan, Miss., recently burned after being open only a short while. . . . Sidney J. Naquin, for many years an exhibitor at different points on the Byou La Fourche country, died last Sunday at his home in Algiers, La. . . . Exhibitors visiting Film Row: Joe Williams of the Star, Pascagoula, Miss.; James Tringas of Fort Walton, Fla.; Nick Lamantia, Bogalusa, La.; Ernest Delahaye, Maringouin, La.; O. J. Gaude, Port Allen, La.; L. E. Downing, Brookhaven, Miss.; Don George, Alexandria, La.; Doyle Maynard, Shreveport, La.; Leo Bounds, Texarkana, Texas.

OMAHA

Weather was bad and the box office receipts not too good. . . . Bill Tammen has closed his Moon theatre at Yankton, S. D., for remodeling. . . . Salesmen in this territory reportedly are forming a union. . . . G. V. Fleming, of Glenwood, Ia., plans to open a theatre in Lynch, Neb., in mid-March. . . . The Omaha Cardinals will play Western League baseball across the river in Council Bluffs, Ia., instead of here. Park difficulties explained the shift. Sixty-five night games are scheduled. . . . Douglas County Hospital is offering a weekly picture show for patients. . . . Shows are still illegal on Sundays in Iowa, according to an old "blue law" never removed from the books. . . . Harry Sarver, Western Theatrical Equipment Company, San Francisco, stopped here for a short visit. . . . Oscar Hanson, independent booker, has been in the hospital and still has not returned to work. . . . Evelyn Larby has joined the Republic force.

PHILADELPHIA

"The Jolson Story" at the Stanley and the "Fabulous Dorseys" take the lead in box office activity this week, with ony the week-end snows keeping business down. . . . Bill Kanefsky, assistant manager at Warners' Earle and an original member of the theatre's staff, left the company to join the William Goldman circuit here as a rotating manager. . . . Popular theatre will be reopened by the Warner circuit, following extensive alterations, with a policy of foreign films. . . . Morris Gerson, independent circuit head who died January 29, left a $25,000 estate to members of his family with other sums to local charities. . . . Fred Leopold, manager of the Ambler, is hospitalized. . . . A $300,000 fire in Columbia, Pa., destroyed the Opera House operated by Harry Dembow and associates. . . . The effect of the 9:30 curfew on attendance is being watched by theatre men at nearby Pleasantville, Pa. . . . Atlantic City, N. J., got another first run house when the Shore, formerly the Empress, was opened February 28 with Max J. Chasens as manager. . . . Eugene Minier, who operates a circuit of independent houses in upstate Pennsylvania, is redecorating and remodeling his Wyalusing in Wyalusing, Pa. . . . Alfred Lowenthal has resigned as manager of Warners' Ritz, in Wilmington, Del.

SAN ANTONIO

Interstate theatres here have increased their radio advertising time on all local radio stations some 700 per cent. . . . "The Razor's Edge" moved into a third downtown week at the Texas, being held over after a terrific week at the Majestic. . . . Jack Chalman, a Navy veteran and chief

(*Continued on page 40*)

NOMINATED FOR '46
...by the Academy!

James Stewart

...Best Performance by an Actor!

Jane Wyman

...Best Performance by an Actress!

NOMINATED FOR '47
...by RKO!

James Stewart
Jane Wyman

Together in

ROBERT RISKIN'S

"MAGIC TOWN"

SHOOTING COMPLETED... NOW CUTTING

with KENT SMITH • NED SPARKS
WALLACE FORD

Written and Produced by ROBERT RISKIN • Directed by WILLIAM A. WELLMAN
Released through RKO Radio Pictures, Inc. • A William A. Wellman Production

(*Continued from page* 38)

press agent for Interstate and Texas Consolidated theatres here, is the newly elected commander of Adkins Lenoir Theatrical Post No. 565 of the American Legion. He succeeds Lynn Krueger, managing director of the Majestic theatre.

SAN FRANCISCO

Concurrent with a drive on the part of local women's clubs and civic groups to "clean up" motion pictures, this week's Market Street array, offers such product as "California" at the Fox; "Till the Clouds Roll By," entering its third stanza at the Warfield; "Sinbad, the Sailor," at the Gate; "Cross My Heart," at the Paramount. . . . Action on the proposed amusement tax here is still in process of formulation. It is believed that members of the Tax Committee see merit in the theatre contention that such a tax is discriminatory. Nevertheless, the city Recreation Commission and the Coordinating Council in Tracy, California, has suggested an amusement tax to provide funds for recreation. . . . Mayor Stocking advised withholding action until other California cities, imposing such levies, complete their test cases. . . . The annual benefit Campership Show, sponsored by the San Francisco neighborhood theatres and the Parent Teachers Association and Board of Education, is being planned again this year with Irving Levin of San Francisco Theatres, as the general chairman. . . . 13 neighborhood theatres will participate in a Kiddie Show, proceeds to go towards sending needy children to summer vacation camps. . . . E. I. Rubin, division manager for Interstate Popcorn Company, has located here. . . . W. C. Dolan announces that his 400-seat Quonset hut theatre in Boulder Creek will be completed soon. . . .The establishment of five new army post theatres was make known by Mike Carney, army motion picture assistant regional director. Theatres are at Camp Stoneman; Oakland Army Base; Camp Cook near Santa Maria, and at Two Rock Ranch, on the outskirts of Petaluma.

ST LOUIS

"The Jolson Story" repeating its success at Loew's State, entering its fourth week with grosses still high. . . . The picture is also doing terrific at Springfield, Ill., setting a new record at the Senate there. . . . J. S. Carscallen, who resigned recently as St. Louis city salesman for United Artists, has gone to Charlotte, N. C., replaced here by Chick Scheufler. . . . Fred Wehrenberg confined to his home with a severe cold. . . . Circuit Court here viewed city income tax of one-quarter of one per cent, and there's talk that if city's appeal fails, the five per cent admission tax, killed last spring, will be revived. . . . Mrs. Bruce Walcher, the "Peggy" of the book "They Were Expendable," has sued Loew's for $400,000 damages. . . . R. E. Allen, Perry, Mo., banker, has purchased the 300-seat Strand theatre at Perry from R. L. Bilbrey. . . . Businessmen at Woodhull, Ill., are contemplating construction of a local theatre.

TORONTO

There was a lively business race by three Toronto first run treatres with new programs, with "Sister Kenny" at the Imperial, "The Secret Heart" at Loew's and "The Razor's Edge" at Shea's, and with spring-like weather prevailing the grosses were well above average. . . . "Song of Scheherazade" continued a second week at the Uptown theatre and a good traffic pace was maintained while a double topped by "The Verdict" remained six more days at both the Victoria and Englinton. . . . The International Cinema brought out the British film, "Bedlam," after an extended run of "Appassionata," Swedish musical, performances being continuous. . . . In Ottawa, a diplomatic stir over the banning of "Les Enfants du Paradis" by the Quebec Government continued when Count Jean de Hauteclocque, French Ambassador to Canada, turned the palatial Embassy into a theatre for the screening of the picture three nights in a row. Ontario's chief censor, O. J. Silverthorne at Toronto, did not seem inclined to approve the film, after its banning in Quebec Province.

Agitation by Famous Players and affiliated circuits, Odeon Theatres of Canada and the Motion Picture Theatres Association of Ontario became so pronounced that it begins to look that the return of the amusement tax in Ontario will not be considered by the Provincial Legislature at the current session. . . . Ontario Censor Board graded only five features as "Adult Entertainment" in January. . . . The Canadian Picture Pioneers, in annual session at Toronto, elected a board of directors which immediately named Oscar R. Hanson as the 1947 president, in succession to L. M. Devaney, and Jack Arthur of Famous Players as vice-president, with Ray Lewis, the only woman among 400 members, continuing as secretary-treasurer. . . . The Canadian Parliament was told that the National Film Board had cost the country $7,179,739 since it was organized by John Grierson in 1939.

VANCOUVER

Theatre business is holding fire here in spite of spring weather and Lent. All downtown spots doing better than average business, "Till the Coluds Roll By" at the Capitol and "California" at the Orpheum led the town. Both held over. . . . Construction of a new theatre by the Canadian Legion at Parksville on Vancouver Island has started. . . . Bill Jones, for the past 19 years British Columbia manager for RKO, will retire March 8. Jones was president of the Vancouver Film Board and also secretary of the Canadian Picture Pioneers here. . . . Jimmy Davie, RKO booker for the past 11 years, was promoted to branch manager for Vancouver. Bill Grant, of PRC, follows Davie as booker and in turn is succeeded at PRC by Dave Isman from Warner's advertising department. . . . Lorne McCarney, formerly manager of the College theatre, Winnipeg, has been made assistant manager of the downtown Strand, succeeding Jack Fisher. . . . Thomas Ticehurst, cafe owner at Port Coquitlem, B. C., will build a theatre at that railroad town this spring. Harold Warren, who controls three theatres in the Alberni district of Vancouver Island, has sold his radio station, and will build a 900-seater at Port Alberni. . . . Bill Williams, who recently resigned as manager of York, Victoria, is now manager of the Grand at Sudbury, Ontario. . . . Matt Parks has sold his Audien theatre at Wetaskiwin.

WASHINGTON

Washington theatre business took an upward spurt after the heavy snowstorm of February 20, with the result that "It's a Wonderful Life" was held over for a fourth week at RKO Keith's. "The Jolson Story" was held over for a second week at Warner's Earle. "The Beginning Or the End" was held over for a second week at Loew's Palace. "Beast With Five Fingers" held for a second week at Warner's Metropolitan. New opening for the week was "The Perfect Marriage" at Loew's Capitol. . . . MGM's divisional sales manager, J. J. Maloney, and his assistant, Charles F. Deesen, were visitors at the local exchange where they participated in ceremonies of awarding a ten-year service pin to inspectress Grace Branan and a twenty-year pin to district sales manager John S. Allen. . . . New members of Variety Club Tent No. 11 are H. J. Martin, branch manager, Universal Pictures; Blaine Short, branch manager, Kay Film Exchange; Willie Biron, night club proprietor; Diosdado M. Yap, radio commentator, editor and publisher; Robert S. Maurer, radio producer and director for Kaufman Advertising Agency; Edward T. Sheyfitz, assistant to the president, Motion Picture Association.

Confidential Reports Names Five District Managers

The appointment of five district managers of Confidential Reports, Inc., has been announced by Jack H. Levin, vice-president and general manager. The five executives to represent the home office in the field are: John J. Shine, Atlanta office, covering Charlotte, Dallas, Memphis, New Orleans and Oklahoma City; Frank S. Ingres, Chicago office, covering Des Moines, Kansas City, Milwaukee, Minneapolis, Omaha and St. Louis; Otto Stradley, Cleveland office, covering Buffalo, Detroit, Cincinnati, Indianapolis and Pittsburgh; Barry Halbert, Los Angeles office, covering Denver, Portland, Salt Lake City, San Francisco and Seattle; Arthur W. Davis, Philadelphia office, covering Albany, Boston, New Haven, New York and Washington.

Universal Holds Overseas Sales Meet March 31

Key executives of Universal-International Films in Europe and North Africa will attend the company's first post-war sales convention, to be held in Paris March 31, according to Joseph H. Seidelman, head of Universal's foreign operations. A home office group was to leave New York for Paris on the *Queen Elizabeth* March 7.

Among those who will attend the Paris meeting are Harry Novak, continental supervisor; Louis Foeldes, general sales manager for Europe; Ben Henry, home office representative in London; Max Mendel, supervisor for the Scandinavian countries, and Andre Salib, Near East supervisor. In addition the managers in France, Italy, Belgium, Switzerland, Sweden, Norway, Denmark, Spain, Portugal, Algeria and Greece will be present.

The home office group consists of Mr. Seidelman, Al Daff, vice-president and general sales manager; Harold Sugarman, manager of the newly created 16mm foreign department; Ferdinand Rieger, special representative, and Fortunat Baronat, foreign publicity head.

Among the pictures to be screened at the convention will be "The Egg and I," with Claudette Colbert and Fred MacMurray; "Time Out of Mind," with Phyllis Calvert, Robert Hutton and Ella Raines; "I'll Be Yours," with Deanna Durbin: "Song of Scheherazade," with Yvonne DeCarlo and Jean Pierre Aumont; "Buck Privates Come Home," with Abbott and Costello, and "The Devil in the Flesh" ("Le Diable Au Corps"), the Universal-Transcontinental French film with Micheline Presle and Gerard Philip.

Legion of Decency Reviews Seven New Productions

The National Legion of Decency reviewed seven new productions this week, approving all but one. "Thirteenth Hour" was placed in Class A-I, unobjectionable for general patronage. In Class A-II, unobjectionable for adults, were "Danger Street," "My Favorite Brunette," "The Sin of Harold Diddlebock" and "Undercover Maisie." In Class B, objectionable in part, were "Angel and Sinner" (French), because it "presents as patriotic essentially immoral actions," and "Children of Paradise" (French) because of "suggestive sequences and dialogue."

Rank Film Opens

"The Years Between," presented by J. Arthur Rank, and starring Michael Redgrave and Valerie Hobson, was to open in New York at the Park Avenue theatre March 8. The film, produced by Sydney Box and directed by Compton Bennett, will be shown on a continuous run policy with loge seats reserved.

Schaefer in New York to Open Enterprise Office

George J. Schaefer, newly elected vice-president in charge of distribution for Enterprise Productions, arrived in New York Tuesday to establish the company's New York office, which temporarily will occupy the headquarters of George J. Schaefer Associates, industry financing firm. It is also expected Mr. Schaefer will complete negotiations for the acquisition of some 300 Universal feature pictures made prior to 1938. These pictures will be reissued through a new company to be formed by George J. Schaefer, Jr., and John J. Cahill, Mr. Schaefer's son-in-law.

UA Midwest District Wins In Grad Sears Drive

The United Artists midwest district has won first prize in the Grad Sears Gold Cup Drive on over-all performance, it was announced last week by J. J. Unger, the company's general sales manager.

Trailing the midwest were the western, New York, central and southern districts, respectively. Winning district managers are Rud Lohrenz, midwest; W. E. Callaway, west; Jack Ellis, New York; Moe Dudelson, central, and Fred M. Jack, south. Branch honors were taken by Chicago, headed by Sid Rose, followed by Winnipeg, Minneapolis, Salt Lake City and Atlanta. Other prize-winning branches included Los Angeles, Philadelphia, New York, Detroit, Pittsburgh, Buffalo, New Orleans, New Haven, Vancouver and St. Louis.

Winning salesmen receiving $500 cash awards include G. B. Davis, Atlanta; T. R. Barber, Dallas; W. T. Keith, New Orleans; Nat Ross and Irving Mendelsohn, Boston; Dave Leff, Buffalo; Lou Geiger, Cleveland; R. J. Forman, Detroit; Sam Rifkin, New York; William Scott, Pittsburgh; Harold Ross, Washington; W. R. Riddle, Denver; M. M. Krueger, Indianapolis; John Graham, Kansas City; Jack Drum, Los Angeles; Moe Provencher, Milwaukee; E. J. Stoller, Minneapolis; C. F. Reese, Omaha, and Jack O'Bryan, Seattle.

AMPA To Welcome Return Of Chevalier to U. S.

Maurice Chevalier's return to the United States as well as his reappearance on the screen in RKO-Pathe Cinema's Paris-produced "Golden Silence" will be celebrated when the French actor is the guest of honor at a luncheon to be given by Associated Motion Picture Advertisers at Town Hall Club March 6.

"Stallion" Opens April 4

World premiere of "Stallion Road," Warner film starring Ronald Reagan, Zachary Scott and Alexis Smith, has been set for April 4 at the New York Strand, following the run of "Pursued," a United States Pictures film which opened March 7. Thirty-one other Warner houses in the East also have scheduled pre-release openings of "Stallion Road," starting April 9.

Raftery Outlines UA Sales Policy At Convention

United Artists' forthcoming sales policy and selling under the terms of the decree were outlined by Edward C. Raftery, president, and Gradwell L. Sears, vice-president in charge of distribution, at two of the company's regional sales meetings last week.

"In the contract that our salesmen make, everything must be written into the contract and lived up to," Mr. Raftery told the delegates at the four-day regional meeting at the William Penn Hotel in Pittsburgh which opened last Thursday. Mr. Raftery said side agreements will be termed unlawful and will leave the burden of the responsibility upon the distributor. He recommended that United Artists use institutional ads to explain the company's attitude on this policy.

At the same time, Mr. Sears, addressing more than 100 district and branch managers, salesmen and exhibitor representatives at a four-day meeting in El Paso, Tex., gave a comprehensive review of the company's current production status. He emphasized the importance of United Artists' backlog of 29 pictures completed and awaiting release. The negative cost to date, he said, amounted to $41,000,000.

Discussion by representatives of both distribution and exhibition under decree selling marked the final day. Delegates were briefed on the new provisions of the decree by George Raftery, of company counsel.

Also speaking to the members of the Pennsylvania-Washington and Central districts gathered in Pittsburgh for the session were J. J. Unger, general sales manager; Edward M. Schnitzer, eastern and Canadian sales manager, and Paul N. Lazarus, Jr., advertising and publicity director.

Represented at the El Paso meeting, which was conducted by Maury Orr, western sales manager, were nine branches comprising the southern and western districts under the supervision of Fred M. Jack and W. E. Callaway, southern and western district manager, respectively.

Mr. Raftery, Mr. Sears and Mr. Orr were to arrive in Chicago Thursday for the final four-day meeting. They were to be joined there by Mr. Unger and Mr. Lazarus.

Grainger and Walton Attend Republic Sales Meeting

James R. Grainger, Republic executive vice-president in charge of sales and distribution, and Edward L. Walton, assistant general sales manager, attended the three-day sales conference which opened Monday in San Francisco. After the concluding session Wednesday, Mr. Grainger and Mr. Walton left for a brief visit to the company's studio and then were to return to New York over the weekend.

THE *HOLLYWOOD SCENE*

Production Increases As 12 Pictures Start; MGM Suspends One

Hollywood Bureau

Production shot upward at the studios last week, as work began on 12 films. Five others were completed, and one—MGM's "The Pirate"—was temporarily suspended.

Most active of all was Universal-International, where three pictures started.

"Jeopardy" co-stars Edmond O'Brien, Ella Raines, William Bendix and Vincent Price, with John Abbott and Maria Palmer in top supporting roles. Michael Gordon is directing for producer Jerry Bresler.

Deanna Durbin, John Dall and Donald O'Connor are starred in "For the Love of Mary," with Margaret Wycherly, Jan Peerce, Helena Carter, Jean Adair and Norman Phillips completing the cast. Irving Pichel directs; Joseph Sistrom produces.

MacMurray Starred in "Singapore" at Universal

Heading the cast of "Singapore" are Fred MacMurray, Ava Gardner, Richard Haydn, Spring Byington, Thomas Gomez, Philip Dorn and George Lloyd. Like "Jeopardy," it is being produced by Jerry Bresler. The director is John Brahm.

David O. Selznick's "Portrait of Jennie," a film version of the Robert Nathan novel, went into work on location in New York. Jennifer Jones and Joseph Cotten are co-starred; David Hempstead is the producer; William Dieterle the director.

"The Big Clock," based on Kenneth Fearing's mystery novel, started at Paramount with Ray Milland, Maureen O'Sullivan, Charles Laughton, Rita Johnson, George Macready, Elsa Lanchester, Dan Tobin, Lloyd Corrigan, Harold Vermilyea and Philip Van Zandt heading the large cast. John Farrow is directing for producer Richard Maibaum.

At 20th Century-Fox, work commenced on "Scudda Hoo, Scudda Hay," based on a book by George Agnew Chamberlain. It marks the directorial debut of F. Hugh Herbert, who also wrote the screenplay. The picture stars June Haver, Lon McCallister and Walter Brennan, with Henry Hull, Anne Revere, Natalie Wood and Robert Karnes in supporting roles. Walter Morosco is the producer.

Columbia trained cameras on two: "The Man from Colorado," and "The Lady Knew How." The first is a Technicolor action film starring Glenn Ford, William Holden and Ellen Drew. Charles Vidor is directing for producer Jules Schermer.

"The Lady Knew How," a Cornell Picture, is produced by Raphael Hakim and S. Sylvan Simon, with the latter directing. Heading the cast of the comedy are Lucille Ball, Franchot Tone and Jonathan Hale.

Two Pictures Are Started For Eagle-Lion Release

Two new films went into work at Eagle-Lion: "Out of the Blue," and "Love from a Stranger." The cast of the first includes George Brent, Virginia Mayo, Turhan Bey, Carole Landis, and Ann Dvorak. Isadore Goldsmith produces; Leigh Jason directs.

Richard Whorf is directing "Love from a Stranger" for producer James Geller. Heading the cast are John Hodiak, Sylvia Sidney and Ann Richards.

Monogram's new "Teen-Ager" musical is titled "Sarge Goes to College," and its cast includes Freddie Stewart, June Preisser, Alan Hale, Jr., and Noel Neill.

PRC's entry is "Gangway for Murder," with Robert Lowery and Anabelle Shaw in leading roles. Buck Gottlieb is the producer; William Beaudine the director.

Incidental News of Pictures and People

Judy Garland is set for the title role in MGM's film version of the Rogers-Hammerstein musical, "Annie Get Your Gun." . . . Michael Curtiz Productions has purchased "Sugarfoot," a western story by Clarence Buddington Kelland. It will be filmed in Technicolor for Warner release. . . . David O. Selznick will produce F. Scott Fitzgerald's "Tender Is the Night," with Jennifer Jones in the leading feminine role.

Jean Arthur has been engaged by Paramount to star in "Foreign Affairs," a story laid in post-war Germany, which Charles Brackett will produce and Billy Wilder direct. . . . Arrangements have been concluded whereby Monte Shaff will release his production of "Man Eaters of Kumaon" through Universal-International. . . . Jean Negulesco has been assigned to direct Errol Flynn's next starring vehicle at Warners, "The Adventures of Don Juan."

American Eagle Films plans to produce "Zanzibar," a musical with an all-Negro cast. Ethel Waters, Duke Ellington and Mantan Moreland are set for leading roles. . . . Edward Dmytryk, recently returned from England, where he directed the RKO-Rank production, "So Well Remembered," has been signed to a long term contract by RKO Radio. The new pact calls for his services as producer and director.

Bischoff Signs Marin to Direct "Intrigue" for UA

Samuel Bischoff has signed Edwin L. Marin to direct "Intrigue," one of four independent productions which Bischoff will release through United Artists. George Raft has been signed for a stellar role. . . . Frederick Brisson, head of Independent Producing Artists, has purchased "Lucky Penny," an original by Mindret Lord and Jack Rubin. . . . Cowboy star Eddie Dean has been signed to a new contract by PRC, under the terms of which he will appear in eight outdoor musical action films during the coming year.

A story dealing with the United States Postal Inspection Service—the "police force" of the Post Office Department—will be the basis for a production on Benedict Bogeaus' 1947 program for United Artists release. . . . Universal-International has acquired the screen rights to Gabrielle Roy's "The Tin Flute," a romantic novel whose locale is Montreal. . . . Merle Oberon has been signed by RKO Radio to replace Loretta Young in "Memory of Love," which John Cromwell will direct and Harriet Parsons will produce under the executive spervision of Jack J. Gross.

"My Own True Love" will be the title of Paramount's film of the Yolanda Foldes novel, "Make You a Fine Wife." Phyllis Calvert is to star in the picture, which Val Lewton will produce. . . . Art Gardner has been appointed executive assistant to Frank and Maurice King, and will work with them on major production problems connected with "The Gangster," the pair's current picture for Allied Artists.

Benedict Bogeaus to Borrow Miss Lamour from Paramount

Benedict Bogeaus has arranged to borrow Dorothy Lamour from Paramount to star in "Lulu Belle," the rights to which he also obtained from that studio. He plans to film it early this summer. . . . Hal E. Chester, producer for Allied Artists and Monogram, has five films scheduled for completion before the end of the year. The first will be "A Guy Named Joe Palooka;" the second, "Smart Woman," starring Constance Bennett; the third, "The Big Story," a mystery tale by Craig Rice; the fourth, another "Joe Palooka film, the fifth and final production of the year will be "Masterpiece," from the novel Victor Pahlen.

"Deadlock," an original by John Patrick and Lou Breslow, will be Sol M. Wurtzel's next production for 20th Century-Fox release. Kent Taylor is set for the lead role, and James Tinling will direct. . . . As a result of their performances in the first Thalia Production, "The Red House," Sol Lesser has given Allene Roberts and Julie London new contracts. . . . Manny Wolfe, head of RKO Radio's story and writing departments, has tendered his resignation, and will vacation in New York before announcing his plans for the future.

Gloria Henry has been assigned the feminine lead opposite Michael Duane in Columbia's version of Gene Stratton Porter's novel, "Keeper of the Bees." . . . "Too Young to Die," a factual dramatization of the hopped-up car problem, will be produced for Republic by William J. O'Sullivan. . . . Producer Leonard Picker and his assistant, Ivan Vokman, have left for Mexico City via American Airlines. They will complete plans for the production there of "Casanova," in which Arturo de Cordova will star for Eagle-Lion.

Foreign Correspondents Cite Goldwyn Film and Capra

Samuel Goldwyn's production of "The Best Years of Our Lives," and Frank Capra for his direction of "It's a Wonderful Life" last Thursday were presented citations by the Hollywood Foreign Correspondents Association at the organization's annual ceremonies at the Hollywood Roosevelt Hotel. Other awards for 1946 were given to Gregory Peck for his performance in "The Yearling," Rosalind Russell for "Sister Kenny," and Anne Baxter and Clifton Webb for supporting performances in "The Razor's Edge."

Music Album on "Carnegie"

A souvenir album of all the music from "Carnegie Hall," transcribed for piano by Boris Morros and Gregory Stone, will be issued shortly by Omega Music Edition, a New York publishing company. Mr. Morros and William LeBaron produced for UA.

SCREEN MUST BE MORE MATURE IN TREATMENT, SAYS KOSTER

by WILLIAM R. WEAVER
Hollywood Editor

It's time for the screen to go mature, both in subject matter and treatment, in the seasoned opinion of Henry Koster, director of all those musicals starting with "Three Smart Girls," and he's going all out on that opinion by directing William Saroyan's "The Time of Your Life" for the Cagney boys, Jimmy and William.

It will be his first undertaking without songs "coming out of a pretty face" since he came over from Europe, where he made other and sterner types of product for German, French and Dutch studios. He says it's a move in the direction indicated by what's gone on in the world during the past few years and is still going on.

"We're in a reconversion period," says the bland, blocky, confident director credited with establishing Deanna Durbin as the first child prodigy to cross successfully over into adult roles without interruption of career, "and the motion picture must reconvert in pace with other industries, arts, sciences, and the people. 'Cinderella' is dead. The public is no longer interested in seeing the underprivileged maiden marry the millionaire, because everybody knows now it doesn't happen. War experiences made adults out of adolescents. Your 18-year-old today has the knowledge and viewpoint of yesterday's 25- or 30-year-old. He's been matured by what he's been through, and is through with childish things."

Presentation Must Be Mature

Director Koster uses the word "mature" in its dictionary sense, emphatically not as a synonym for hot, forbidden, censorable, sensational or provocative, and he says there has never been objection to the presentation of mature themes if the manner of their presentation was professionally mature. In illustration he names "The Best Years of Our Lives," pointing out that such matters as a father's concern for the pre-marital education of his children, an instance of moral laxity, and other story materials which in professionally immature handlings have made up objectionable pictures, are dealt with by Director William Wyler in such level-eyed manner as to make them engage the intellectual interest of the audience without taking on unnatural proportion or appearing in a false light.

He also names other pictures in which subjects of mature interest have been treated in a manner to bring censure, and observe that censure incurred thus by immature or irresponsible handling of themes warranting treatment in key with their importance quickly becomes censure of the art-industry in its entirety.

Not Permanent Move

Director Koster's forsaking of the musical field, in which he established his American career, is not necessarily in the nature of a permanent move. He may make more musicals later on. Just now, he says, a man who wants to make a musical finds himself confronted with two choices, if he's to stay within the trends observed by studios in general. He may make a biography of a famous song writer, and the supply of these is running low, or he may stack up an array of specialty numbers in a picture which amounts to "no more than a vaudeville show." Later on, he thinks, there may be room for films telling the stories of the great composers, or the immortal compositions.

"And where," he is asked, "are the mature stories to be found—the substantial works you say the industry needs to satisfy this reconversion generation?"

"There are plenty of them, everywhere," he says. "More of them than any other kind, on library shelves, in all literatures, in all languages. They've always been there, but Hollywood has never bothered to look for them."

COMPLETED

COLUMBIA
Lady from Shanghai
Three Were Thoroughbreds (Cavalier)

EAGLE-LION
Repeat Performance

PRC
Silent Voice

20TH CENTURY-FOX
Miracle on 34th Street

STARTED

COLUMBIA
Man from Colorado
Lady Knew How

EAGLE-LION
Out of the Blue
Love from a Stranger

MONOGRAM
Sarge Goes to College

PARAMOUNT
Big Clock

PRC
Gangway for Murder

SELZNICK
Portrait of Jennie

20TH CENTURY-FOX
Scudda Hoo, Scudda Hay

UNIVERSAL-INTERNATIONAL
Jeopardy
For the Love of Mary
Singapore

SHOOTING

COLUMBIA
Assigned to Treasury (Kennedy-Buchman)

MGM
Song of the Thin Man
The Hucksters

MONOGRAM
Louisiana
The Gangster (Allied Artists)

PARAMOUNT
Road to Rio
Albuquerque (Clarion)

RKO RADIO
Tycoon
Indian Summer
If You Knew Susie
Bishop's Wife (Goldwyn)

REPUBLIC
The Trespasser
Springtime in the Sierras

SELZNICK
Paradine Case

20TH CENTURY-FOX
Ghost and Mrs. Muir
Captain from Castile
Forever Amber

UNITED ARTISTS
Atlantis (Nero)
Body and Soul (Enterprise)

UNIVERSAL-INTERNATIONAL
Secret Beyond the Door (Diana)
Brute Force (Hellinger)

WARNERS
Voice of the Turtle
Two Guys from Milwaukee
The Unfaithful
The Unsuspected (Curtiz)

PREVIEWS OF THE TRADE SHOWS

APPEAL, by Ray Milland, in Paramount's "The Imperfect Lady." Mr. Milland stars in the picture with Teresa Wright. Other players are Sir Cedric Hardwicke, Virginia Field, Anthony Quinn and Melville Cooper. Karl Tunberg produced, and Lewis Allen directed. Exhibitors were to see it in national trade showings March 7.

HAIRPULL. Susan Hayward has a head start on Marsha Hunt. The spectators are Anne Toth, left, Ethel Greenwood, and Carmen Lindquist. The scene is from Universal-Intrnational's Walter Wanger production, "Smash Up—The Story of a Woman." Miss Hayward and Lee Bowman are the stars; Stuart Heisler directed.

CAMPFIRE and a toast, Ronald Reagan proposing to Alexis Smith, in Warners' "Stallion Road." The pair star in a picture produced by Alex Gottlieb and directed by James V. Kern, and which will be shown to the trade March 17.

FUMBLES her sanity test. It's "Cynthia's Secret," (tentative) MGM's drama starring Lionel Barrymore, Lucille Bremer and James Craig, in the scene above. Carey Wilson produced, Willis Goldbeck directed, and the picture will be shown shortly.

New Test Film Developed By Altec and Academy

A new Altec theatre test film, to be known as ED-35 Transmission and Test Film, has been developed by Altec with the aid of the Research Council of the Academy of Motion Picture Arts and Sciences. The test film is of laboratory precision and is printed on safety stock and made up of a wide variety of constant frequency, buzz track and flutter test sections. All Altec field engineers are now being supplied with the film to be used for testing purposes.

MGM Sets 11 Releases For Four Months' Period

MGM will have three releases during April, making a total of 11 for the first four months of 1947. One of the 11 is a reprint. Scheduled for release in April in the following order are: "It Happened in Brooklyn," "Little Mr. Jim" and "The Sea of Grass," the latter now at Radio City Music Hall. Previously announced for release in January were "Till the Clouds Roll By," "Gallant Bess," "The Mighty McGurk" and "Lady in the Lake." For February were: "Love Laughs at Andy Hardy," "My Brother Talks to Horses" and "Boom Town," a reissue. For March there is only one release, "The Beginning or the End."

Women's Clubs Protest Profanity on Screen

A resolution was presented last week before the California Federation of Women's Clubs state board meeting in Fresno, Cal., protesting profanity and lewdness on the motion picture screen. Backing the resolution were the drama sections of approximately 800 clubs.

"Mr. Bell" Completed by Pathe for Bell System

Celebrating the centennary of Alexander Graham Bell, inventor of the telephone, the Bell System is distributing through its company exchanges a three-reel motion picture entitled "Mr. Bell."

Produced in 16 and 35mm by RKO Pathe at its new studio in New York, the picture tells an interesting story of Mr. Bell as a scientist, teacher and humanitarian. In its 32 minutes it shows the obstacles the inventor had to overcome; the eventual acceptance of the telephone, and, finally, the growth of the telephone in every part of the world.

Alexander Graham Bell is played by Raymond Edward Johnson, who portrayed Thomas Jefferson in the Broadway stage play, "The Patriots." Charles Underhill produced for RKO Pathe.

Canada Picture Pioneers Hold Annual Party

by W. M. GLADISH
in Toronto

Film veterans of the Dominion cast off their years as they celebrated the sixth birthday of the Canadian Picture Pioneers with an assembly for business and pleasure at the King Edward Hotel, Toronto, February 27, with 100 present.

During the business program, the members reelected all the old directors, then found they must shuffle the ballots again because the constitution said four new faces are required each year on the board. The repeaters were: Ray Lewis, only woman in the Pioneers' pack; L. M. Devaney, Ben Cronk, Jack Arthur, Earl Lawson, Oscar R. Hanson and Clare Appel. The new directors are J. L. Hunter, Joe Garbarino, William Reeves and Charles Mavety, all of the Toronto area.

After two years, Mr. Devaney stepped down as president, succeeded by Mr. Hanson, one of the original prime-movers. Vice-president is Jack Arthur, and Ray Lewis is secretary-treasurer. Other officers are: public relations, J. J. Fitzgibbons; solicitor, D. J. Ongley; assistant treasurer, George H. Beeston.

The Pioneers found themselves with approximately $16,000 in the Benevolent Fund, earmarked for the care of needy film people anywhere in Canada. Chief addition to the fund during the past year was the $6,000 which came from the Pioneers' Ball and Carnival at Toronto's Royal York Hotel last autumn. In control of fund disbursements are the following trustees: Mr. Hanson, Miss Lewis, Mr. Beeston and Mr. Mavety.

The Old Boys were so busy with reunion fun and parley on the convention day, February 27, that appointments to the numerous standing committees were left over. It was decided delegates from each of the Provincial branches would meet in executive session on a national basis at Montreal on a date to be selected.

As his final presidential act, Mr. Devaney inducted 22 new members, with George Oullahan of Toronto assisting in the ceremony. Prizes left over from the Movie Ball were brought out for an auction conducted by Miss Lewis, and the result was an additional $125 for the Benevolent Fund. Special presentations were made to Dave Ongley and Johnny Poole of Toronto for performance of duties during the past 12 months.

Sues Essaness Circuit

A $5,000 damage suit has been filed against the Essaness Theatre Circuit in Chicago Circuit Court by Mrs. Sarah Glickman, who claimed she suffered a fractured rib during a melee following an explosion at the circuit's northside Vogue October 1, 1946.

CEA Rejects KRS Saving Plan, Offers Another

The executive committee of the British Cinematograph Exhibitors' Association, meeting in London to discuss possible means of saving 1,500,000 feet of film weekly, this week rejected the suggestion of the Kinematograph Renters' Society that the number of release prints be cut. Because of the serious film shortage, brought about by the coal and power shortage, the whole industry has been concerned with ways and means of conserving the available supply of film. The CEA's scheme, offered for Government consideration, proposes that the newsreels save 350,000 feet of film a week, the studios save 250,000 feet a week and that the balance of 900,000 feet be saved weekly by the Government from its weekly usage of 2,500,000 feet. In the event the newsreels prove difficult, CEA is prepared to cancel their showing completely.

Portugal House Rejects Quota

by JOAO DE MORAES PALMEIRO
in Lisbon

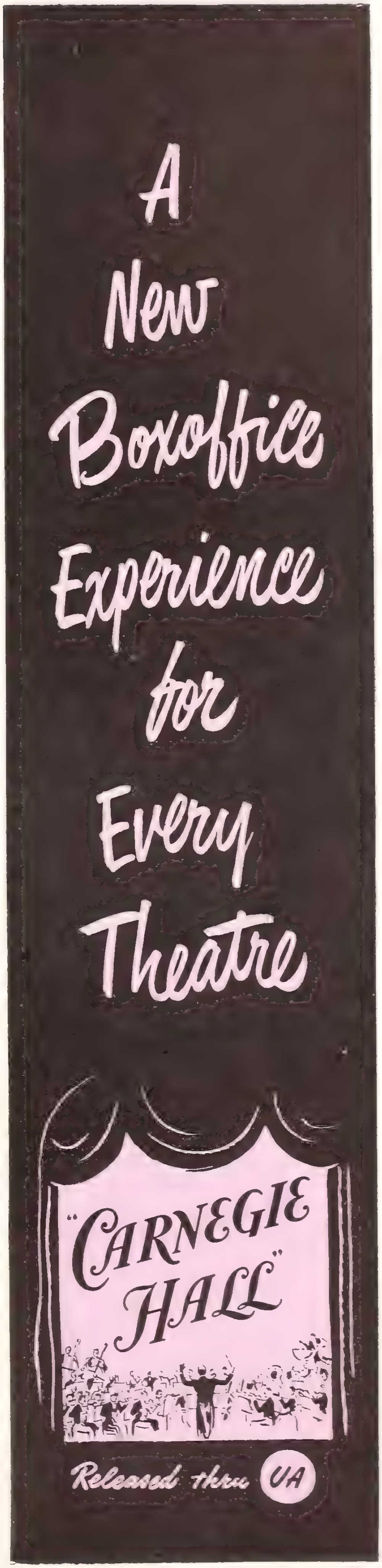
After three days of discussion the Portuguese National Assembly rejected the Film Quota Law published December 27 and February 25 referred the bill to the Portuguese Corporative Chamber for revision and amendment. The Chamber then will refer the bill back to the Assembly.

Judging from the discussions, the revisions will not greatly affect the relationship between Portugal and the U. S. as outlined in the original bill.

The original contained these major provisions: each theatre shall play one week of Portuguese product for each five weeks of foreign product; special licenses must be obtained from the Board of Public Entertainments for all pictures imported; a special fund is established to protect the national industry; no Portuguese theatre may be owned or exploited by any foreign interests; all Portuguese-dubbed features, with the exception of Brazil, must be dubbed in Portugal.

A highlight of the Assembly discussions was the plea from Deputy Mendes Correia that the Quota Law should defend and aid only the best of the national product—not all features. He pointed out that the expansion of Portuguese industry depended upon obtaining raw materials and chemicals from abroad and thus it was expedient to maintain good relationships with foreign countries.

The fund to protect the industry also came in for criticism, the prevailing opinion being that the taxes to be levied to provide the fund were too high and that the fund should not only be controlled by the National Office of Information, but also by the Home, the Economic, the Cultural and the War Offices. Deputy Jorge Moniz severely criticized the law on the ground that it had not been submitted to the various branches of the industry for consideration.



TAXES DISRUPTING FRENCH INDUSTRY

by MAURICE BESSY
in Paris

There is a growing revolt within the French industry, directed at the National Center of French Cinema, the legal and official organization ruling the industry here. The revolt threatens to halt production and close theatres.

Mainspring of the revolt is the question of taxes. It is generally believed the French industry cannot carry on if a reduction of entertainment and "de luxe" taxes is not made. Recently the French National Assembly passed a bill which would change the rates of entertainment taxes and reduce from 17 to 13 per cent the "taxe de luxe" on exhibitors' receipts. Unfortunately, it has been proved that, under the new system, the reduction of taxes would be very small—from three to five per cent for the provincial theatres and, at the most, from six to eight per cent for the larger theatres.

This bill drew vehement protests from all branches of the industry. In a special meeting, the French Film Producers Syndicate ruled that, starting February 17, there would be no new applications made to the National Center for authorization of productions. The only new films to go before the cameras from now on will be those for which directors, actors and technicians already have been engaged.

The Exhibitors Syndicate of the Paris region decided at a February 19 meeting that all motion picture theatres should close down soon to protest excessive taxes. It was also decided that the Exhibitors Syndicate should not participate in the National Center of French Cinema—regarded as State interference with private activities.

At the same time the Regional Exhibitors' Associations held meeitngs in various parts of France and decided to close their theatres if the Government did not reduce the taxes.

On February 20, the National Confederation of French Cinema, representing production, distribution, exhibition and technicians, made a full and detailed report of the situation and suggested four solutions to the problem, including a propaganda campaign to warn the public of the serious situation of the industry and the stoppage of all activities within the industry. This last remedy would be only "at the last limit of resistance."

ITALY

by ARGEO SANTUCCI
in Rome

The Catholic Cinema Center, collaborating with O. M. I. Nistri, manufacturer of 16mm projectors, plans to establish 22,000 16mm theatres in Italy within the next five years. This program has already been presented for the approval of the Holy Father. Approximately 200 of the theatres will be opened immediately by Cine-Films, the company established by the merged interests of the Catholic organization and Nistri. It must be pointed out, however, that there is currently a shortage of 16mm features in the country.

▽

The Italian Government collected approximately 3,000,000,000 lire ($7,500,000) in taxes on theatre admissions during 1946.

▽

The Quattro Fontane theatre in Rome has been derequisitioned by the E. N. S. A., a British military entertainment organization. The theatre is a first class house with about 1,700 seats.

MEXICO

by LUIS BECERRA CELIS
in Mexico City

Circuito del Norte, important theatre circuit of Monterrey, has petitioned the Federal Board of Conciliation and Arbitration for authorization to close its business, on the ground that operations are not profitable. It is reported that it is not lack of business but excessively high operating costs, largely labor, that is forcing the circuit to close.

▽

Local exhibitors have reported to the Federal and Municipal Governments that they cannot accede to demands of certain interests, including labor, that first run admissions be reduced from 85 cents unless their employees agree to a wage cut. The admission is a new high.

▽

Pedro Tellez Vargas, secretary-general of the National Cinematographic Industry Workers Union, has asked President Miguel Aleman to arrange for the union a working agreement with its rival, the Picture Production Workers Union. Both unions have been quarreling for two years. Efforts are also being made to merge the two unions, but that is considered difficult, if not impossible. Producers are eager for any kind of a peace that promises to be lasting, since frequent flareups between the two unions have hampered production.

BELGIUM

by LOUIS QUIEVREUX
in Brussels

Film circles here are protesting Government intervention in the production and screening of newsreels.

During an extraordinary meeting of the Belgian Syndical Chamber of Cinema, the Newsreels Section passed a motion of protest against measures taken by the state Control Commission for Films, claiming unconstitutional intervention by the Commission in newsreel production. According to present regulations, newsreels may be shown without previous viewing by the Control Commission, but the Commission has been censoring views deemed unfit for the public.

Following an official refusal by M. Liebaert, the Economic Affairs Minister, to allow cinema theatre owners and directors to fix admission prices as they please, the Association des Directeurs de Theatres Cinematographiques Belges organized a referendum among its 1,200 members, asking: "Do you agree to go on strike and close your theatre if the minister does not change his mind?"

The response has been overwhelmingly in favor of a strike. Out of the first 200 answers 198 are in favor of a strike.

Because of heavy taxation, some cinema theatres are losing up to 200,000 francs a month—about $4,600.

20th-Fox Buys Loew-Robbins Music Interest

Transfer of a substantial stock interest in the Loew-owned Robbins Music Corporation to 20th Century-Fox was announced this week by Charles C. Moskowitz, president of the Robbins company and vice-president and treasurer of Loew's, Inc. It is understood a 26 per cent interest and approximately $700,000 were involved.

The Robbins group includes Robbins Music Corporation; Leo Feist, Inc.; Miller Music Corporation; Walter Jacobs, Inc.; Big 3 Music Corporation; Gene Krupa Music Corporation; Robbins International Corporation; Variety Music, Inc., and the newly formed Harry Warren Music Corporation, set up as a subsidiary after Metro had taken over last year. The stock interest figuring in the purchase presumably is that which Loew's acquired from Jack Robbins when he severed his connection with the company's music subsidiaries.

At a stockholders' meeting of Robbins Music Corporation this week the following directors were elected: Mr. Moskowitz, Leopold Friedman, J. Robert Rubins, Joseph R. Vogel, Jesse T. Mills, Joseph H. Moskowitz and W. C. Michel. The last two also are vice-presidents of 20th-Fox. Newly-elected officers include Mr. Moskowitz, president; Mr. Friedman and Mr. J. H. Moskowitz, vice-presidents; Charles K. Stern, treasurer; Abe Olman, secretary; Harold J. Cleary, Bernard Prager and Stephen Levitz, assistant secretaries, and Mr. Mills, assistant treasurer.

Republic Pays 25 Cents

Republic Pictures' board of directors last Thursday declared a regular quarterly dividend of 25 cents per share on preferred stock, payable April 1, 1947, to stockholders of record March 10.

Film Division of Reports Office to Be Liaison Only

Washington Bureau

Departing gradually from its broadly planned program of film production and periodic film messages, the film division of the Office of Government Reports is now satisfied merely to act as the liaison agent between Government bureaus and the film industry's 12-man committee on film matters involving the Government.

Commenting on the Government film office, Dr. John R. Steelman, former OWMR chief and presidential advisor, said the unit would not engage in commercial film production. "All we desire is to cooperate with the picture industry and in certain cases get important messages to the public attention by the use of trailers for exhibition in commercial houses," he said. He added that the Government had no desire to cram down the throats of exhibitors shorts which would be criticized by the patron.

Approve Resolution

The industry study committee met in New York Tuesday to hear Mr. Fabian report nine organizations had approved the committee resolution for the formation of a coordinating committee for cooperation with the Government through one agency representing all branches. Nominations to that committee, the meeting was advised, included Mr. Fabian, ATA; R. B. Wilby, Confederacy of Southern Associations; Harry Brandt, Independent Theatre Owners; Francis Harmon, Motion Picture Association; Herman Levy, MPTOA; Tom Connors, National Distribution Committee; Michael Clofine, newsreels; Donald Nelson, Society of Independent Motion Picture Producers, and Ben Shlyen, trade press. Mr. Fabian was requested to continue to serve as interim chairman and operating committees in each exchange area are to be named.

Allied, the Pacific Coast Conference of Independent Exhibitors and the Conference of Independent Exhibitor Association have not accepted an invitation to join the study committee.

Agrees with Johnston

Dr. Steelmen said he agreed with Eric Johnston, president of the Motion Picture Association, who said the Government should stay away from production of any pictures for exhibition in commercial theatres. Provided the film unit does not engage in picture production, its budget for operation is only $50,000 a year. Dallas Halverstadt now is acting head of the section. The film functions were started last year by President Truman at the request of the American Theatres Association. The unit acts as clearing house for all Government film matters, thus saving the industry considerable confusion. ATA and MPA may be represented when the House Appropriations Committee holds closed hearings on appropriations for the Government office.

Two other Government bureaus important to the film industry—the commercial policy division of the State Department and the Commerce Department's trade information unit—will not be affected by the current wave of economy sweeping Congress, Republican leaders indicated in Washington this week. Neither unit operates on a high budget nor do they engage in propaganda or private business. Nathan D. Golden, who heads the Commerce Department section, runs his bureau on an appropriation of less than $25,000 a year.

At the State Department George Canty is in charge. His total requirements for a year run around $30,000.

IN NEWSREELS

MOVIETONE NEWS—Vol. 29, No. 53—B-29 crew rescued in Greenland. . . . Buffalo teachers strike for higher pay. . . . Human tragedy and ruin in Indo-China war. . . . Washington: Eric Johnston presents plan for industrial peace. . . . Los Angeles golf tourney. . . . Motorcycling thrills. . . . Basketball: Notre Dame vs. NYU.

MOVIETONE NEWS—Vol. 29, No. 54—Fighter plane flies 5,000 miles non-stop. . . . Chicago explosion. . . . South Africa gives ovation to British Royal Family. . . . President Truman asks help for Red Cross. . . . Sports: Pittsburgh Pirates, Boston Braves; Ski jumping; Santa Anita handicap.

NEWS OF THE DAY—Vol. 18, No. 251—Buffalo: Nation's biggest teachers' strike. . . . Wartorn Indo-China. . . . Rescue of airmen in Arctic and Antarctic. . . . Eric Johnston urges labor plan. . . . Coyote hunt in Idaho. . . . Florida motor-bike races. . . . Water-skiing.

NEWS OF THE DAY—Vol. 18, No. 252—Army plane in record hop from Hawaii to New York. . . . British Royal Family given welcome in South Africa. . . . President Truman appeals for aid to Red Cross. . . . Santa Anita handicap. . . . Greenberg joins Pirates. . . . National ski champs.

PARAMOUNT NEWS—No. 54—King George meets King Neptune. . . . Teachers' unrest reaches climax in Buffalo. . . . Eric Johnston reports on industrial relations. . . . Indo-China war. . . . Sports: basketball, motorcycling, water-skiing.

PARAMOUNT NEWS—No. 55—Flight record smashed. . . . President Truman backs Red Cross campaign. . . . South Africa hails British Royal Family. . . . Report from England. . . . 15 to 1 shot wins $100,000 race.

RKO PATHE NEWS—Vol. 18, No. 56—Strike shuts Buffalo schools. . . . French repel Indo-Chinese. . . . Eric Johnston asks for labor peace. . . . Chile dog club holds show. . . . Air rescue of lost Byrd fliers. . . . Riggs-Budge tennis tourney.

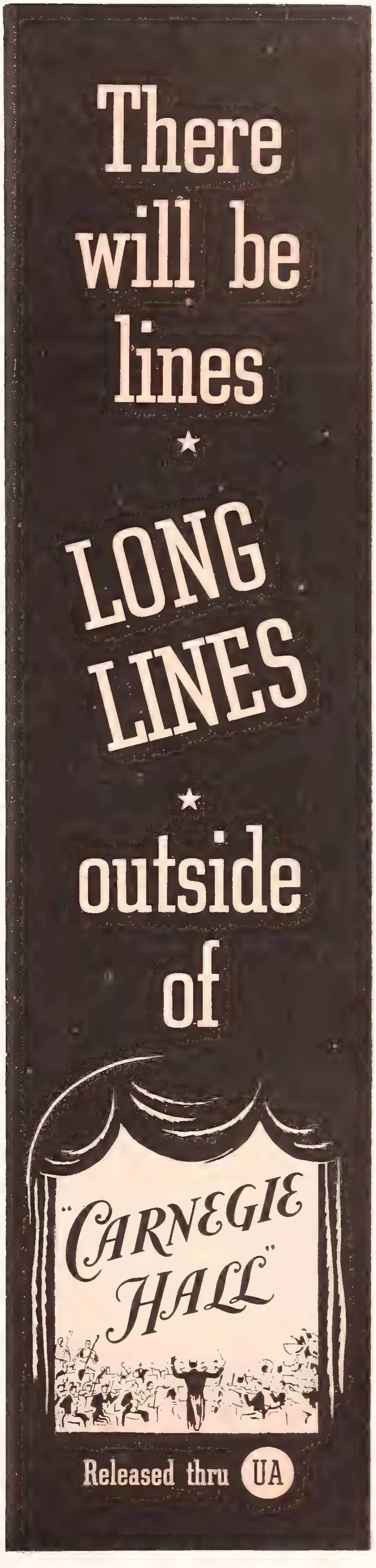
RKO PATHE NEWS—Vol. 18, No. 57—P-82 in record hop from Hawaii. . . . Luciano in Cuban controversy. . . . Blast rocks Chicago Loop. . . . President Truman opens Red Cross Drive. . . . South Africa greets Royal Family. . . . Ski champs. . . . Santa Anita handicap.

UNIVERSAL NEWSREEL—Vol. 20, No. 17—French troops in Indo-China fighting. . . . Railroad head Robert R. Young urges reforms. . . . Eric Johnston urges plan for industrial labor peace. . . . Lion cub "quads" born. . . . Trained monkey goes through paces in Memphis. . . . World's golf championship in San Diego.

UNIVERSAL NEWSREEL—Vol. 20, No. 18—Martial law declared in Palestine. . . . Royal Family greeted in South Africa. . . . Army fighter plane breaks long-distance record. . . . Long shot wins Santa Anita handicap. . . . National ski jumping tourney. . . . Ski champions in Canada.

No "Iceman" in Boston

"The Iceman Cometh"—but not to Boston. That was the verdict of the city censors last week. The Eugene O'Neil play was scheduled to open in Boston March 17, but when the author refused to make deletions in the script the booking was cancelled.



March of Dimes Contest Winners Are Announced

Announcement of 43 exhibitor "March of Dimes" contest winners was at a luncheon at the Hotel Astor in New York last Thursday given by the National Foundation for Infantile Paralysis to trade press publishers and their representatives who judged the campaigns of 2,116 theatre contestants. Participating in this year's campaign were some 7,000 theatres.

Also present at the luncheon were: Warren D. Coss, National Foundation director; Emil Jensen, film campaign director; Charles Reed Jones, publicity director; Joseph W. Savage and John J. O'Connell, of the Foundation; Lillian Feldman and Thomas J. Murphy of the film March of Dimes; Glendon Allvine, MPA; Dave Bader, and Jack Alicoate, chairman of the judging committee.

Winners in contest No. 1, on the basis of the most dimes per seat, first to 14th places in the order named were: Lamar Swift, Capitol Theatre, Macon, Ga.; John L. Miller, Henry's, Hagerstown, Md.; Jack Foxe, Columbia, Washington; J. Cleveland Hester, Florida, Pensacola; Joel Margolis, Capitol, Washington; Fred MacMillan, Earle, Washington; J. Elmer Redelle, Victory, Dayton; Orangelo Ratto, Palace, Washington; M. Thode, Princess, Honolulu; Notis Komnenos, State, Jersey City; Sol Sorkin, RKO Keith's, Washington; Roland Robbins, Trans-Lux, Washington; Mrs. Louise Noonan Miller, Little, Washington, and Sante Macci, Wayne, Greenville, O.

Winners in contest No. 2, on the basis of the largest percentage of collection increases over last year, first to 14th places, in the order named, were: S. Frank, Chief Theatre, Coldwater, Kan.; Ray Syufy, Rita, Vallejo, Cal.; Thomas R. Stancil, Rialto, Grayling, Mich.; Elaine S. George, Star, Heppner, Ore.; W. E. Anderson, Palace, Mt. Jewett, Pa.; Gerald Anderson, Union, Richwood, O.; L. Frederick, Minnesota Lake, Lake Bronson, Minn.; Marjorie M. Muzik, Lee, Carson City, Mich.; M. L. Reibold, Princeton, Princeton, Wis.; Carl Mansfield, Colfax, Schuyler, Neb.; Douglas D. Bunch, Parkway, West Jefferson, N. C.; Roy C. Hallowell, Amus, U La Harpe, Ill.; Mrs. E. F. Weinreich, Flasher, Flasher, N. D., and G. Wise, West End, Birmingham.

Winners in contest No. 3, division No. 1, on the basis of the largest percentage increase in collections for theatres with a seating capacity of 300 or less, first to third places, in the order named, were: Harry Bert Lee, Rialto Theatre, Terry, Mont; Gerard Lavigne, Roxy Island Pond, Vt., and Frances M. Wright, Rialto, La Bell, Mo.

In contest No. 3, division No. 2, on the basis of percentage increase for theatres with seating capacities of 301 to 600, the three winners were: Paul Horton, State Theatre, Inman, S. C.; Milburn Kenworthy, Nuart, Moscow, Id., and Earl S. McKendrick, Eldred, Eldred, Pa.

Division No. 3, for theatres with seating capacities of 601 to 1,000, the three winners were: Allan Koff, Murray Theatre, Rochester, N. Y.; E. Chadwick, Beverly, Peoria, Ill., and Jack A. Cameron, Ritz, Bartow, Fla.

Division No. 4, for theatres with capacities of 1,001 to 1,500, the three winners were: George P. Santer, Radio City, Ferndale, Mich.; William C. Riester, Capitol, Shamokin, Pa., and Walter D. Heaney, Mayfair, West New York, N. J.

Division No. 5, for theatres with capacities of 1,501 and over, the three winners were: N. A. Meyers, Adams Theatre, Detroit; James A. Field, Paramount, Salem, Mass., and Harvey G. Cocks, Palace, Fort Wayne, Ind.

Lectures Philatelists

Stephen D. Rich, philatelic publisher, was the guest speaker last week when the Cinema Stamp Collectors met at Town Hall Club in New York. Two new members, Charles Mogull and Arthur Florman were admitted. The group approved insignia designed from an idea by Leon J. Bamberger, vice-president of the Stamp Collectors. The next meeting will be held March 12.

Short Product in First Run Houses

NEW YORK—Week of March 3

CAPITOL: Early Sports Quiz .... ***MGM***
Cat Fishing .... ***MGM***
Feature: The Beginning or the End .... MGM

CRITERION: Cue Tricks .... ***Columbia***
Feature: Song of Scheherazade .... Univ.-Int.

GLOBE: Have You Any Castles? . ***Warner Bros.***
Feature: The Strange Woman .... United Artists

HOLLYWOOD: American Album of Sports ***Warner Bros.***
Rabbit Transit .... ***Warner Bros.***
Feature: Nora Prentiss .... Warner Bros.

PALACE: Campus Boom .... ***RKO Radio***
Feature: Sinbad the Sailor .... RKO Radio

RIALTO: Jasper in a Jam .... ***Paramount***
Like Father, Like Son .... ***Paramount***
Feature: Michigan Kid .... Universal

RIVOLI: G.I. Hobbies .... ***Paramount***
A Scout with the Gout .... ***Paramount***
Sweet and Low .... ***Paramount***
Feature: Blaze of Noon .... Paramount

ROXY: Mighty Mouse and the Hep Cat ***20th Cent.-Fox***
Summer Trail .... ***20th Cent.-Fox***
Germany—Handle with Care! . ***20th Cent.-Fox***
Feature: The Shocking Miss Pilgrim . 20th Cent.-Fox

STRAND: Keystone Hotel .... ***Warner Bros.***
Feature: That Way with Women .... Warner Bros.

WINTER GARDEN: Smoked Ham .... ***Universal***
Wild West Chimp .... ***Universal***
Feature: I'll Be Yours .... Univ.-Int.

CHICAGO—Week of March 3

GARRICK: Desi Arnaz and Orchestra ***Columbia***
Feature: The Wicked Lady .... Univ.-Int.

GRAND: Kingdom of Plastics .... ***Bondy***
Feature: Sinbad, the Sailor .... RKO

STATE-LAKE: Cat-Fishing .... ***MGM***
Feature: The Yearling .... MGM

UNITED ARTISTS: You Think You're A Nervous Wreck .... ***Warner Bros.***
Feature: Till the Clouds Roll By .... MGM

Compromise Reopens Chicago B. & K. House

Balaban & Katz' Admiral theatre, northwest side house in Chicago which has been closed for six weeks because of a controversy with the local projectionists' union, reopened February 26 under a compromise agreement which will be in effect pending final settlement.

Crux of the controversy came when B&K discontinued matinee showings at the Admiral and the union asked that any projectionist laid off because of such a move be absorbed in other of the circuit's houses. The theatre closed completely when neither side "gave in." Under the terms of the temporary truce, the Admiral will be open for both matinee and evening business.

At the same time, the circuit's Drake theatre also resumed matinee showings February 26. The Drake did not close but projectionists working evenings refused their checks until the temporary settlement was effected.

Stoltz Resigns PRC Reissue Sales Post

Arnold T. Stoltz, with Production Releasing Corporation for more than two years, and who recently moved up from national director of advertising and publicity to sales manager in charge of PRC's Edward Small reissues, resigned from the company last weekend. Mr. Stoltz, 1941 winner of the Quigley Silver Grand Award, was at one time publicity director and manager of Warner and Loew theatres. In 1943 he became exploitation manager of United Artists.

Release "Montecassino"

"Miracle of Montecassino," an Italian-produced feature, will be released in the U. S. with English subtitles in both 35mm and 16mm versions March 15 by Famous International Film Corporation, which also will handle the film in South America with Spanish subtitles.

Gordon Elected Butterfield Head

At a meeting of the board of directors of W. S. Butterfield Theatres, Inc., and Butterfield Michigan Theatres Company Monday in Detroit, L. E. Gordon was elected president and treasurer, William A. Ruble vice-president; Olive M. Cox vice-president in charge of theatre operations; E. K. Ellsworth, secretary, and George S. Berger, assistant treasurer.

Mr. Gordon has been an officer of the companies in various capacities since 1929, and is also co-trustee with the Central Trust Company of Lansing in the operation of the Butterfield estate.

Mr. Ruble of Lansing, Mich., represents the Central Trust Company as co-trustee of the estate of the late W. S. Butterfield.

Miss Cox has been with Butterfield interests since 1919, while Mr. Ellsworth, associate of the late Edmund C. Shields, former vice-president and secretary of the companies, has been associated with the Butterfield companies since his return from the armed services in 1945. Mr. Berger has been with Butterfield since 1924 as auditor.

David W. Friedlander Dies

David W. Friedlander, manager of Loew's 42nd Street theatre, New York, died suddenly of heart attack in his office at the theatre March 2. He was associated with Loew's for 36 pears. He is survived by his wife and two children.

Warren Conner

Warren Conner, 50, in poor health for a year, died in Holmes Hospital, Cincinnati, February 28. He was district manager for Altec Service Corporation there. Surviving are his widow, a brother, and sister.

Two Promoted by Midwest Circuit

Two new executive postions were created in the Minnesota Amusement Company last week when Harry B. French, president, announced the appointments of George C. Sheperd, formerly general auditor in charge of accounting, as director of sales and merchandising, and of Robert P. LaPiner, former head of the company's candy department, as director of special events. Forrest D. Sathre, who has been assistant to Mr. Shepherd since October, 1945, will succeed him as auditor.

Mr. French explained that Mr. Sheperd's new duties would put him in charge of all purchasing and selling of candies, popcorn and any other sales within theatres. The appointment is in line with a program recently launched to expand and improve merchandising in the 82 houses operated by the company in Minnesota, the Dakotas and Wisconsin. In the theatre business 21 years, he has been associated with Minnesota Amusement since 1929.

Mr. LaPiner has been with the company 27 years. In his new assignment he will be in charge of planning and execution of special events, including conventions, business meetings and traffic managements.

Sue Exhibitor Over Returns

Four suits were filed in the United States District Court in Phoenix, Ariz., last week by Paramount, Warner Brothers, Loew's, Inc., and 20th Century-Fox against Louis F. Long, operating 23 theatres in Arizona. The suits claimed alleged incorrect box office reports and returns from the exhibition of the plaintiffs' pictures. At the same time, two other suits were filed by Columbia and RKO claiming infringement of copyright by Mr. Long through the allegedly unauthorized exhibition of pictures. Named in the court actions were 27 features, a short subject and a newsreel.

Exhibitor's Theatre Records Seized in Percentage Suit

All books and records of Bart Dattola of the New Dattola theatre in New Kensington, Pa., have been ordered seized and impounded by U. S. District Judge McVicar in Federal Court, Pittsburgh. The seizure order arose in the course of the further inspection of theatre records of 19 exhibitor plaintiffs now being made for the eight distributor defendants under a supplementary order granted last month by Judge McVicar in Roth et al vs. Paramount et al. This is the action brought some time ago by Mr. Dattola and 23 other exhibitor plaintiffs. Distributors have been inspecting the theatre records for the purpose of counterclaims filed by them in an action alleging damages from inaccurate percentage returns.

What's so "alike" about these things?

Nylons have to get to sales on time. *Speed* counts. And the speed of Air Express delivers 'em pronto.

Great Britain's reconstruction needed blue prints quickly. International Air Express saved days in their delivery.

Transcribed radio programs can't be late! *Speed* counts—and that's why radio people use Air Express regularly.

You need the speed of Air Express, too!

You're in a business where speed counts, and Air Express can serve you well. Today, more and bigger planes are carrying your Air Express shipments at speeds up to five miles a minute. Rates are low. For example: to Air Express a 17-lb. shipment 1149 miles costs $5.74. Heavier weights similarly inexpensive. Investigate!

- Special pick-up and delivery at no extra cost.
- Direct by air to and from principal U. S. towns and cities.
- Air-rail between 23,000 off-airline communities.
- Direct air service to and from scores of foreign countries.

AIR EXPRESS

GETS THERE FIRST

Write today for Rate Schedules containing helpful shipping aids. Address Air Express Division, Railway Express Agency, 230 Park Avenue, New York 17. Or ask at any Airline or Railway Express office. Air Express Division, Railway Express Agency, representing the Airlines of the United States.

"WHAT THE PICTURE DID FOR ME"

. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product — providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS: What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

Astor

THEY MEET AGAIN: Jean Hersholt, Dorothy Lovett—Some of these reissues have better stories than the new ones. It is only a program picture, but my patrons enjoyed it. Played Tuesday, Wednesday, Jan. 14, 15.—Terry Axley, New Theatre, England, Ark.

Columbia

COWBOY BLUES: Ken Curtis, Jeff Donnell—These Curtis pictures could be better if they would put more action in them. This series does not exactly please the majority of my Western fans, as they crave action. Played Friday, Saturday, Feb. 7, 8.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

GALLANT JOURNEY: Glenn Ford, Janet Blair—Convincing performance by Glenn Ford. My patrons thought it was very entertaining. Business bad due to cold wave and local basketball game. Played Friday, Feb. 7.—Joe R. Hayworth, Playhouse Theatre, Pink Hill, N. C. Small town patronage.

GALLOPING THUNDER: Charles Starrett, Smiley Burnette—Typical good Starrett Western. Smiley Burnette added some new as well as some old comedy twists and tricks, but he got plenty of laughs. Enjoyed by all. Business good. Played Saturday, Feb. 8.—Joe R. Hayworth, Playhouse Theatre, Pink Hill, N. C. Small town patronage.

WALLS CAME TUMBLING DOWN, THE: Lee Bowman, Marguerite Chapman—Worth only lowest allocation. Fair story, but no box office names to get the people in. Poor business and no comments. Played Friday, Saturday, Feb. 14, 15.—Arthur E. Phifield, Park Theatre, South Berwick, Maine.

Film Classics

HURRICANE, THE: Dorothy Lamour, Jon Hall—A very good reissue starring Dorothy Lamour and Jon Hall. On an opening day, Tuesday, it grossed more than "She Wrote the Book" on Sunday. If you haven't already played this reissue, I suggest that you book it. Played Tuesday, Wednesday, Feb. 18, 19. —Abe H. Kaufman, Fountain Theatre, Terre Haute, Ind.

Metro-Goldwyn-Mayer

COURAGE OF LASSIE, THE: Elizabeth Taylor, Frank Morgan—Excellent picture. Let's have more "Lassie" pictures soon, Metro.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

COURAGE OF LASSIE: Elizabeth Taylor, Frank Morgan—MGM sells these right and they do big business. My weekly gross was only average because folks seem to have only so much to spend during these times of high prices and the other pictures had to suffer to make up for "Lassie." However, this picture is a real drawing card with beautiful color. Played Sunday-Tuesday, Feb. 9-11.—C. M. Hulbert, Gem Theatre, Cornell, Wis.

HOLIDAY IN MEXICO: Walter Pigdeon, Ilona Massey—It is difficult to report on this one. Production value was certainly there. The cast was above average. The color good. However, it didn't do business. Played Sunday, Monday, Feb. 9, 10.—Don Whittington, Lincoln theatre, Rochester, N. Y.

LAST CHANCE, THE: E. G. Morrison, John Hoy—A below-average crowd saw this and the majority approved. A large percentage of German-speaking people enjoyed the German dialogue. It is a tense, dramatic story that kept the crowd who came enthralled. Played Monday, Feb. 10.—Fred J. Hutchings, Community Theatre, Leader, Sask., Can. Small town and rural patronage.

LETTER FOR EVIE, A: Marsha Hunt, John Carroll—I played this on a double bill with " 'Neath Canadian Skies," but "Evie" kept them away and business dropped to the depths. Played Friday, Saturday, Feb. 7, 8.—C. M. Hulbert, Gem Theatre, Cornell, Wis.

Monogram

BEAUTY AND THE BANDIT: Gilbert Roland, Ramsay Ames—This series seems to be a little better, but much improvement is needed for such to be called a Western. Only fair. Played Thursday-Saturday, Jan. 16-18.—Terry Axley, New Theatre, England, Ark.

BLACK MARKET BABIES: Ralph Morgan, Jayne Hazard—We tried to sell this as a sensational expose but they wouldn't go for it. The second night was very poor.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

DRIFTING ALONG: Johnny Mack Brown, Raymond Hutton—Excellent Western. Don't fail to use it.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

IN FAST COMPANY: Leo Gorcey, Huntz Hall—A good action small town show in a popular series. The Bowery Boys are well liked here. Played on a weekend. Played Saturday, Feb. 8.—Arthur E. Phifield, Park Theatre, South Berwick, Maine.

TRAP, THE: Sidney Toler, Manton Moreland—Double bill this with a Western and it is one of the best of the series. Manton Moreland is always good for laughs. Played Thursday-Saturday, Jan. 9-11.—Terry Axley, New Theatre, England, Ark.

Paramount

BLUE SKIES: Bing Crosby, Fred Astaire—This picture will do business for you, and it is in beautiful color. For the plot and the acting, I can't say much. However, it did very well at the box office. Play it if you can as it will fill your house at every performance. Played Tuesday-Thursday, Feb. 11-13.—Albert Hefferan, Century Theatre, Coopersville, Mich.

OUR HEARTS WERE GROWING UP: Diana Lynn, Gail Russell—Grosses on this barely exceeded the rental. Attendance was hurt because of a "Lassie" picture played previously. Played Wednesday, Thursday, Feb. 12, 13.—C. M. Hulbert, Gem Thaetre, Cornell, Wis.

STRANGE LOVE OF MARTHA IVERS, THE: Barbara Stanwyck, Van Heflin—Very good acting. The picture is a little morbid with its unhappy ending. Lizabeth Scott practically stole the show. Played Sunday, Monday, Jan. 12, 13.—Terry Axley, New Theatre, England, Ark.

SWAMP FIRE: Johny Weissmuller, Virginia Grey—Picture only average, but business was much better than the production rated. Many thought it would be a "Tarzan" show. No walkouts. So I would say it satisfied my weekend action fans. Played Thursday, Friday, Jan. 30, 31.—Arthur E. Phifield, Park Theatre, South Berwick, Maine.

PRC

BLUEBEARD: John Carradine, Jean Parker—A fair show which did average business. Played Tuesday, Feb. 4.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

DEVIL BAT'S DAUGHTER: Rosemary LaPlanche, John James—Good little picture.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

ENCHANTED FOREST, THE: Edmund Lowe, Brenda Joyce—This is a great picture in color for the children. It was old when I played it, so business was just average. Played Friday, Saturday, Feb. 7, 8.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

I RING DOOR BELLS: Robert Shayne, Ann Gwynne—Consider this a waste of effort by all concerned. I am not going to buy this type of stuff again. Played Tuesday-Thursday, Feb. 11-13.—Don Whittington, Lincoln Theatre, Rochester, N. Y.

MINSTREL MAN: Benny Fields, Gladys George—Motion Picture Herald said: Excellent. The few patrons who came said, "Nix." It was old, but we hadn't played it before. It is a fair picture. Doubled wtih "The Desert Horseman." Played Friday, Saturday, Feb. 14, 15.—C. M. Hulbert, Gem Theatre, Cornell, Wis.

SONG OF OLD WYOMING: Eddie Dean, Jennifer Holt—Good Western action thriller in color, but it failed to do business. Maybe Dean is not well enough known. We had nice weather. Played Thursday, Friday, Feb. 13, 14.—Abe H. Kaufman, Fountain Theatre, Terre Haute, Ind.

RKO Radio

DING DONG WILLIAMS: Glenn Vernon, Marcia McGuire—Very, very poor. In fact, the Sons of the Pioneers were the only bright spot in the 65 minutes of wasted film. Played Friday, Saturday, Feb. 7, 8. —A. C. Edwards, Winema Theatre, Scotia, Cal.

KID FROM BROOKLYN, THE: Danny Kaye, Virginia Mayo—If you can't get them in to see this, something is wrong with your audience. Even patrons who don't care for Danny Kaye enjoyed the color, the girls, the music. I would say it is very good entertainment. Played Sunday, Monday, Jan. 5, 6.—Terry Axley, New Theatre, England, Ark.

LADY LUCK: Robert Young, Barbara Hale—Would be good for a double bill. Played Wednesday, Thursday, Feb. 5, 6.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

LADY LUCK: Robert Young, Barbara Hale—This is an entertaining comedy, but it failed to attract any business. Just another picture in my books. Should not have been sold on percentage. Played Wednesday, Thursday, Feb. 5, 6.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

MAKE MINE MUSIC: Disney Musical Feature—Just a series of short subjects put together. Each one is well done, but it is rather tiresome as a whole. One man walked out after about 30 minutes and asked, "Is this the picture?" then added, "I can't stand that stuff." However, many liked it. Child business was good, but total business was only average. Played Sunday, Monday, Feb. 16, 17.—C. M. Hulbert, Gem Theatre, Cornell, Wis.

RADIO STARS ON PARADE: Frances Langford, Wally Brown—Good musical. Plenty of comedy and action. Enjoyed by all. Business good. Played Sunday, Feb. 21.—Joe R. Hayworth, Playhouse Theatre, Pink Hill, N. C. Small town patronage.

TILL THE END OF TIME: Dorothy McGuire, Guy Madison—Truly one of the good ones of present day happenings to ex-servicemen. It has an all-star cast. Comments were good. Bob Mitchum steals the show. This got over solid in freezing weather. Business good. Played Sunday, Feb. 9.—Joe R. Hayworth, Playhouse Theatre, Pink Hill, N. C. Small town patronage.

Republic

ALIAS BILLY THE KID: Sunset Carson, Peggy Stewart—Good Western with Sunset Carson and lots of action. Played one day only to satisfactory business. Played Wednesday, Feb. 12.—Abe H. Kaufman, Fountain Theatre, Terre Haute, Ind.

CRIME OF THE CENTURY: Stephanie Bachelor, Michael Browne—Good action thriller that did O.K. on our one-day booking. O.K. for a midweek playdate. Played Tuesday, Feb. 11.—Abe H. Kaufman, Fountain Theatre, Terre Haute, Ind.

DAKOTA: John Wayne, Vera Hruba Ralston—This was pretty good, but not as good as expected. Busi-

(*Continued on following page*)

(Continued from preceding page)

ness below average. Walter Brennan's part was too silly.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

DON'T FENCE ME IN: Roy Rogers, Dale Evans—Not a Western in the true sense of the word. However, it is the first we have played of the Rogers' features and more are going to be played. The crowd went for this. Played Monday, Feb. 3.—Fred J. Hutchings, Community Theatre, Leader, Sask., Can. Small town and rural patronage.

MURDER IN THE MUSIC HALL: Vera Hruba Ralston, William Marshall—Should have called this one "Murder at the Box Office." Very poor business. The second night was a record low for five years. Played Tuesday, Wednesday, Jan. 21, 22.—Arthur E. Phifield, Park Theatre, South Berwick, Maine.

Screen Guild

HOPALONG RIDES AGAIN: William Boyd—Good Western. New print.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

'NEATH CANADIAN SKIES: Russell Hayden, Inez Cooper—Very good little picture. Hope they make a lot of these with the same running time.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

Twentieth Century-Fox

NOB HILL: George Raft, Joan Bennett—This registered well with my customers and jingled a merry tune at the box office. It is entertaining and pleased 100 per cent. Played Tuesday-Thursday, Feb. 11-13.—Don Whittington, Lincoln Theatre, Rochester, N. Y.

SENTIMENTAL JOURNEY: John Payne, Maureen O'Hara—Played rather late, but it did very well at the box office. Truly a fine show which pleased 100 per cent. Played Sunday, Monday, Feb. 9, 10.—Arthur E. Phifield, Park Theatre, South Berwick, Maine.

SMOKY: Fred MacMurray, Anne Baxter—Did outstanding matinee business Sunday, but the evening and Monday were only average. It was a grand show which pleased the young and old. Doubled with "Rockin' in the Rockies" from Columbia, which attracted the children because it had the Three Stooges in it. Played Sunday, Monday, Feb. 16, 17.—Don Whittington, Lincoln Theatre, Rochester, N. Y.

United Artists

ANGEL ON MY SHOULDER: Paul Muni, Anne Baxter—Be sure that your exits are clear because you will need them for the rush to get out of the theatre. The exodus was terrific on both days. In fact, it was worse than we can remember.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

BACHELOR'S DAUGHTERS, THE: Gail Russell, Claire Trevor—This had the stars, but it needs more punch and comedy to make it a hit. Played Sunday, Feb. 9.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

CAPTAIN FURY: Brian Ahern, Victor McLaglen—We realized no business. Bad weather didn't help. Played Wednesday, Thursday, Feb. 12, 13.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

MR. ACE: George Raft, Sylvia Sidney—This one is different at least. Raft is good as usual. Sylvia Sidney gave one of the finest performances of her career. Comments from the patrons were good. Business usual for Monday and Tuesday. Played Feb. 3, 4.—Joe R. Hayworth, Playhouse Theatre, Pink Hill, N. C. Small town patronage.

NIGHT IN CASABLANCA, A: Marx Brothers, Lois Collier—This is a good comedy, which did average business. Played Sunday, Monday, Feb. 2, 3.—E. M. Freiburger, Paramount Thetare, Dewey, Okla.

NIGHT IN CASABLANCA, A: Marx Brothers, Lois Collier—We played this late, but it was very acceptable to everyone. The Marx Brothers have brought much happiness to many people over a long period of time. Played Friday, Saturday, Feb. 7, 8.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

SCANDAL IN PARIS, A: George Sanders, Signe Hasso—This picture is a sleeper. It was well done and it was pleasing to both eye and ear. Play this one, but give it due publicity in advance. Advertise it as a light romantic drama of old France and it will go over very well. Played Sunday, Monday, Feb. 2, 3.—Albert Hefferan, Century Theatre, Coopersville, Mich.

Universal

CANYON PASSAGE: Dana Andrews, Susan Hayward—This was very good at the box office. The scenery made up for the story, which was somewhat on the juvenile side. We will settle any time for a picture that brings them in as this one did. Played Sunday, Monday, Feb. 2, 3.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

CANYON PASSAGE: Dana Andrews, Susan Hayward—Excellent.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

KILLERS, THE: Burt Lancaster, Ava Gardner—The title plus the extreme cold weather made this one flop for us, although it was well acted. Played Monday, Tuesday, Feb. 3, 4.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

KILLERS, THE: Burt Lancaster, Ava Gardner—Well-produced thriller with plenty of suspense, but they did not come out in this small situation. Played Monday, Tuesday, Feb. 10, 11.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

LOVER COME BACK: George Brent, Lucille Ball—Business very poor as this type of entertainment is never popular here. There were some amusing sequences in the picture. Played Wednesday, Thursday, Feb. 5, 6.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

PILLOW OF DEATH: Lon Chaney, Brenda Joyce—Played on a double bill. My patrons thought it was nothing to brag about. I agree. Played Friday, Saturday, Feb. 7, 8.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

RUSTLER'S ROUNDUP: Kirby Grant, Fuzzy Knight—Average Western which pleased those who came. Played Friday, Saturday, Feb. 14, 15.—Don Whittington, Lincoln Theatre, Rochester, N. Y.

SHE WROTE THE BOOK: Joan Davis, Jack Oakie—Did O.K. Friday, but adverse word-of-mouth comments hurt Saturday's business. All in all, this was pretty dull here. Played Friday, Saturday, Feb. 14, 15.—Don Whittington, Lincoln Theatre, Rochester, N. Y.

SHE WROTE THE BOOK: Joan Davis, Jack Oakie—As a rule, Joan Davis is a good attraction in our theatre, but she failed miserably in this one. It is evidently not the kind of a picture her fans expect to see her in. They stayed away in large numbers, giving us one of the worst Sunday and Monday grosses in years. Played Feb. 16, 17.—Abe H. Kaufman, Fountain Theatre, Terre Haute, Ind.

SPRINGTIME IN THE ROCKIES: Gene Autry, Polly Rowles—Good old Gene Autry. My patrons welcome him, and he puts new life in our theatre. Single bill this one. Played Friday, Saturday, Feb. 14, 15.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

WHITE TIE AND TAILS: Dan Duryea, Ella Raines—Pretty good. No business.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

Warner Bros.

DANGER SIGNAL: Zachary Scott, Faye Emerson—Strictly double bill material. Pretty poor in spots with a definitely weak story. Stars are adequate. Played Monday, Feb. 3.—Fred J. Hutchings, Community Theatre, Leader, Sask., Can. Small town and rural patronage.

MILDRED PIERCE: Joan Crawford, Jack Carson—Played this old one against my better judgment and it lived up to my expectations. Joan Crawford's Academy Award performance didn't bring the patrons out. Small town trade won't go for this sort of stuff, although it was excellent from many points of view. Played Tuesday-Thursday, Feb. 4-6.—C. M. Hulbert, Gem Theatre, Cornell, Wis.

NO TIME FOR COMEDY: James Stewart, Rosalind Russell—Pretty good reissue.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

Short Features

Film Classics

HELPMATES: Laurel and Hardy—This is a very good Laurel and Hardy reissue. It runs 21 minutes and there are plenty of laughs. You won't make any mistake by playing this one.—Abe H. Kaufman, Fountain Theatre, Terre Haute, Ind.

THEIR FIRST MISTAKE: Laurel and Hardy—This is a very funny two-reel comedy with Laurel and Hardy.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

Metro-Goldwyn-Mayer

LAND OF THE MAYAS: Fitzpatrick Traveltalks—Definitely below average. In fact, it is the poorest one we have played of the series. Avoid it, if possible.—Fred J. Hutchings, Community Theatre, Leader, Sask,. Can.

LONESOME LENNY: Tom and Jerry Cartoons—Very good cartoon.—C. M. Hulbert, Gem Theatre, Cornell, Wis.

THE HICK CHICK: MGM Technicolor Cartoons—Amusing color cartoon.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

Paramount

DOUBLE RHYTHM: Musical Parade—All right for jitterburgs, but pretty mediocre for the rest.—C. M. Hulbert, Gem Theatre, Cornell, Wis.

RKO Radio

IN DUTCH: Disney Cartoons—Definitely above average. Our crowds acclaimed this. More of same awaited.—Fred J. Hutchings, Community Theatre, Leader, Sask., Can.

OLD SEQUOIA: Walt Disney Cartoons—Good, but not as good as some others.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

Twentieth Century-Fox

GYPSY LIFE: Terrytoons—Good color cartoon.—E. M. Freiburger, Paramount Thaetre, Dewey, Okla.

GYPSY LIFE: Terrytoons—Very good cartoon with fine musical background.—Arthur E. Phifield, Park Theatre, South Berwick, Maine.

NEWS: I play this newsreel twice a week. It is one of the best on the market. I have played it for over 15 years.—Albert Hefferan, Century Theatre, Coopersville, Mich.

SEA SIRENS: Sports Reviews—Good reel in color with bathing beauties and some good underwater shots.—Arthur E. Phifield, Park Theatre, South Berwick, Maine.

WHO'S WHO IN THE JUNGLE: Terrytoons—Another super cartoon. Our patrons go for cartoons and this received much favorable comment.—All of it is good.—Fred J. Hutchings, Community Theatre, Leader, Sask., Can.

United Artists

CHOO CHOO AMIGO: Daffy Ditties—Entertaining cartoon in beautiful color. Musical accompaniment is good.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

TOCCATA AND FUGUE: Loew Musicolor—This musicolor short will serve as a filler and that is all. Just some mountain scenery with music by a symphony orchestra.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

Universal

MR. CHIMP ON VACATION: Variety Views—Excellent.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

BATHING BUDDIES: Lantz Color Cartune—Nice little short.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

HOT AND HECTIC: Name-Bands Musicals — A real musical. Our folks liked it.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

Warner-Vitaphone

AMERICA THE BEAUTIFUL: Technicolor Specials—The most beautiful two-reel film we have played. Every exhibitor owes it to his patrons to play this one. It is in Technicolor and it is most inspiring.—Arthur E. Phifield, Park Theatre, South Berwick, Maine.

MEN OF TOMORROW: Technicolor Specials—Played during Boy Scout Week with all the scouts in the city attending with our compliments. This is a wonderful Technicolor short.—C. M. Hulbert, Gem Theatre, Cornell, Wis.

SPADE COOLEY, KING OF WESTERN SWING: Melody Master Bands—This is a very good one-reel short. It is well done and should be enjoyed by all. Give us a few more like this one.—Abe H. Kaufman, Fountain Theatre, Terre Haute, Ind.

Serial

Columbia

WHO'S GUILTY: 15 Episodes—On chapter eleven. Good serial.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

WHO'S GUILTY: 15 Episodes—Good serial.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

"THE FINEST IN CONTINENTAL FILMS"

SUPERFILM DISTRIBUTING CORPORATION

52 VANDERBILT AVENUE, N. Y. CITY MU. 4-7717

In addition to the four hits described SUPERFILM is the sole U. S. distributor for the Minerva and Scalera studios of Rome, Italy.

Now available, 22 Italian features with complete English Titles plus Short Subjects narrated in English, and European Newsreels.

Praised by Critics.

Outstanding, Dramatic, Fraught with Tension, ★★★½★—*Daily News.*

Much Merit and Appeal—*Times.*

Opera Extremely Palatable for All—*Tribune.*

Magnani Is Vivid, a Fiery Mood, a Forceful Work —*Sun.*

Plenty of Drama, Melodies, Emotions and Action . . . It's Good—*Post.*

THE BEST ACTRESS OF THE YEAR...

Anna Magnani

winner of the National Board of Review citation for her great performance in 'Open City'.

BEFORE HIM ALL ROME TREMBLED

(Avanti A Lui Tremava Tutta Roma)

Complete English Titles

Produced in 1946 • Released by Superfilm Distributing Corp.

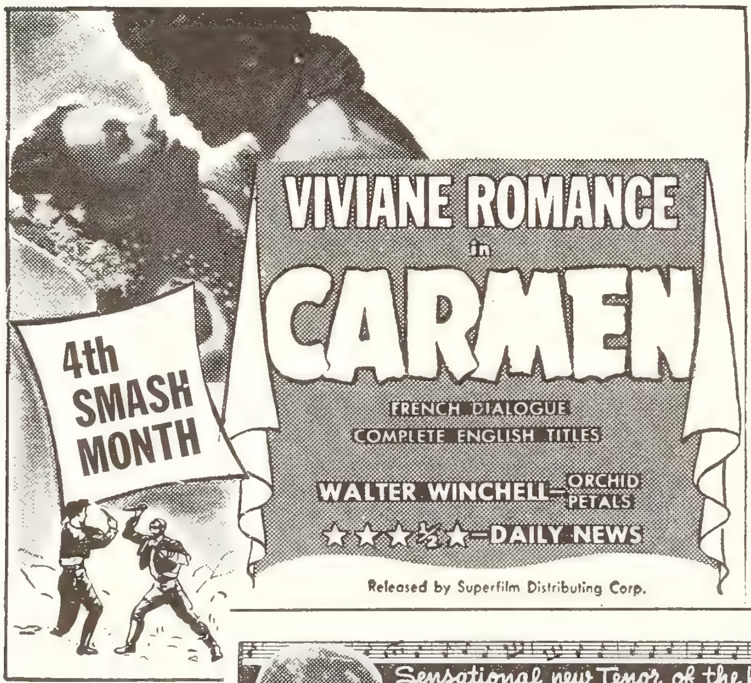
Featuring the glorious music of the opera "LA TOSCA" by Puccini.

BRANDT'S REPUBLIC

B'WAY & 51st ST.

Continuous Performances

THE SURPRISE HIT OF THE YEAR FOR GENERAL AUDIENCE APPEAL



VIVIANE ROMANCE in CARMEN

FRENCH DIALOGUE

COMPLETE ENGLISH TITLES

WALTER WINCHELL—ORCHID PETALS

★★★½★—DAILY NEWS

Released by Superfilm Distributing Corp.

4 MONTHS
AMBASSADOR, N.Y.C.
On Broadway
Carry Over
APOLLO, N.Y.C.
Times Square

5th WEEK
HOLLYWOOD, CALIF.

7th WEEK
SAN FRANCISCO, CALIF.

4th WEEK
WASHINGTON, D. C.

3rd WEEK
BUFFALO, N. Y.

IN MAR. & APR.
PHILA., BOSTON, CHICAGO, ATLANTA, MEMPHIS, ST. LOUIS, KANSAS CITY, MINN., NEW HAVEN, MILW., CLEVELAND

Brilliant Italian Romantic Tenor. Acclaimed by the Critics as the Second "Caruso"

Sensational new Tenor of the Metropolitan Opera

FERRUCCIO TAGLIAVINI

in the gay musical film

"I LIVE AS I PLEASE"

(VOGLIO VIVERE COSI') · Complete English Titles

★★★—NEWS

"Italian pictures are looking up. Fine singing needs no translation. This is a highly enjoyable picture!"—N. Y. Post

distributed by SUPERFILM DIST CORP

"★★★½★"

"It's a magnificent production!"—NEWS
"Lavishly mounted, prettily sung!"—POST
"The cast is unusually handsome!"—SUN

MARIA CEBOTARI IN "Maria MALIBRAN"

COMPLETE ENGLISH TITLES

("THE GENIUS AND THE NIGHTINGALE")

Released by Superfilm Dist. Corp.

A tender story which music lovers will find especially enjoyable, as a considerable amount of music was taken from the operas, "Norma", "Sonnambula" and "Semiramide"

★★★½★ *Daily News*

David Lewis Cites Value Of Cooperative System

The cooperative system, under which Enterprise Productions gives its stars a percentage of gross, is fair and eventually will spread to other studios, David Lewis, producer of "Arch of Triumph" and "The Other Love," said in New York Tuesday.

Mr. Lewis was to leave on the Queen *Elizabeth* Friday for England where he will arrange for the opening of "The Other Love" at the Empire theatre, London, about March 25. "Arch of Triumph" will open in New York and will not be shown in Europe until Autumn, he said. Mr. Lewis announced plans for production in England and said he hoped to use MGM's British studios. The film has a British background and half of its script is finished. Mr. Lewis' contract calls for two pictures a year—one for Enterprise and one for his own organization.

The producer foresaw no difficulty in roadshowing his pictures in this country and pointed to the Goldwyn method of leasing theatres. "Enough theatres across the country have indicated their eagerness to book our pictures," he said. "We'll just do what Goldwyn did and what I understand Mr. Selznick is doing." Mr. Lewis also expressed apprehension over the "dangerous" rise of production costs.

UA Promotes Bromberg to Latin American Post

Osmar Bromberg, United Artists general manager in Mexico, has been promoted to regional supervisor of the northern tier of Latin American countries, Walter Gould, UA foreign manager, has announced. These comprise Mexico, Cuba, Puerto Rico, Canal Zone, Colombia, Trinidad, Venezuela and the Caribbean area. At the same time, Mr. Gould announced the appointment of J. B. Urbina as Mr. Bromberg's successor in Mexico. Mr. Urbina rejoins UA after five years. He resigned in 1942 as manager in Mexico to become sales manager of Clasa-Films Mundiales.

Plan Greek Relief Meetings For Six Key Cities Soon

A series of large-scale meetings of industry members to promote the cause of Greek relief was decided at a meeting of the national committee of the Motion Picture Industry Appeal for Greek War Orphans early this week. The meeting, presided over by co-chairmen Jack Cohn, Ned E. Depinet and S. H. Fabian, was held at the offices of the American Theatres Association. Industry meetings were planned for New York, Boston, Chicago, Los Angeles, San Francisco and Washington.

DeMille Wins Appeal In Assessment Fight

A California Supreme Court hearing has been won by Cecil B. DeMille on his appeal from a lower court decision upholding his suspension by the American Federation of Radio Artists, AFL, for refusing to pay a $1 union political assessment in 1944. His appeal will be heard in April.

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

CHESTER FRIEDMAN, Editor

The Winners

Announcing last July that Ivan Ackery had been awarded the Second Quarter Plaque, we reported that no Canadian had ever qualified for top honors in the Quigley Grand Awards.

The picture has now been changed, fittingly enough, by Mr. Ackery himself. Apparently, the Vancouver theatre manager applied that full measure of experience and skill which, combined with his national pride, spurred him on through the final months of 1946 to top attainment and the title of Champion Showman of the World. Mr. Ackery was competing with the best showmen in the United States, Canada and those from 27 nations across six continents.

Our special interest has always been on the side of the little fellow and the subsequent-run exhibitor, doing everything for and by himself, but a few weeks ago we mentioned that the publicity manager—the lad in the big city with four or five houses to worry about—has his problems also.

In selecting Nate Wise to receive the Bronze Plaque, we believe that the judges again proved that exceptional ability cannot be lost or ignored, from whatever source or location it emanates. You just cannot hide a real light under a bushel basket always.

The excellence of Mr. Wise's promotions, his faithfulness to his work throughout the year, is an outstanding example of resourcefulness and a knack for getting things done. These are the prerequisites for recognition as a champion among champion showmen.

Frank Bradley's achievement in being selected to receive a Special Plaque for overseas showmanship supremacy will be especially welcome to the directors and executives of Gaumont British theatres with whom he is associated.

Gaumont British theatremen have provided some of the keenest competition throughout the year—a policy encouraged by the organization's leaders and especially James Forsyth, its public relations director.

We suspect, however, that the other English theatremen, with their characteristic persistence and "try again" attitude, will not let Mr. Bradley go unchallenged in 1947.

To the many hundreds of showmen who competed in last year's Awards competition and who did not quite make the top grade, there are new prospects ahead. Congratulations all around, and let's hear from you.

Back in the Fold

About two weeks ago we noted that we were up-to-date on the whereabouts of every Quigley Award winner since 1934 except Ted Kirkmeyer, last heard of in Uncle Sam's Navy.

Either Ted read our article or, by coincidence—he doesn't say which—we have a letter from him saying that he joined Fox Inter-Mountain theatres as city manager in Ogden, Utah, a few weeks ago.

He writes: "One of the first letters I received at mail call after entering service nearly four years ago was a 'best wishes' letter from you.

"It was a joy to meet you personally at Gert Merriam's testimonial party, and regret that we were unable to see you during our remaining days in New York.

"It is a wonderful feeling to return home again and be among old friends. . . . From time to time will be forwarding items that may be of interest to other members of the Round Table."

Enclosed with his letter is a newspaper clipping which reports an attempted holdup at one of the theatres under Mr. Kirkmeyer's supervision. The cashiers have instructions to refer non-routine matters to the manager. When a youthful stickup artist demanded that the cashier "hand over the money", the young lady replied, "I'm sorry, you'll have to see the manager." The unanticipated comeback so unnerved the would-be bandit that he abandoned his plan and made a run for it. As soon as the bandit fled, the cashier promptly fainted.

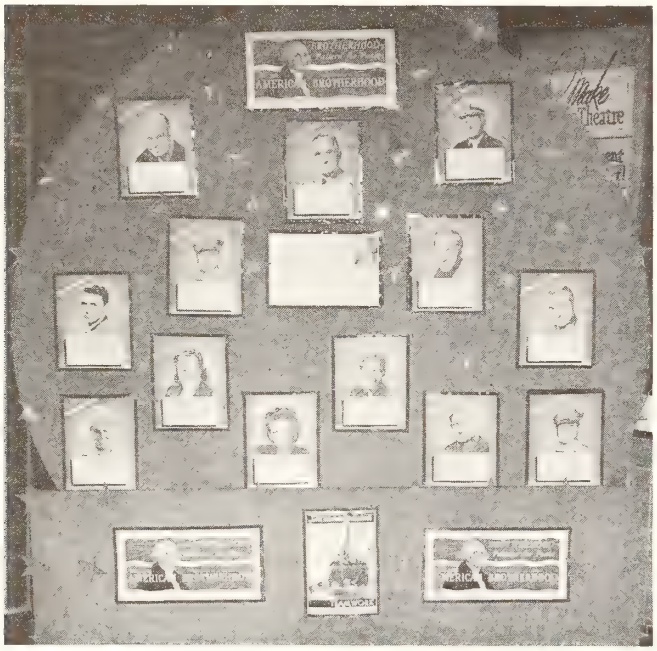
Bitter Sweets

In commenting on signs observed in several theatres advertising "All 5¢ candy now 6¢", a bulletin sent out by a circuit recently has this note on sour showmanship: "Is that the kind of customer appeal and psychology the showman of 1947 applies?"

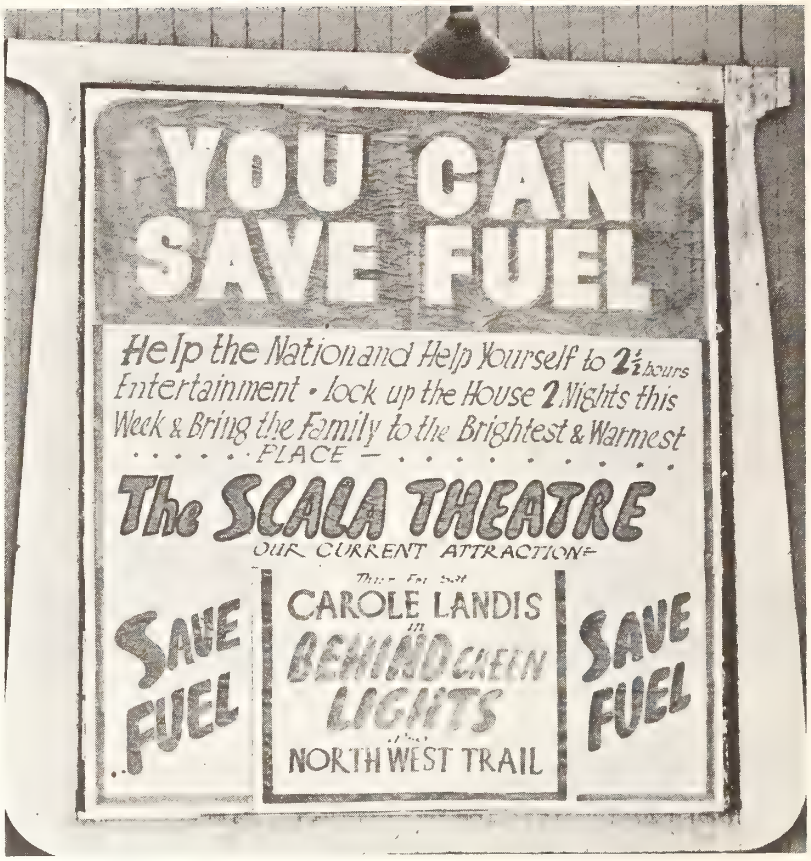
The candy, it is presumed, will have more appeal to the customer if they proffer five cents and then told it's a penny more. Nevertheless, we venture that the experience would not sweeten the confection nor future sales prospects.

—CHESTER FRIEDMAN

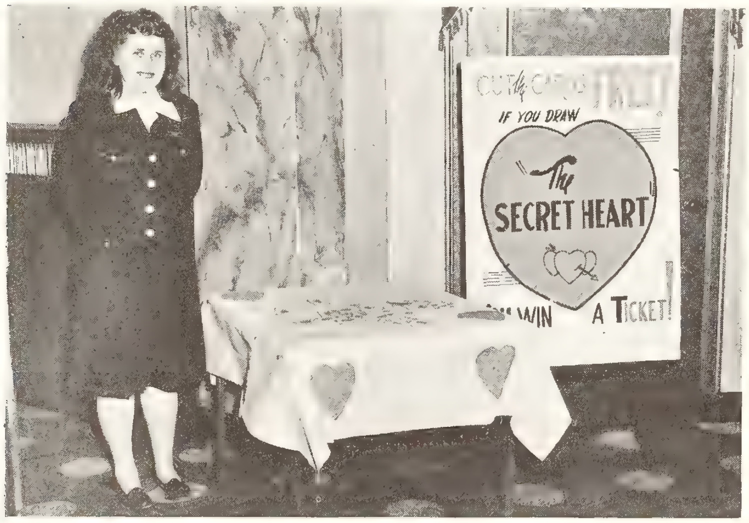
SOME TIMELY PROMOTIONS



Joining with hundreds of other showmen throughout the nation, Dan Dandrea, manager of the Stanley, Bridgeton, N. J., featured this attractive lobby board with quotations from national leaders and movie stars.


YOU CAN SAVE FUEL
Help the Nation and Help Yourself to 2½ hours Entertainment • lock up the House 2 Nights this Week & Bring the Family to the Brightest & Warmest PLACE —
The SCALA THEATRE
OUR CURRENT ATTRACTION
CAROLE LANDIS
in
BEHIND GREEN LIGHTS
NORTH WEST TRAIL
SAVE FUEL
SAVE FUEL

Fuel shortage in England prompted Jack Campbell, manager of the Scala in Runcorn, Cheshire, England, to get out special posters stressing the fact that people could help the national situation by attending the brightest and warmest spot in town, obviously the Scala.

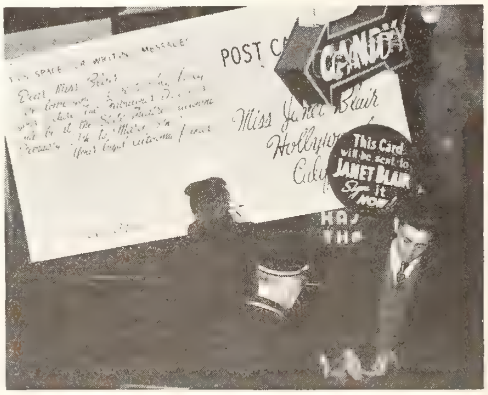


At right, Willis Shaffer, manager of the Fox Orpheum, Atchison, Kans., publicizes "Sunset Pass" with novel lobby board and costumed staff.

Left, manager Mollie Stickles, Palace, Meriden, Conn., offers patrons guest tickets if they draw card marked with "The Secret Heart."

At right, Ward B. Kreag, manager of the State, Altoona, Pa., placed this oversize postcard in the lobby and invited patrons to send greetings to star of "The Fabulous Dorseys."

At left, an attractive display created by Jack Hamilton, manager of the Sheepshead theatre, Brooklyn, N. Y., to promote double feature attraction.



The Selling Approach

ON NEW PRODUCT

[The material below reflects pressbooks now in preparation and represents the point of view of the distributors' exploiteers on selling points and special merit of these pictures.]

SMASH-UP (Universal-International): Susan Hayward and Lee Bowman star in this picture, which deals with the alcoholic degeneration of a woman who is shut out of her husband's life.

This is a picture that could advantageously be previewed for local women's clubs. Discuss with club leaders the possibilities of forming a sponsoring committee to promote a special opening night for the picture. Working through such a committee, it is possible to get individual club presidents or secretaries to send letters to their own mailing lists, urging all members to turn out for opening night.

Get club members to form "telephone teams." Start with a dozen women, each of whom agree to phone five other women about the picture and ask each of these five women to phone in turn, five others. Get the women to visit manufacturing plants, department stores and other spots where many girls are employed. Their purpose will be to get an announcement of the opening night inserted in pay envelopes of employees and to post notices on bulletin boards.

Arrange a dignified tieup with a reputable local psychiatrist who would be willing to write an article for a newspaper and using the story of the picture as an example of the emotional smash-ups that women undergo. In the light of the foregoing suggestion, consider the possibilities of putting your "guest psychiatrist" on the radio to discuss the picture and perhaps, the problems of the women who are writing in to him.

In addition to the dramatic aspect of the story, the picture features three new songs, "Life Can Be Beautiful," "I Miss That Feeling" and "Hushabye Island." See to it that all radio stations have records and copies of the sheet music. Work with music stores in circulating orchestrations to night spots and dance orchestras.

PURSUED (Warner Bros.): Here is an outdoor melodrama of the southwest at the turn of the century. It stars Teresa Wright and Robert Mitchum.

Arrange a tieup with the local newspaper and merchants for a treasure hunt. The merchants could use special window displays, featuring items such as the "Pursued" dress, etc. The newspaper gives the first clue as follows: "Go to (name of store) window and pick up the trail." The store window displays the duplicate of the actual item to be "Pursued" and also informs the contestants to buy the (date) issue of the newspaper for the third final clue.

For the final clue, the newspaper informs competitors that at a given time at a certain place a pretty girl (or a man, depending on the merchandise chosen) will wear the treasure itself. In order to win the treasure, the contestant must spot the person modeling the treasure, must be carrying a copy of the newspaper and be able to answer the question: "In what store window did the treasure appear?"

Tie-in with a local school or college for the purpose of having the feminine contingent elect the most "Pursued" man on the campus, publicizing the stunt with stills of Mitchum. Announce the winner from your stage opening night and award him promoted merchandise. Arrange for news and photo coverage.

A horseman could be sent through the streets to ballyhoo the playdate. He drops imprinted circulars along the way with copy, reading: "Help! I'm being 'Pursued.' You can find out why at, etc."

Press, Merchant Contest Tieup Aid "Dorseys"

A song title contest heralded the world premiere of "The Fabulous Dorseys" at the Stanton theatre in Philadelphia. Manager Lou Coluntuano and Warner theatres' publicity director Everett Callow arranged the contest through a tieup with the *Daily News* and Raymond Rosen, RCA-Victor distributor.

For the competition, the newspaper ran a list of song titles that had been recorded by Tommy Dorsey for RCA-Victor. Prizes were awarded for the best sentence, paragraph or jingle using any four of the listed titles.

The winner received an RCA-Victor combination radio and phonograph, four Tommy Dorsey record album and an all-expense paid weekend trip to Atlantic City. Fifteen additional prizes, including record albums and guest tickets, were awarded to the runners-up.

The record distributor placed full page cooperative ads with record dealers in the *Daily News*, giving picture playdate and plugging the contest.

Screens Short for Officials

A special screening of "Traffic With the Devil" was held for the local police judge, chief of police and traffic officers to obtain their support for the playdate of the short at the Granada theatre, Kansas City, Kan. Traffic violators were ordered by the police judge to see the picture. The campaign was arranged by Charles W. Barnes, Jr.

Stories Planted in County Press for Double Bill

Stories and art were planted in five Westchester County newspapers for "The Time of Their Lives" and "Black Angel" at the State theatre, White Plains, N. Y. The stories played up the fact that Dan Duryea, star of "Black Angel," is a former resident of White Plains. Window tieups were arranged with five centrally located stores. A reader board and lobby display was placed in the Roger Smith Hotel. Grant's used a counter display. The campaign was arranged by manager Michael Stranger and assistant manager Mike Piccirillo.

Air Contest Promotes "Nora"

A tieup with a husband and wife radio team helped manager Jim McCarthy sell his date on "Nora Prentiss" at the Warner Strand theatre, Hartford, Conn. The radio team invited listeners to send in letters on the question: "Was 'Nora Prentiss' right in keeping her mouth shut?"

Haney Promotes Co-Op Ads

Cooperative newspaper ads were arranged with two music stores by manager John J. Haney to promote "Blue Skies" at the Patio theatre, Freeport, Ill. The stores, Heiser's Record Shop and Collier's Music Store, also used window displays.

UNIFORMS
IMMEDIATE DELIVERY!
USHER — USHERETTE
CASHIER UNIFORMS
Styled in Hollywood by
our uniform division.

BANNERS
MARQUEE VALANCES
— FLAGS — BANNERS
made to your own copy
specifications. Fast service.
Write for our special Presentation of Spring Drive Banners.

HOLLYWOOD
ADVERTISING COMPANY
600 West 45th Street, New York City
1914 S. Vermont Ave., Los Angeles, Cal.

20 YEARS IN SHOW BUSINESS - 1927 - 1947

RUBENS STRESSES SMALL SPACE ADS

"Very often small, individual ads become scattered, buried or are so poorly constructed that they have little or no selling value." So states a recent bulletin by Maurice M. Rubens, vice-president of Publix Great States Theatres.

Mr. Rubens says the greatest problem in keeping newspaper advertising costs within reason appears to be the manager's attempt to lay out small ads, "crowding the reading matter into the border rule, with the result that they become lost in a mass of foreign advertising or readers."

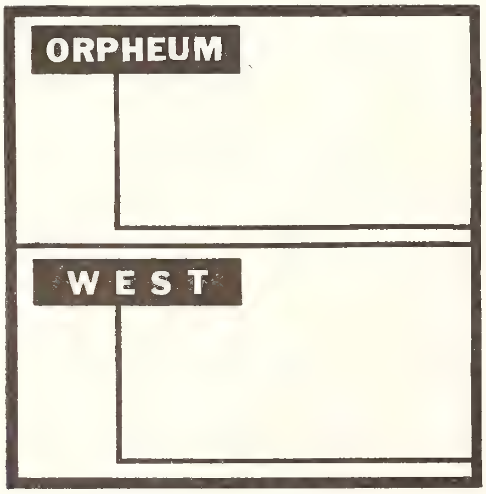
For this reason, it is pointed out that in many instances a one-column ad 10 inches long cannot be found on the newspaper page, whereas a two-column two-inch ad representing only four inches of space, of proper construction, can be readily discerned.

Limited space makes it more difficult to write a small ad than a large one, Mr. Rubens continues, adding that "many people cannot read type smaller than seven-point." While the signature cut should be an outstanding unit in every ad, the inclination is to fill up space by using an oversized one, he said.

With steadily increasing advertising rates and lineage commitments, it is more important than ever that exploitation costs be a matter of daily analysis, it is further pointed out. Small ads that sell big, taking advantage of assistant advertising, compiling campaigns well in advance, all tend to keep these costs under control, according to Mr. Rubens, who adds that "wise spending is the basis of intelligent saving."

Concluding the letter, Mr. Rubens writes: "We all know that any theatre can 'coast along' using little or no newspaper advertising or exploitation. Such a course, however, eventually results in a dropoff of income to a point that the operation shows little or no profit. What interests me most is the claim that best available statistics show 63,000,000 in the U. S. do not go to the movies. Just think of that! What an opportunity for new 'selling' ideas! What an opportunity for men in the field to become outstanding."

MAURICE M. RUBENS



Illustrated above is a suggested mat for a small combination ad layout.

Legs Competition Attracts Attention to "Brazil"

A "Miss Lovely Legs" contest held in connection with the playdate of "Thrill of Brazil" drew considerable attention to the picture at the Palace theatre, Milwaukee, Wis. 3,000 entry blanks were distributed from the lobby of the theatre prior to the contest. A finalist was chosen each night for four nights. On the fifth night the winner was selected. Prizes included a scholarship to the Patricia Steven's Finishing and Model School plus one year's supply of Holeproof nylons. The contest was arranged by manager Charles R. Hacker.

Ties Up with Radio Station For Dedicatory Broadcast

Manager Dick Peffley arranged a neat tieup with the new FM station WFRO by persuading them to hold their dedicatory broadcast from the stage of the Paramount theatre, Fremont, Ohio. The station paid for the cost of the entertainers, including a 14-piece orchestra, cowboy band and several vocalists. WFRO also ran a 50-inch cooperative ad in the local newspaper the day before the show.

Mixson Uses Double Post Cards

Double-type post cards were distributed by manager Buzzy Mixson to exploit his engagement of "The Valley of Decision" at the Arcade theatre, Williston, Fla. Copy on the inside of the card publicized the picture and playdate.

Star Appears at "Angel and The Badman" Date

The personal appearance of John Wayne, star of the picture, and his wife, Esperanza, highlighted the campaign for the world premiere of "Angel and the Badman" at the Fox theatre, San Francisco, Cal. The campaign was arranged by manager Jack McDonald.

Wayne was made an honorary citizen by Mayor Roger Lapham, who designated the period of visit as "John Wayne Day." The star's appearance resulted in substantial press coverage and a radio interview by Ted and Dorothy Friend over station KPO. Mrs. Wayne was interviewed by women's page editors at a luncheon tendered the couple.

A "John Wayne Picture Coloring Contest" heralded the opening of the picture at the Mayfair theatre, Baltimore, Md. Manager Mickey Hendricks and publicity director J. E. Hurwitz arranged the contest with the cooperation of the Juvenile Bureau of the Baltimore Police Department. 5,000 heralds, featuring a press book line-cut of Wayne, were distributed, together with a letter from Inspector John R. Schueler, director of the Juvenile Bureau.

Cash prizes and 100 guest tickets were awarded. Four members of the Baltimore *Sun* staff served as judges. The winners, selected from 3,800 entries, received their prizes on the Saturday morning "Children's Theatre of the Air" program over WCBM. The broadcast was ballyhooed for a week as a special "Western Round-Up Party," with cash prizes for the three youngsters with the best western costumes.

As a tiein with Gail Russell's pursuit of Wayne in the picture, a "Should a Girl Propose" letter-writing contest was set with the *News Post*. The competition ran for a week, garnering daily readers and three single-column art breaks. Western-style hats were sent to editors and critics to wear when visiting the theatre. Don Kirkley, *Sun* theatre editor, devoted a complete column to the promotion.

An effective "Western Sundae" promotion was set with the Delvale Ice Cream Company. 1,000 hand-drawn strips printed in offset, announcing the sundae, were distributed. Gilded bricks, carrying picture and playdate copy, were planted with 15 of the busiest newsstands in the downtown district. Two "cowboys" were used for street ballyhoo.

Telegraph Poles Placarded

Posters that combined a community service with exploitation of a picture were spotted on telegraph poles by manager Dick Tretler to promote "Nobody Lives Forever" at Century's Sunnyside theatre, Long Island City, N. Y. Copy on the posters read: "Watch traffic lights! 'Nobody Lives Forever' But don't waste a life by reckless driving. See it at, etc."

Ties-in Scouts, Merchants, Press On "Tomorrow"

Through a tieup with the local newspaper and merchants, manager Bob Deitch secured a full page cooperative ad to exploit the short subject "Men of Tomorrow" at the DeWitt theatre, Bayonne, N. J. A two-inch high streamer across the bottom of the ad, which tied-in with Boy Scout Week, publicized the short and playdate.

Two scouts from each of the 28 troops in the city were selected to attend the theatre opening night as guests of the management. Stories, dealing with the selection of the scouts, were carried daily in the Bayonne *Times* for a week in advance.

A contest was held among the various troops to select the best exhibit of Boy Scout implements for a lobby display. In addition, the 28 troop standards were displayed in the lobby 10 days in advance. One-sheets were placed in each troop headquarters two weeks before opening.

Deitch, a former scout, persuaded the executive director of the Bayonne Council, to use the slogan "Every Scout bring a non-Scout to see 'Men of Tomorrow'." The playdate was publicized at a meeting of the civic organizations, religious groups, etc., two weeks before playdate.

Contest Exploits "Madeleine"

Manager William S. Canning conducted an identification contest to exploit "13 Rue Madeleine" at the Empire theatre, Fall River, Mass. Theatre patrons were invited to identify Boston and Montreal scenes appearing in the picture. Guest tickets were awarded for correct identification.

Heralds Aid Double Feature

Manager William G. Klug arranged with local school authorities for the distribution of heralds to exploit "The Plainsman" and "Jungle Princess" at the Plaza theatre, Milwaukee, Wis. Other heralds were passed out to patrons as they left the theatre several days in advance.

Street Ballyhoo and Teasers Boost Bombay Playdate

Sandwich men paraded through the streets to exploit manager Homi Hyderabadwala's engagement of "The Harvey Girls" at the Metro theatre in Bombay, India. On one side of the sign the copy was in English and on the other side the wording was in the vernacular. Teaser ads were used in the local newspapers. A rubber stamp was employed on the backs of all tickets sold for a week before opening with copy reading: "Don't forget to make a date with those gorgeous 'Harvey Girls.'" A street banner was put up in one of the busiest sections of town before playdate and sniped for the run of the picture.

Uses Midnight Screening Gag

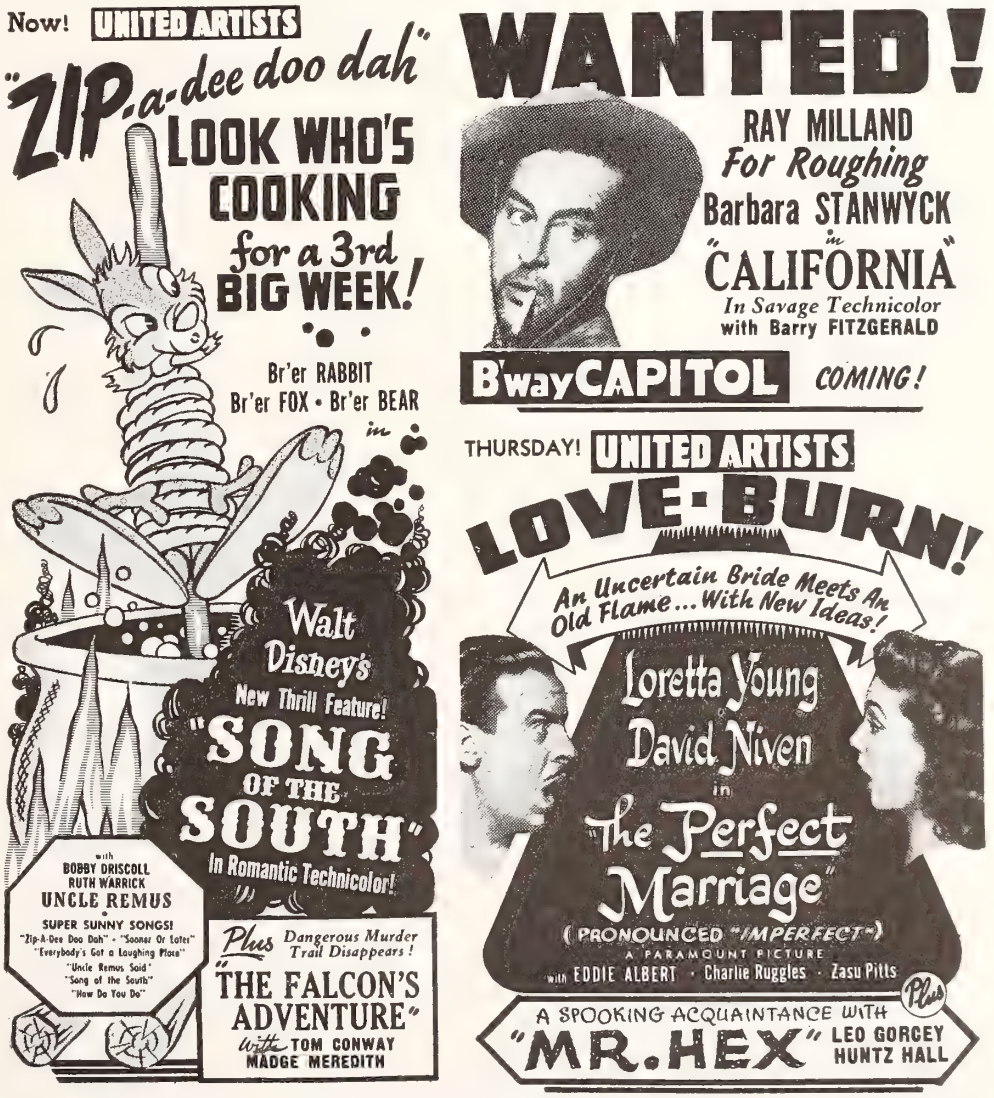
Manager E. J. Harvey offered $10 to any healthy woman over 21 years of age who would sit in the theatre alone at a midnight screening of "The Beast With Five Fingers" at the Palace theatre, Danbury, Conn. The offer was announced in a series of newspaper ads as well as through mimeographed notices distributed to factories and other places employing female help.

Sets Tieup With Radio Broadcast For "Prentiss"

A tieup was arranged with radio station WLOL for a "'Nora Prentiss' Marriage-Formula Contest" to exploit the playdate of the picture at the Radio City theatre in Minneapolis. Publicist Don Alexander set the tieup with the station's daily "Love, Honor and Obey" program.

The contest was based on the fact that the story of "Nora Prentiss" deals with the breakup of a marriage. Listeners were asked to submit their formula for a happy marriage in 100 words or less. The entries were judged by a board consisting of a family relations counselor, a divorce court judge and the marriage license clerk.

Writers of the 25 best letters were invited to a special screening of the picture two nights before opening. A special broadcast was held from the screening room, with the guests telling their reactions to the picture.



Now! UNITED ARTISTS

"ZIP-a-dee doo dah" LOOK WHO'S COOKING for a 3rd BIG WEEK!

Br'er RABBIT
Br'er FOX • Br'er BEAR
in

Walt Disney's
New Thrill Feature!
"SONG OF THE SOUTH"
In Romantic Technicolor!

with
BOBBY DRISCOLL
RUTH WARRICK
UNCLE REMUS
•
SUPER SUNNY SONGS!
"Zip-A-Dee Doo Dah" • "Sooner Or Later"
"Everybody's Got a Laughing Place"
"Uncle Remus Said"
"Song of the South"
"How Do You Do"

Plus Dangerous Murder Trail Disappears!
"THE FALCON'S ADVENTURE"
with TOM CONWAY
MADGE MEREDITH

WANTED!
RAY MILLAND
For Roughing
Barbara STANWYCK
in
"CALIFORNIA"
In Savage Technicolor
with Barry FITZGERALD

B'way CAPITOL COMING!

THURSDAY! UNITED ARTISTS

LOVE-BURN!

An Uncertain Bride Meets An Old Flame... With New Ideas!

Loretta Young
David Niven
in
"The Perfect Marriage"
(PRONOUNCED "IMPERFECT")
A PARAMOUNT PICTURE
with EDDIE ALBERT · Charlie Ruggles · Zasu Pitts

Plus
A SPOOKING ACQUAINTANCE WITH
"MR. HEX" LEO GORCEY
HUNTZ HALL

Alice Gorham, advertising director for United Detroit theatres in Detroit, Mich., continues her distinctive pattern of display advertisements, with special emphasis on catch copy played up over star values and illustrative material.

Letter Writing Contest Sells "Blue Skies"

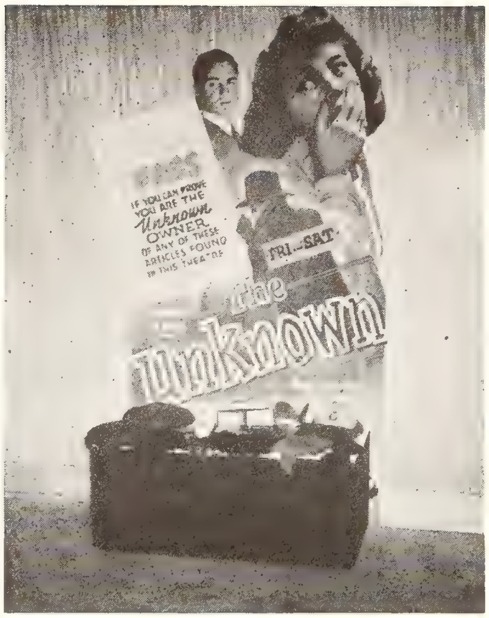
A letter writing contest was arranged by manager Gerry Wollaston to exploit "Blue Skies" at the State theatre, Harrisburg, Pa. During the nightly broadcasts of "The Old Music Master" over WHGB, listeners were invited to finish the statement: "I like Bing Crosby singing Irving Berlin tunes because . . ." in 25 words or less. Winners received merchandise promoted from record dealers.

Cooperative newspaper advertising was arranged with Philco radio dealers. Wollaston had a barker, stationed in the central shopping district, invite passers-by to see "Blue Skies" through powerful binoculars. The binoculars were focused on a large ad in a window on the top floor of a building two blocks away.

Records and music were featured in four store windows. A spot announcement was made following the weekly Bing Crosby radio show, giving theatre and playdate credits, 1,500 imprinted menus were distributed to popular lunch counters.

Co-Op Display Ad Draws Attention to "Jolson"

A four-column by 15-inch cooperative newspaper display ad was promoted in the Dallas *Times Herald* by manager Forrest Thompson to publicize his playdate of "The Jolson Story" at the Majestic theatre, Dallas, Tex. The ad was paid for by the E. M. Kahn department store. Window tieups also were arranged with the store and Decca record distributors.


IF YOU CAN PROVE YOU ARE THE Unknown OWNER OF ANY OF THESE ARTICLES FOUND IN THIS THEATRE
FRI.-SAT.
The Unknown

W. D. Hendley, publicist for the Bradley, Columbus, Ga., hit on this novel device which helped to exploit "The Unknown" and rid lost and found department of uncalled for articles. Free tickets were offered to owners who could properly identify the uncalled for hats, gloves, wallets and what have you.

Sets Radio Essay Contest For "Smart People"

An essay contest was arranged by manager William Brown with radio station WNHC to exploit his playdate of "Two Smart People" at the Poli-Bijou theatre, New Haven, Conn. Window tieups were arranged with Whelan's, Everybody's Radio and Music Shoppe, David Dean Smith Record Shop, McQuiggan Florist, John Irving Shoe Store and Rosebud Florist Shop. The playdate was publicized by public address announcements at the Crown Bingo Parlor and the Eli Skating Rink.

Big Radio Tieup Aids "Prentiss" In Philadelphia

An interesting and effective tieup with radio station WCAU drew a wealth of attention to the opening of "Nora Prentiss" at the Boyd theatre, Philadelphia, Pa. The special promotion was arranged by Everett C. Callow, director of advertising and publicity for Warner theatres in Philadelphia.

All commentators, personalities and personnel with air time on the station used the tag line: "If You were 'Nora Prentiss' would you keep your mouth shut?" and referred listeners to the program "At Home With the Gaineys" for further information. The Gaineys, in turn, disclosed part of the story of the picture each day without divulging the entire story.

The Gaineys invited the first 100 women who wrote in, and their husbands, to a special preview of the picture. From this group a panel was selected to discuss the picture with the Gaineys on a subsequent program. The radio promotion covered a period of 11 days.

Three cooperative newspaper ads were promoted with Oppenheim Collins, one of Philadelphia's leading women's apparel stores. Every Warner theatre in the city carried a silk-screened 40x60 display in the lobby or in front of the theatre, announcing the premiere of the picture at the Boyd.

Co-Op Tieup with Realtor Sparks "House" Campaign

An unusual cooperative ad tieup was promoted by manager Larry Levy to exploit "The Red House" at the Colonial theatre, Reading, Pa. Levy contacted M. J. Eckel, a real estate agent, who ran a two-column by eight-inch ad in the Reading *Eagle*. The heading on the ad read: "Locate 'The Red House' and win guest tickets to Loew's Colonial theatre." Underneath a picture of a house, a caption stated: "The 'Red House' pictured here is some place near City Park, in the City of Reading. The first 10 persons who locate this 'Red House' and send the address to Loew's theatre will receive a pair of guest tickets to see, etc."

THEATRES WANTED

If your theatre is showing a profit and priced right we can sell it for you within 30 days.

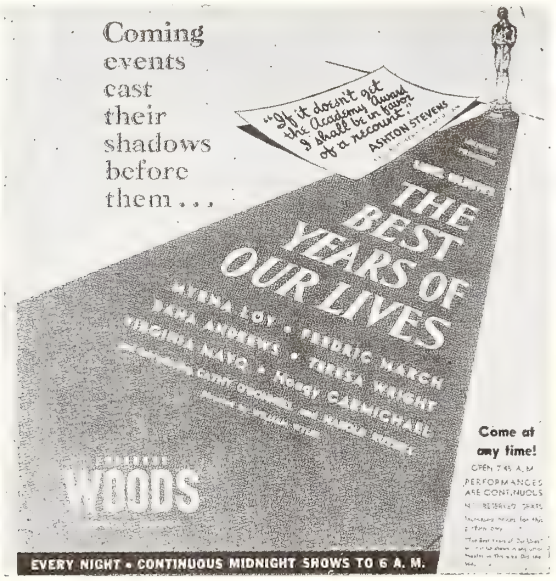
Send complete information as we have buyers waiting. All information confidential.

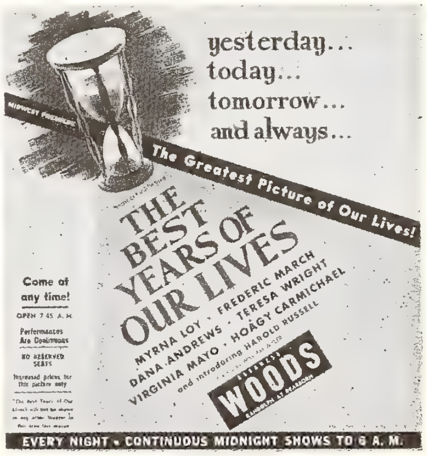
Buyers, we have the theatre you want. Contact us.

NO BROKERS, DIRECT DEALS ONLY.

THEATRE ENTERPRISES
730 E. 11th Street Houston 8, Texas
Phones: V. 2-2839, V. 2-7841

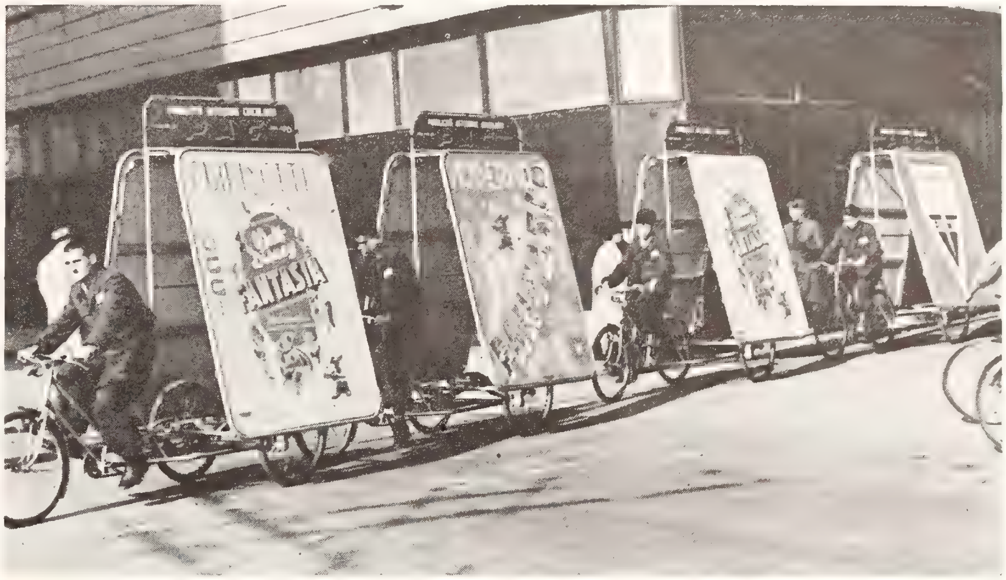
BIG PICTURE AND BIG TIME SELLING


Coming events cast their shadows before them . . .
"If it doesn't get the Academy Award I shall be in favor of a recount." ASHTON STEVENS
THE BEST YEARS OF OUR LIVES
MYRNA LOY • FREDRIC MARCH
DANA ANDREWS • TERESA WRIGHT
VIRGINIA MAYO • HOAGY CARMICHAEL
WOODS
Come at any time!
OPEN 7:45 A.M.
PERFORMANCES ARE CONTINUOUS
EVERY NIGHT • CONTINUOUS MIDNIGHT SHOWS TO 6 A. M.


yesterday...
today...
tomorrow...
and always...
The Greatest Picture of Our Lives!
THE BEST YEARS OF OUR LIVES
MYRNA LOY • FREDERIC MARCH
DANA ANDREWS • TERESA WRIGHT
VIRGINIA MAYO • HOAGY CARMICHAEL
and introducing HAROLD RUSSELL
WOODS
Come at any time!
OPEN 7:45 A.M.
Performances Are Continuous
NO RESERVED SEATS
Increased prices for this picture only
EVERY NIGHT • CONTINUOUS MIDNIGHT SHOWS TO 6 A. M.

Norman Kassel, ad director for Essaness in Chicago, created these ads. The film's Academy Award nomination is pointed up.

A BICYCLE BUILT FOR FOUR



With day-and-date showings of "Fantasia" in three different theatres in Rome, Italy, showmen got together to use this novel exploitation device. The cycles toured Rome, stopping traffic wherever they went. Cooperating showmen were Renato Marino, manager of the Corso, Carlo Navone of the Moderno and Senora Elenz Valenzano, manager of the Quirinetta.

Tobacco Tieups Set in Virginia For "House"

Tobacco tieups based on Edward G. Robinson's fondness for cigars were stressed by manager Milton Kaufman in his campaign to exploit "The Red House" at the State theatre, Norfolk, Va. The combination of Robinson, star of the picture, and Virginia, a tobacco state, made the tieups highly effective.

A five-store arrangement with the Robinson blend of tobacco on display at Whelan and United Cigar stores gave the picture an excellent buildup prior to playdate. All the tobacco counters had humidors containing samples of the blend without charge. An 8x12 litho sign of Robinson smoking a pipe, carried credits for "The Red House." All windows carried displays on the tieup.

Kaufman planted photos of a "tobacco girl" around town. The girl was quoted as preferring men who smoke the Robinson blend. Girls from Maury High School acted as attendants at the tobacco counters for publicity purposes.

Spot radio anouncements were read over WRVA, WLOW, and WGH three days prior to opening and free radio plugs were garnered on "The Man on the Street" program, "Dowdy's Beauty Chats," Joe Brown show (broadcast direct from the stage of the State) and the "Wake Up Alarm Clock" program.

Teasers, Special Tickets Boost Star Appearance

Manager Pearce Parkhurst started his campaign three weeks in advance with mention in theatre ads to exploit the personal appearance of Sunset Carson at the Capitol theatre, Pawtucket, R. I. Teaser ads were used in the classified section of the local newspaper two weeks in advance. 5,000 special tickets, entitling the holder to a price reduction, were given out to children attending the theatre, by hand distribution at schools and to children members of the local boys club and YMCA.

Sets Contest for Students To Exploit "Margie"

A word contest conducted with the cooperation of the supervisor of the local Teen Town (where high and junior high school students gather for social events) gave impetus to the campaign for "Margie" at the Bison theatre, Shawnee, Okla. Students entering the contest were required to form as many words as they could from the letters in "Margie". A time limit of 10 minutes was set. A Ford touring car plastered with playdate copy was driven through the streets for three days to ballyhoo the engagement. Letters were sent to teachers in rural schools with guest tickets enclosed. In addition a false front, lobby display and radio announcements helped to publicize the picture. The campaign was arranged by assistant manager Betty June Powell.

Dairy Tieup Aids "Brooklyn"

A tieup with a dairy outfit was arranged by manager H. H. Youngblood to exploit "The Kid From Brooklyn" at the Sevier and Tennessee theatres, Johnson City, Tenn. The cooperating merchant, Pet Dairy Products Company, used collars on milk bottles a week in advance, bannered trucks and donated prizes for a milking contest.

Sets Boy Scout Week Tieup

An attractive display, consisting of scout equipment, was set up in the lobby by manager Mike Hudish to tie-in with National Boy Scout Week at Century's Mayfair theatre, Brooklyn, N. Y. Throughout the week, the theatre was staffed by members of a local Boy Scout troop who, in addition to recruiting new members, participated in a stage pageant.

Daransoll Promotes Radio Time for "Beast"

An extensive radio campaign was arranged by manager George Daransoll for the playdate of "The Beast With Five Fingers" at the Granby theatre, Norfolk, Va. One-minute spot announcements were used on stations WGH and WSAP. Guest tickets were awarded to the first four persons identifying a "mystery tune" played on the "Frolic" program over WGH. A like number of passes were awarded for winners on a program over WSAP. A false front, featuring a clutching hand, also helped to advertise the playdate.

Sets Window Tieup for Short

A large blowup of a still from the picture was planted in the main window of a popular music store to exploit the playdate of the short subject, "Follow that Music," at the Keith theatre, Washington, D. C. Manager Sol Sorkin arranged the tieup with the Homer L. Kitt Company.

ARE YOU THE MAN?

Motion Picture Herald can use a real showman with trade relations experience, to gather news items, interview exhibitors, secure new and renewal subscriptions.

Must have selling ability. Own late model car and be free to travel in designated territory. Good salary plus commission. Car and hotel expenses.

Contact CIRCULATION DIRECTOR,
MOTION PICTURE HERALD,
1270 Sixth Avenue, New York 20, N. Y.

SHOWMEN PERSONALS

In New Posts: Harry Salisbury, city manager, Mindako theatres, Rochester, Minn. James Quinn, manager, Hippodrome, Baltimore, Md. Ben Benda, Gem, Golden, Colo. Howard Kadrie, State, Minot, N. D. Joe Clements, Riviera, St. Paul, Minn.

Jack Kauffman, former GI, general manager, Shore theatre, Atlantic City, N. J. Frank Blumlee, manager, Ye Colony, Oak Grove, Mo. O. B. Bridges, Downtown, Dallas, Texas. John C. Phelps, Brown theatre; H. J. Newton, Strand; both in Louisville, Ky.

George Plesko, Soisson, Connellsville, Pa. Eldon O'Neill, Jefferson, Punxsutawney, Pa. Zenobia Austin, Wood, Spencer, W. Va. Bob Shattuck and Tom Heritage, co-managers, Uptown, Rensselaer, Albany, N. Y.

Assistant Managers: George E. Fascher, Mayfair; Joseph Jackson, Rialto; William White, Midwood; all in Brooklyn, N. Y., Century circuit. Paul Williams, Jr., Webb Playhouse, Wethersfield, Conn.

Junior Showmen: Richard H. Jr., born recently to Mr. and Mrs. Richard H. Stoddard of Davenport, Ia. Father manages the Esquire theatre in that city.

Mr. and Mrs. Bill Sullivan are the parents of a baby girl. Father is manager of the Hamilton in Waterbury, Conn.

Paul Purdy, manager of the Webb Playhouse, Wethersfield, Conn., and Mrs. Purdy are the parents of a baby boy.

Mr. and Mrs. Charles Hubbard have a new daughter named Madeline Gale. Father is assistant manager of the Will Rogers theatre in Chicago.

Birthday Greetings: J. E. Stribling, Jr., Joseph Dondis, Burton L. Prince, R. H. Oullette, James T. Lackey, Sam Harris, Jr., Margaret Goyette, Gordon B. Markell, Austin C. Bray, S. D. Weinberg, Carl J. Rindcen, Roy Patience, Arthur Groom.

Ralph W. Braswell, Jr., Jonas F. Thomas, John W. Ennis, Albert Samuel Lessow, Johnnie Burrell, Julius Lamm, Henry Spiegel, Phil Kielpinski, Sidney W. Pink, Fred W. Reid, Emanuel Friedman, Bob Murray, Charles B. Hann, Jack C. Cleland.

Arnold Nathanson, Robert Berezin, Jack T. Beachler, John K. Menzies, Ralph J. Batschelet, Anselmo Preciado, R. T. Kemper, Fahnley Bridges, N. H. Salyer, Orville E. Lockrem, George W. Lake, Charles E. Grace, Peter C. Latsis, Frank Manners.

Fred Perry, Antonio Balducci, David Dallas, Sam Mandelbloom, Sidney L. Bowden, Nathan Cohen, Cecil A. Smith, Edwin E. Enke, James Grizzanto, William J. Abeln.

Perry Uses Radio Spots For "Five Fingers"

Radio spot announcements were used with appropriate sound effects late at night by manager Fred Perry to promote "The Beast With Five Fingers" at the Liberty theatre, Cumberland, Md. A stencilled hand was used to cover sidewalks night before opening with copy, reading: "Follow this hand to the Liberty theatre."

Drawing Contest Aids "Father"

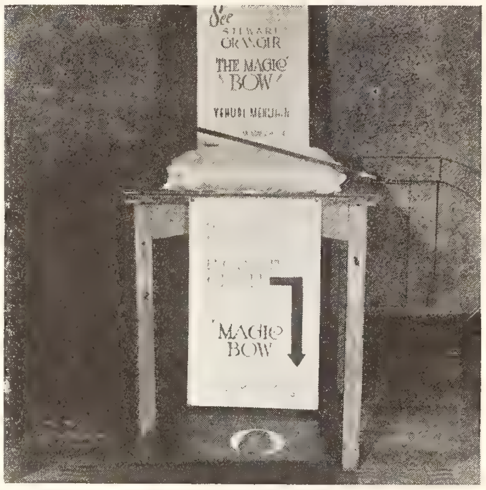
A drawing contest was arranged by manager Mel Jolley to exploit his playdate of "Bringing Up Father" at the Marks theatre, Oshawa, Ontario, Can. Heralds were distributed to children with a blank space left for a drawing of "Jiggs," the cartoon character depicted in the picture. Cash prizes and guest tickets were awarded to winners.

Arranges Valentine Day Co-op

A Valentine Day cooperative newspaper ad was arranged for the playdate of "Cross My Heart" at the Bellevue theatre, Buffalo, N. Y. International Furriers ran the ad, which featured a large cut of Betty Hutton and Sonny Tufts in a scene from the picture. The promotion was arranged by Charles B. Taylor, advertising director for Shea's Buffalo theatres.

LOOKING AT THE WORLD—at least, at New York—from the thirtieth floor window of the Round Table office are these RKO showmen. Left to right, Carroll G. Crist, Colonial, Dayton, Ohio; J. E. Jones, Capitol, Cincinnati; Erwin Bock, Palace, Cincinnati; Francis Anderson, Palace, Rochester, N. Y.

Musical Device Amuses Patrons For "Magic Bow"



An ingenious and inexpensive display was set up in the main vestibule by manager Preston Swan to exploit his engagement of "The Magic Bow" at the Elephant Cinema, Shawlands, Glasgow, Scotland.

The display consisted of a wooden box with a false top and an electrical contact fitted between the two surfaces. This was connected to the stop-start switch of an electric phonograph. A recording of a violin solo by Yehudi Menuhin was placed in the playing position. When contact was made the record began to play through an amplifier. The contact box was upholstered and a yellow circle painted on the top surface.

To the rear of the contact box, a violin bow and a silver satin cushion rested on a small table. A card tacked to the table had copy, reading: "Place your left foot in the enchanted circle—raise the 'Magic Bow' and listen." Patrons were highly intrigued when the violin music was heard.

Sets "Caesar" School Tieup

Manager Ted E. Waggoner arranged a tieup with school authorities to exploit his date of "Caesar and Cleopatra" at the Wallace theatre, Tahoka, Tex. Through the tieup, children from six schools were driven to the theatre in school buses for a special matinee at reduced prices.

BECAUSE OF ITS
Greater Profits
Smart Showmen Will Wait For
CRETORS
Corn Popping Machines
Est. 1885

PICTURE GROSSES

A statistical compilation and comparison of Box Office Performance in first run theatres

Figures directly below picture title compare estimated dollar gross with average gross and show relative percentage of all engagements tabulated.

Figures opposite theatre names represent percentage of tabulated grosses to average weekly business based on the six months' period ending January 31, 1947.

SYMBOLS: (DB) Double Bill—associate feature title; (SA) Stage Attraction; (MO) Move-Over Run; (AA) Advance Admission.

INDEX: Over-all performance percentage figures from previously published final reports appear in Service Data section of Product Digest. See last column of Release Chart for Index.

SINBAD THE SAILOR (RKO)

First Report:

Total Gross Tabulated	$394,500
Comparative Average Gross	311,400
Over-all Performance	126.6%

BUFFALO—20th Century, 1st week	183.5%
(DB) Vacation in Reno (RKO)	
BUFFALO—20th Century, 2nd week	110.3%
(DB) Vacation In Reno (RKO)	
CHICAGO—Grand, 1st week	113.3%
CHICAGO—Grand, 2nd week	97.9%
CINCINNATI—RKO Palace	115.8%
CINCINNATI—RKO Grand, MO 1st week	96.9%
CLEVELAND—RKO Palace	119.5%
NEW YORK—Palace, 1st week	185.3%
NEW YORK—Palace, 2nd week	174.2%
NEW YORK—Palace, 3rd week	134.6%
NEW YORK—Palace, 4th week	122.3%
NEW YORK—Palace, 5th week	101.3%
OMAHA—RKO Brandeis	106.3%
(DB) Betty Co-ed (Col.)	
PITTSBURGH—Stanley, 1st week	125.6%
PITTSBURGH—Stanley, 2nd week	60.3%

•

CALIFORNIA (Para.)

First Report:

Total Gross Tabulated	$450,500
Comparative Average Gross	397,200
Over-all Performance	113.4%

BALTIMORE—Keith's	180.1%
BOSTON—Metropolitan, 1st week	128.1%
(DB) Susie Steps Out (U.A.)	
BOSTON—Metropolitan, 2nd week	92.5%
(DB) Susie Steps Out (U.A.)	
BUFFALO—Great Lakes	149.7%
LOS ANGELES—Paramount Downtown, 1st week	158..5%
(DB) The Ghost Goes Wild (Rep.)	
LOS ANGELES—Paramount Downtown, 2nd week	121.9%
(DB) The Ghost Goes Wild (Rep.)	
LOS ANGELES—Paramount Hollywood, 1st week	131.5%
LOS ANGELES—Paramount Hollywood, 2nd week	118.4%
MINNEAPOLIS—Radio City	130.5%
NEW YORK—Rivoli, 1st week	168.5%
NEW YORK—Rivoli, 2nd week	112.3%
NEW YORK—Rivoli, 3rd week	92.6%
NEW YORK—Rivoli, 4th week	70.2%
NEW YORK—Rivoli, 5th week	78.6%
NEW YORK—Rivoli, 6th week	70.2%

•

HUMORESQUE (WB)

Final Report:

Total Gross Tabulated	$929,100
Comparative Average Gross	893,700
Over-all Performance	105.0%

ATLANTA—Fox	89.5%
BALTIMORE—Stanley, 1st week	119.7%
BALTIMORE—Stanley, 2nd week	98.8%
BOSTON—Metropolitan	128.1%
(DB) Mr. Hex (Mono.)	
BOSTON—Paramount, MO 1st week	90.9%
(DB) Mr. Hex (Mono.)	
CHICAGO—Roosevelt, 1st week	140.3%
CHICAGO—Roosevelt, 2nd week	122.8%
CHICAGO—Roosevelt, 3rd week	114.0%
CINCINNATI—RKO Capitol, 1st week	110.0%
CINCINNATI—RKO Capitol, 2nd week	77.9%
CINCINNATI—RKO Capitol, 3rd week	50.0%
CLEVELAND—Hippodrome	106.4%
DENVER—Denver	89.2%
(DB) Renegade Girl (Screen Guild)	
DENVER—Esquire	95.2%
(DB) Renegade Girl (Screen Guild)	
DENVER—Webber	100.0%
(DB) Renegade Girl (Screen Guild)	
DENVER—Aladdin, MO, 1st week	100.0%
(DB) Renegade Girl (Screen Guild)	
DENVER—Rialto, MO 2nd week	111.1%
LOS ANGELES—Warner Downtown, 1st week	113.4%
LOS ANGELES—Warner Downtown, 2nd week	100.9%
LOS ANGELES—Warner Downtown, 3rd week	69.7%
LOS ANGELES—Warner Hollywood, 1st week	146.8%
LOS ANGELES—Warner Hollywood, 2nd week	136.3%
LOS ANGELES—Warner Hollywood, 3rd week	83.9%
LOS ANGELES—Warner Wiltern, 1st week	152.1%
LOS ANGELES—Warner Wiltern, 2nd week	135.7%
LOS ANGELES—Warner Wiltern, 3rd week	82.1%
NEW YORK—Hollywood, 1st week	195.9%
NEW YORK—Hollywood, 2nd week	145.3%
NEW YORK—Hollywood, 3rd week	128.3%
NEW YORK—Hollywood, 4th week	99.6%
NEW YORK—Hollywood, 5th week	99.6%
NEW YORK—Hollywood, 6th week	81.0%
NEW YORK—Hollywood, 7th week	79.3%
NEW YORK—Hollywood, 8th week	60.8%
NEW YORK—Hollywood, 9th week	55.7%
OMAHA—Paramount	83.5%
PHILADELPHIA—Mastbaum, 1st week	132.4%
PHILADELPHIA—Mastbaum, 2nd week	81.1%
PITTSBURGH—Stanley, 1st week	120.7%
PITTSBURGH—Stanley, 2nd week	60.3%
PITTSBURGH—Ritz, MO 1st week	100.0%
SALT LAKE CITY—Centre	95.8%
SALT LAKE CITY—Capitol, MO 1st week	62.3%
SAN FRANCISCO—Warfield, 1st week	122.4%
SAN FRANCISCO—Warfield, 2nd week	85.0%
SAN FRANCISCO—Warfield, 3rd week	109.3%
ST. LOUIS—Ambassador, 1st week	105.5%
ST. LOUIS—Ambassador, 2nd week	85.4%
ST. LOUIS—St. Louis, MO 1st week	97.7%

•

DEAD RECKONING (Col.)

First Report:

Total Gross Tabulated	$379,200
Comparative Average Gross	330,800
Over-all Performance	114.6%

BUFFALO—Lafayette, 1st week	131.9%
(DB) Betty Co-ed (Col.)	
BUFFALO—Lafayette, 2nd week	88.5%
(DB) Betty Co-ed (Col.)	
CHICAGO—Chicago	97.7%
(SA) Vaudeville	
CINCINNATI—RKO Grand, 1st week	153.0%
CINCINNATI—RKO Grand, 2nd week	102.0%
NEW YORK—Criterion, 1st week	204.9%
NEW YORK—Criterion, 2nd week	163.7%
NEW YORK—Criterion, 3rd week	106.5%
NEW YORK—Criterion, 4th week	98.3%
NEW YORK—Criterion, 5th week	77.8%
PHILADELPHIA—Goldman, 1st week	112.2%
PHILADELPHIA—Goldman, 2nd week	110.1%
SALT LAKE CITY—Centre	95.2%
SAN FRANCISCO—Esquire, 1st week	125.0%
(DB) Dangerous Business (Col.)	
SAN FRANCISCO—Esquire, 2nd week	68.1%
(DB) Dangerous Business (Col.)	
SAN FRANCISCO—Esquire, 3rd week	50.0%
(DB) Dangerous Business (Col.)	
SAN FRANCISCO—Esquire, 4th week	50.0%
(DB) Dangerous Business (Col.)	

Nine Drive-Ins Planned in Ohio

Nine drive-in theatres are planned in Ohio cities, many expected to be in operation this year.

A 600-car theatre, to be known as the Old Trail, is under construction between Zanesville and New Concord. The owners, C. B. Huprich, of Caldwell, and Ray W. Waller, New Concord, plan to open in May. Clengmand and Dennis, Dayton, has begun work on a 400-car theatre near Xenia, the Xenia Auto Inn, to open in May or early June.

Theatre Enterprises, Inc., Cincinnati, will build an outdoor theatre at suburban Woodlawn. Dan Spiegel, Cincinnati, will open a 700-car theatre about July 1 near Le Sourdsville Lake, a summer resort. The Youngstown Drive-In Theatre Company has been incorporated at Youngstown by Sam Greenberger of Cleveland and Norbert Stern of Pittsburgh, to operate a theatre.

The Chakeres-Warner Theatre Company, Springfield, has purchased a 550-acre tract near that city for a 1,000-car theatre. Herbert Ochs plans a drive-in near Mansfield. At Galion, it is reported a new drive-in is contemplated for which plans are already developed. A 500-car theatre will be built at Marion by H. K. Shock of Illinois.

Union Names Officers

James F. Burns has been elected president of IATSE Local 23, Providence, R. I. Other officers are: George Walker, vice-president; Fred Newcomb, recording secretary; Frank Walker, financial secretary and treasurer; William O'Hearn, business agent. Named to the executive board were: Fred Bartlett, Chester Carty, Edward D'Adrea and Ralph Fields.

IT'S TIME!

It's time you learned about Filmack's NEW Prevue Trailer Service. It's READY NOW! For full information write Filmack, 1325 S. Wabash Ave., Chicago 5, Ill.

FILMACK gives QUICKEST SERVICE on SPECIAL TRAILERS

CLASSIFIED ADVERTISING

Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, $1. Four insertions for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P. M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)

POSITIONS WANTED

MANAGER AT LIBERTY—DISTRICT, CITY OR individual house. Long experience in first class operation. Capable in all essentials. Sober and responsible in every respect. Reliable references. Prefer Southern location. Address BOX 2084, MOTION PICTURE HERALD.

EXPERIENCED MANAGER, BOOKER, BUYER. Best references. Honest, reliable, industrious. Proposition must be good. BOX 2088, MOTION PICTURE HERALD.

PROJECTIONIST, 3 YEARS' EXPERIENCE, married, references, wants permanent position, Pennsylvania, Delaware, New Jersey. BOX 2090, MOTION PICTURE HERALD.

ENGINEER PHYSICIST, 25 YEARS IN THE MOTION Picture Industry. Projectors, cameras, sound. Has spare time for research, development and consultation. Complete laboratory, reasonable fees project basis. Write BOX 2091, MOTION PICTURE HERALD.

USED EQUIPMENT

THEATRE CHAIRS — 3,000 USED SPRING cushioned, part full upholstered back and part insert panel back, with spring edge and box-spring cushions; 1,000 veneer chairs; 800 good back, 500 spring cushions, and hinges. Immediate delivery. Advise how many you need. Write for prices and photographs. Phone Lenox 3445. JESSE COLE, 2565 McClellan Avenue, Detroit, Michigan.

1078 AMERICAN SPRING EDGE CUSHION REupholstered 1¼" thick panel back chairs, rebuilt, $8.95; 629 American 7 ply reupholstered panel backs, boxspring cushions, $7.95; 250 Stafford reupholstered fully padded backs, boxspring cushions, $7.95; 250 reupholstered folding chairs, sections of 2/3/4, $5.95; green flameproof plastic coated leatherette, $1.35 yard (60 yd. rolls). Write for Stock List. S.O.S. CINEMA SUPPLY CORP., 449 W. 42 St., N. Y. 18.

ARMY SAYS SELL THEM OUT — COMPLETE theatre outfits—Simplex SP, $995.00; Holmes L.I. Arc equipments, $1295.00; DeVry High Intensity Arc equipments, $2495.00. Amprosound 16mm High Intensity Arc equipments $1350.00. Condition excellent. S.O.S. CINEMA SUPPLY CORP., 449 W. 42 St., New York 18.

PAIR BRENKERT ECONARC LOW INTENSITY lamps like new, $275.00. SOUTHWESTERN THEATRE EQUIPMENT CO., 1416 Main St., Houston 2, Texas.

BUSINESS BOOSTERS

BINGO CARD, DIE CUTS, 1 TO 100 OR 1 TO 75. $2.75 per thousand. $25.00 per 10,000 S., KLOUS, care of MOTION PICTURE HERALD.

MILITARY INSIGNIA FOR YOUNGSTER shows. Tremendous puller. Embroidered Army patches from 1c to 5c. Send for samples. THE INSIGNIA MART, 703 Broadway (Premium Div.), New York 3, N. Y.

TRAINING SCHOOLS

THEATRE EMPLOYEES: TRAIN FOR BETTER position. Learn modern theatre management and advertising. Big opportunities for trained men. Established since 1927. Write now for free catalog. THEATRE MANAGERS SCHOOL, Elmira, New York.

THEATRE UNIFORMS

RECONDITIONED USHERETTE UNIFORMS for sale. 3 piece outfits—slacks, satin blouses, bolero jackets. Several styles, all sizes. These uniforms used by California's finest theatres—cleaned and rebuilt. Sample garment gladly forwarded. California's largest theatre uniform service company. HOLLYWOOD ADVERTISING CO., Uniform Dept., 1914 S. Vermont, Los Angeles 7, Calif.

NEW — CASHIER BLOUSES, USHERETTE & ushers uniforms. Available now for immediate delivery. Many styles. HOLLYWOOD ADVERTISING CO., Uniform Dept., 1914 S Vermont, Los Angeles 7, Calif.

NEW EQUIPMENT

CLOSING OUT BOX OFFICE BOWL HEATERS, $2.95; Snowlike flameproof soundscreens up to 10', 21½c sq. ft.; to 15', 33c; Superior projector mechanisms, $695.00; Automatic record changers, $19.95; Twin box office clocks, $24.95; New Victor 16mm sound projectors, $454.00; Panic bolts, $22.50; 6 amp Tungars, $2.95; Dimmers — 2450W, $22.50; 2000W, $19.95; 1650W, $15.95; 1350W, $13.50. Catalog mailed. S.O.S. CINEMA SUPPLY CORP., 449 W. 42 St., New York 18.

FIRE FYTER EXTINGUISHERS, 1½ QUART with carbon tetro charge and bracket, grey enameled $7.00. HEWES GOTHAM, 425 W. 52 St., N. Y. C.

STUDIO EQUIPMENT

16MM-35MM. USED AND NEW SOUND AND silent production equipment—cameras, film recorders, disc recorders, projectors, moviolas, tripods, dollies, lights, booms, Reeves Sensitester for Cinex tests, all types laboratory and studio equipment. CAMERA MART, 70 West 45 St., New York City.

BH ULTRA SPEED SHUTTLES, $195.00; CAMera Dolly, $275.00; RCA Photophone complete recording outfit, $6,475.00; BH 16mm or 35mm soundprinters, new, $3,250.00; Moviola type sound editor, $495.00; Fresnellites, 2000W, $67.50; new art Reeves Sensitesters, worth $1200.00, $695.00; RCA latest dual playback magazine, $395.000; new Mitchell 24V camera motors, $295.00; BH Eyemo motorized cameras, 3 speeds, 2" lens, 24V motor, case, $295.00; new 35mm film phonographs, $795.00. Send for Bulletin STURELAB. S.O.S. CINEMA SUPPLY CORP., 449 W. 42 St., New York 18.

WANTED TO BUY

TWO HUNDRED CAST IRON 8-INCH DIAMeter concrete floor mushrooms, new or used. AL RAYMER, 600 S. Michigan Ave., Chicago 5, Ill.

THEATRES

THEATRES. BEFORE YOU BUY, CONTACT Nolen Howard, Ritz Theatre Building, Payette, Idaho, or J. C. Butler, 304 S. W. 4th Avenue, Portland, Oregon. Information to qualified buyers only. A.B.C. BROKERAGE COMPANY.

VETERAN DESIRES TO LEASE OR PURCHASE theatre California or Arizona. BOX 2085, MOTION PICTURE HERALD.

OREGON COUNTY SEAT TOWN. ONLY THEAtre for miles around. Modern apartment, 2 car garage and grocery store building included for the low price of $39,500. Terms also. THEATRE EXCHANGE COMPANY, 217 Governor Bldg., Portland 4, Ore.

THEATRE WANTED — WILL BUY THEATRE showing nice profit if price is right. Give full details. BOX 2092, MOTION PICTURE HERALD.

HELP WANTED

WANTED: EXPERIENCED MANAGER FOR permanent position for theatre in Illinois. Send full particulars, references, recent photo, salary expected. BOX 2093, MOTION PICTURE HERALD.

BOOKS

INTERNATIONAL MOTION PICTURE ALmanac—the big book about your business—1946-47 edition now available. Contains over 12,000 biographies of important motion picture personalities. Also all industry statistics. Complete listing of feature pictures 1937 to date. Order your copy today. $3.25 in the U. S. A., $5.00 elsewhere. Send remittance to QUIGLEY BOOKSHOP, 1270 6th Avenue, New York 20, N. Y.

RICHARDSON'S BLUEBOOK OF PROJECTION. Best seller since 1911. Now in 7th edition. Revised to present last word in Sound Trouble Shooting Charts. Expert information on all phases of projection and equipment. Special new section on television. Invaluable to beginner and expert. $7.25 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20.

Felix Jenkins of 20th-Fox Dies

Felix A. Jenkins, 57, secretary of Twentieth Century-Fox Film Corporation and a member of the board of directors, died Tuesday at Mountainside Hospital, Montclair, New Jersey.

Felix Jenkins

Mr. Jenkins, the son of the late Henry E. and Eugenia Alger Jenkins, was born in Pelham Manor, N. Y., and was graduated from Montclair School and the University of Virginia Law School. He was admitted to the New York Bar in June, 1913. He entered the general practice of law in New York City with the firm of White & Case, and in January, 1928, became a member of the legal department of Twentieth Century-Fox. He was a member of Delta Kappa Epsilon Fraternity.

Surviving are his widow, Annette R. Jenkins, and four sons, Daniel, Felix, Peter and Henry, all of whom served in the armed forces during World War II.

Mrs. Cliff Almy

Mrs. Cliff Almy, wife of the Warner supervisor for the Philippines and Japan, died in her sleep at her home in Hollywood last February 27, after a long illness following her confinement in a Japanese prison camp during the war. Burial plans were awaiting word from Mr. Almy, who recently returned to Manila.

Benjamin Kirsch

Funeral services for Benjamin Kirsch, 80, father of Jack Kirsch, Allied States Association president, were held in Chicago Tuesday at the Jaffee and Albert Funeral Chapel, with burial at Jewish Waldheim Cemetery. Mr. Kirsch died Saturday in Miami after lengthy illness. Surviving are his widow, two sons and three daughters.

Benjamin Webster

Benjamin (Ben) Webster, 82, for more than 50 years one of the great actors of the English stage, died in Hollywood February 27, following an operation at the Cedars of Lebanon Hospital February 14. Mr. Webster was the husband of Dame May Whitty, actress of the screen and stage, and the father of Margaret Webster, producer and one of the heads of the American Repertory Theatre. He appeared in many films.

Jay Frank Willingham

Jay Frank Willingham, 50, who recently retired as branch manager in St. Louis for MGM, died at his home in Dallas February 25 following a long illness.

MOTION PICTURE HERALD

Better Theatres

EQUIPMENT · FURNISHINGS · DESIGN

A New Responsibility of Theatre Housekeeping

Pages 11 and 13

Duties of Management in Small Town Operation

Page 21

ALSO—

SEATING AND CARPET INSPECTION GUIDE
PLANNING AND SUPERVISING RESEATING
DON'T GET OUTSMARTED IN DAMAGE SUITS
COVINGTON'S MADISON, STYLED IN GLASS

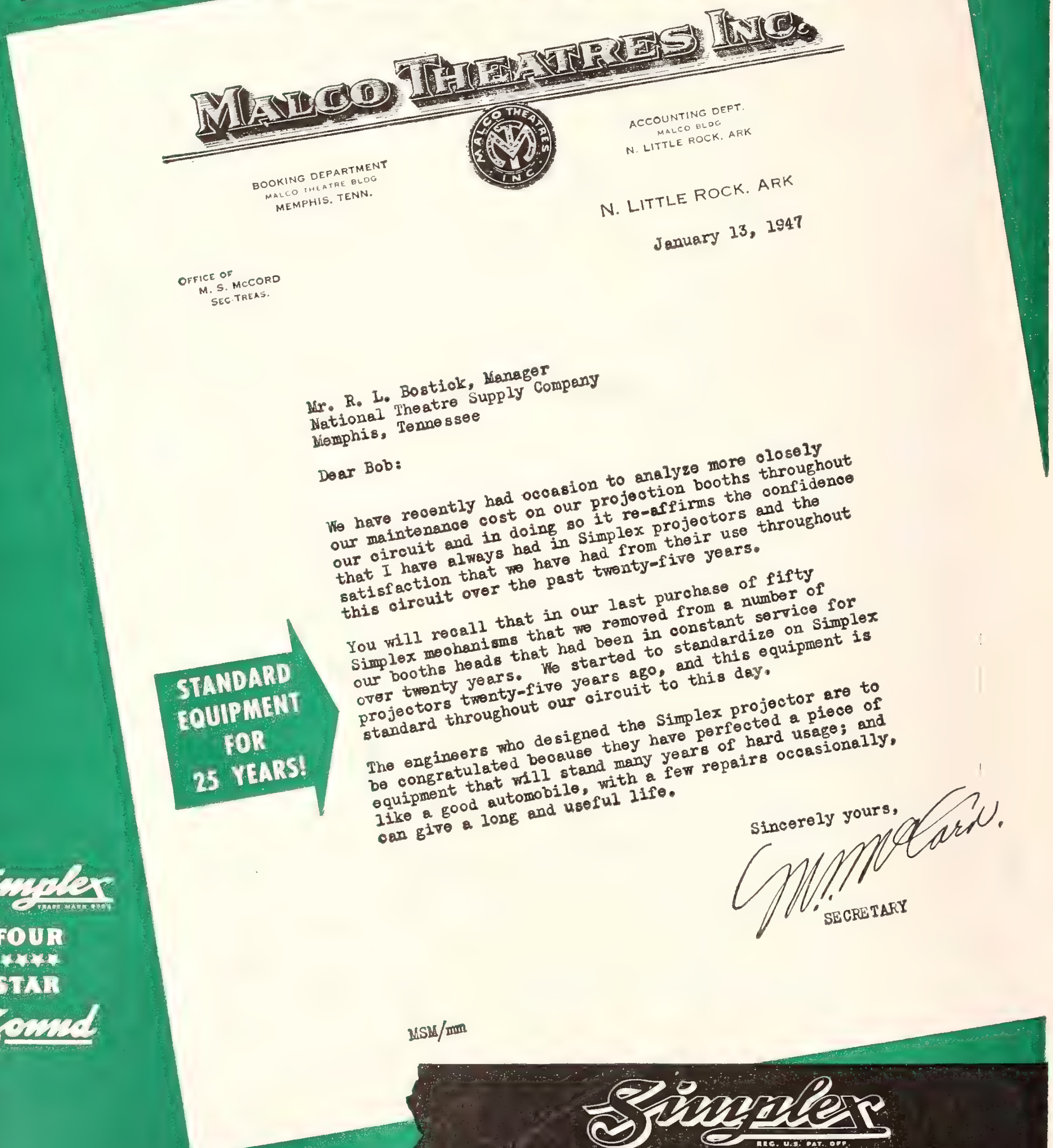
PHYSICAL OPERATION · MAINTENANCE

MARCH 8, 1947

...in constant service for over twenty years!

That's Simplex

REG. U.S. PAT. OFF.



MALCO THEATRES INC.

MALCO THEATRES INC

BOOKING DEPARTMENT
MALCO THEATRE BLDG
MEMPHIS, TENN.

ACCOUNTING DEPT.
MALCO BLDG
N. LITTLE ROCK, ARK

N. LITTLE ROCK, ARK

January 13, 1947

OFFICE OF
M. S. McCORD
SEC-TREAS.

Mr. R. L. Bostick, Manager
National Theatre Supply Company
Memphis, Tennessee

Dear Bob:

We have recently had occasion to analyze more closely our maintenance cost on our projection booths throughout our circuit and in doing so it re-affirms the confidence that I have always had in Simplex projectors and the satisfaction that we have had from their use throughout this circuit over the past twenty-five years.

You will recall that in our last purchase of fifty Simplex mechanisms that we removed from a number of our booths heads that had been in constant service for over twenty years. We started to standardize on Simplex projectors twenty-five years ago, and this equipment is standard throughout our circuit to this day.

The engineers who designed the Simplex projector are to be congratulated because they have perfected a piece of equipment that will stand many years of hard usage; and like a good automobile, with a few repairs occasionally, can give a long and useful life.

Sincerely yours,

SECRETARY

MSM/mm

STANDARD EQUIPMENT FOR 25 YEARS!

Simplex
TRADE MARK REG.
FOUR ★★★★ STAR Sound

DISTRIBUTED BY
NATIONAL THEATRE SUPPLY
Division of National • Simplex • Bludworth Inc

Simplex
REG. U.S. PAT. OFF.

MANUFACTURED BY
INTERNATIONAL PROJECTOR CORPORATION
A General Precision Equipment Corporation Subsidiary
55 LA FRANCE AVENUE • BLOOMFIELD, N. J.

The inside facts on Varlar! How this miracle wall covering resists dirt, lipstick, finger marks, water, greases—stains of *all* kinds! How it begins a new day of low-cost wall maintenance and beauty for theaters!

HERE—in 6 easy-to-read, easy-to-file data sheets—is the complete, factual report on Varlar, the *new kind* of wall covering that RESISTS STAINS OF ALL KINDS.

Read what *independent* testing laboratories say about Varlar. See why this miracle wall covering that's made with plastics an entirely new way, begins a new day in low-cost wall upkeep and beauty!

See with your own eyes how Varlar stands up under every type of test! See how Varlar resists water, fire, steam, vermin, abrasion, mildew and bacteria!

Looks NEW After 25,000 Washings!

See how pencil, ink, crayon, lipstick, oil, perfume, jam, dirt accumulation, hot kitchen grease—STAINS OF ALL KINDS—easily, quickly wash clean from Varlar with ordinary soap and water. Wash clean as many as 25,000 times without dimming its original good looks!

These valuable data sheets, too, tell how Varlar is applied . . . where it is best used. So get the COMPLETE story! Now, while quantities last, send for *your* free copies of these valuable laboratory reports. The coupon below will bring them to you.

Never Before Such Enduring Beauty

VARLAR

Stainproof Wall Covering

VARLAR, Inc., Division of UNITED WALLPAPER INC. Merchandise Mart, Chicago 54, Ill.

VARLAR, INC., Dept. 142-347
Merchandise Mart, Chicago 54, Illinois

Please send me—without cost or obligation—the complete, independent test reports on Varlar.

Name..

Address..

City..*State*..................

Everyday
HUNDREDS OF THOUSANDS
OF PERSONS
ALL OVER THE WORLD
Enjoy the Clarity and Brilliance of

BALLANTYNE
ROYAL
SOUND MASTER

Licensed under U. S. Patents of Western Electric Co., Inc.

Theatre-goers are the same the world over. Regardless of the language they speak, they want only the best in motion picture presentation. ROYAL SOUND MASTER SOUND, recognized by thousands of theatre owners as the ultimate in sound reproduction, is today bringing greater listening pleasure to motion picture fans the world over.

Royal SOUNDMASTER equipment is available as a complete unit, with sound heads, amplifier, and two-way horn system, for any size theatre. Component parts are also available individually to augment your present sound equipment.

See Your Independent Theatre Supply Dealer or write to

THE BALLANTYNE COMPANY
1707-11 DAVENPORT STREET OMAHA 2, NEBRASKA
Export Department, FRAZAR & HANSEN, Ltd
301 Clay Street San Francisco 11, California, USA Cable Address FRASEN

about People of the Theatre

AND OF BUSINESSES SERVING THEM

William Goldman Theatres of Philadelphia, has re-opened the Byrn Mawr theatre in suburban Byrn Mawr, Pa., after five months of extensive alterations. James E. Thompson has been appointed manager of the theatre.

Samuel Frank, head of Hammonton Theatres, Inc., operators of a theatre in Hammonton, N. J., has purchased the Surf theatre in Ocean City. Extensive remodeling will be made to the house. The theatre was formerly owned by Judge Salvo Tuso and Eugene Mori of Vineland, N. J.

Harry Chertcoff, exhibitor of Lancaster, Pa., has selected the name of The Hill for his new theatre at Camp Hill, Pa., outside of Harrisburg. It will have a seating capacity of 800, with Kroehler push-back seats.

Frank Munn, has opened a new theatre in Marysville, Calif. The theatre, which is reported to have cost $90,000, has a capacity of 700.

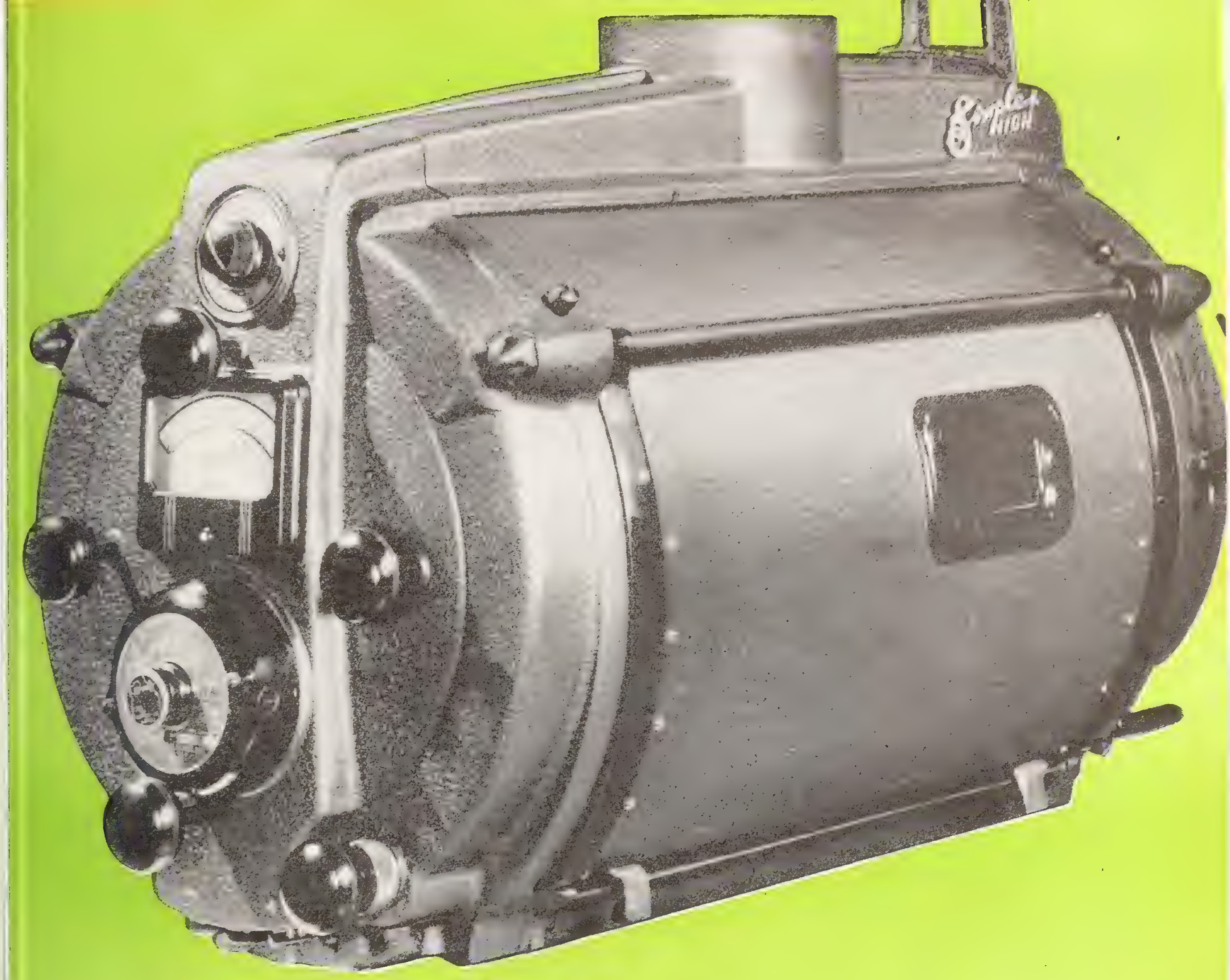
Ted R. Gamble has completed a deal with Harry Katz for the purchase of Monarch Theatres, including interest in the Circle, Indiana and Lyric theatres in Indianapolis, 50% of which is held by the Fourth Avenue Amusement Company of Louisville, Ky.

Clyde R. Keith, New York engineering representative of the Western Electric Company's research product division, has been elected editorial vice-president of the Society of Motion Picture Engineers. Mr. Keith is a former secretary of the Society and a former member of the board of editors of the SMPE Journal.

Nick Diack, owner of the Eastern Seating Company, has moved his manufacturing plant from Brooklyn, N. Y., to Springfield Gardens, L. I., N. Y., where he has acquired a larger plant for the reconditioning of auditorium chairs.

The B & Q Theatre Circuit of Boston has acquired the War theatre in Wareham, Mass., and the Temple at Onset, Mass.

Stewart Sheldon, formerly executive vice-president of The Dayton Film, Inc., has left that firm of theatre supply dealers and has established Sheldon Theatre Sup-



Simplex HIGH

The BIGGEST Thing in Projection Arc Lamps

. . . and don't let anyone tell you different.

Low in original cost it is also the most economical source of abundant screen illumination FROM ANY STANDPOINT!

Distributed Exclusively by

NATIONAL THEATRE SUPPLY
Division of National • Simplex • Bludworth, Inc.

"THERE'S A BRANCH NEAR YOU"

SPOTLIGHT on Showmanship

Persian Red and Spring Green Deluxe Marlite, with white alloy Marsh mouldings and presdwood base are combined to good effect in the entrance to the Palms-State Theatre, Detroit.

Bright, sparkling foyers . . . rich, luxurious lobbies . . . spotless, pleasant lounges . . . clean, sanitary rest rooms . . . that's interior decorating showmanship that attracts patrons to your theatre. And, with Marlite plastic-finished wall and ceiling panels, it's economical showmanship, for Marlite's colorful beauty never needs refinishing, withstands the hardest public use and can be easily cleaned with a damp cloth.

Easily and quickly installed, Marlite is equally suitable for new construction or modernization. Colors and patterns to blend with any decorative treatment. Deliveries, allocated at present, are gradually improving. Marsh Wall Products, Inc., 369 Main Street, Dover, Ohio.

For Creating Beautiful Interiors

Marlite
REG. U. S. PAT. OFF.
PLASTIC-FINISHED WALL PANELS

GoldE

Blower Cooled AIR-FLO
STEREOPTON
Lamp Capacity up to 1000 watts

Brilliant screen images at longer projection distances. Cooler operating. Precious slides are safer. Uses standard 3¼"x4" stereopticon slides.

- Motor driven forced air cooled
- Precision optical system
- Easy-tilt adjustment
- Silent slide carrier
- All-steel-welded construction
- Compact—sturdy
- Easily portable

At Your Dealer

GoldE Manufacturing Co.
1220-D West Madison St., Chicago 7, Illinois

ply at Dayton. He is an authorized dealer for DeVry projection and sound equipment, and also provides engineering and construction service as well as film booking services.

W. T. Murray, owner of the Rialto and New Hilan theatres in Atlanta, Ga., has taken over the lease of the Center theatre there, formerly owned and operated by Mrs. Pearl Back.

Hudson Enterprises, Inc., who operate the Strand theatre at Kendallville, Ind., are remodeling the Princess theatre in that city and have scheduled it for re-opening shortly.

The Dayton Film, Inc., Dayton, Ohio, equipment dealers and operators of a film library has been reorganized, with the following officers named: Robert F. Poorman, president; Arthur Kemp, vice-president and general manager; Elva K. Poorman, secretary-treasurer, and Merle Finfrock, service and electronics manager.

The new Joy theatre in New Orleans has been opened by Joy M. Houck, president of Delta Theatres, Inc. The theatre is reported to have cost $275,000. It has a seating capacity of 1,250. The theatre was designed by W. B. Steavens of the Theatre Display Service, New Orleans.

Mario Menconi, manager of the Rialto theatre in Willows, Calif., has announced that the Willows Theatre Company has purchased a lot for the construction of a theatre.

Martin Segal, secretary and treasurer of the New York Carpet Exchange, New York City, reports that in consequence of increased demand for theatre carpeting, the organization's theatre carpet division has been expanded. Mr. Segal is head of the contract department.

Don Landers, owner and manager of the Radio theatre in Harrisburg, Ark., is remodeling that house. He plans to build a new house in that vicinity, to seat 500.

A tract of land in Soledad, Cal., has been purchased by A. Blanco and Ralph Martin for the construction of a theatre. The CPA permit has been granted and building will begin immediately, report Mr. Blanco and Mr. Martin, who also operate theatres at Gonzales, Calif.

M. & P. Theatres, Boston, Mass., will remodel their Olympia theatre there. Plans call for an addition to bring the capacity to 3,000.

The United States Drive-In Theatres, Inc., has been formed in California as a parent company to operate drive-in theatres

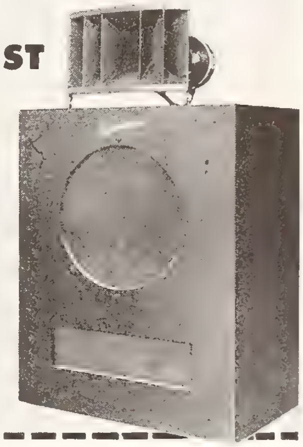
FOR THE FIRST TIME
SOUND PROJECTION
From a Single Trouble-Free Unit

THE WEBER SYNCRO-DYNAMIC

For the first time—sound and projection engineered into one compact unit! Fifteen years of sound and projection "know how" is built into the Weber Syncro-Dynamic—the first single unit which, proven by test, meets the basic requirements of year-in, year-out, trouble-free performance and economy of operation. The Syncro-Dynamic Theatre Sound Projector is the modern way to theatre projection and sound efficiency. Low initial cost and minimum cost of operation is an important plus for economy-wise theatre operators.

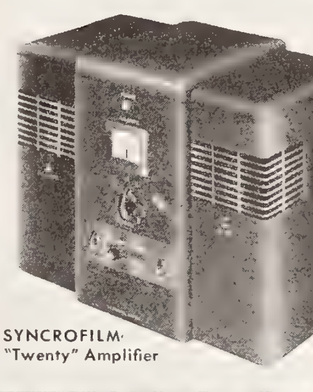
Syncrofilm BETTER SOUND—LOWER COST

Treat your customers to better sound at lower cost to yourself. Round out your sound system with the Syncrofilm Model E Speaker, with wide high and low frequency range. The Model E Speaker is of permanent magnet design and reproduces voice, instrument and sound effects with absolute fidelity from deepest bass to highest overtone.



SYNCROFILM
Model Speaker

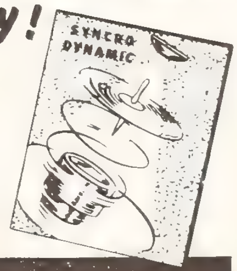
To complete the trio—the Syncrofilm "Twenty" Amplifier, with 20 watt undistorted output—to obtain high quality wide range frequency performance. All may be purchased separately to fit in with present equipment. But—for the finest in sound and projection—for modest budget houses—use Weber all along the line!



SYNCROFILM
"Twenty" Amplifier

WRITE TODAY!

Send for complete details
—No obligation, of course.
Address Department H.



EXPORT OFFICE:
13 EAST 40th STREET
NEW YORK 16, N. Y.
Cable Address: "ARLAB"

WEBER MACHINE CORPORATION
ROCHESTER 6, N. Y.
WORLD'S LARGEST INDEPENDENT PRODUCERS OF SOUND PROJECTOR EQUIPMENT

within a 35-mile radius of Los Angeles. The officers of the new company are: Charles Caballero, president; William R. Forman and Gus C. Diamond, vice-presidents; and J. H. Tingle, treasurer.

Chester Cooley has been elected president of Da-Lite Screen Company, Inc., Chicago.

Ned C. Steele, has opened the Williams theatre in Maxwell, Calif., which has been closed since early September for renovation and remodeling. The Williams will show first run pictures in the territory with the Gem theatre in Colusa.

The RKO Palace, Chicago, 2,500-seat house, is undergoing remodeling at an estimated cost of $250,000. Work is being carried on while the theatre is open. Rapp & Rapp, Chicago, are the architects.

Robert L. Lippert has sold his Pablo theatre at San Pablo, Calif., to Mr. and Mrs. E. Hogan. New equipment will be installed by the new owners.

C. L. Fisk, who has been a showman in Butler, Mo., for more than 30 years, operating the Fisk theatre, will start soon on the building of a new theatre.

Edward Auger and J. F. O'Brien, representing the RCA Theatre Equipment Section, and Carl E. Johnson, of the RCA Service Company, have been on a trip around the theatre circuits in the Atlanta and Dallas regions. The trip represents a farewell tour for Mr. Auger, who will retire.

Members of the International Projector and National Theatre Supply organizations were hosts to the trade press in February for a tour of the company's new plant at Bloomfield, N. J. The factory is described on pages 38 and 39. In the rear row are Jack Lindsley, advertising manager of NTS; Edward Warfolk, IPC comptroller; Walter E. Green, head of NTS and vice-pres. of IPC; Arthur E. Meyer, sales manager, and Frank Goldback, director of engineering. In front are Henry Heidegger, head of servicing; John Campbell, general manager of plant operations; P. A. McGuire, director of public relations of IPC; William Turnbull, NTS sales promotion manager, and William Borberg, assistant to Mr. Goldback.

Plans for the construction of four drive-in theatres—three in the Portland, Ore., metropolitan area, and one in Eugene, Ore.,—have been announced by Oregon Drive-In Theatres, Inc. This new firm has been formed by Ted R. and Willard Gamble, and Al and William Forman.

L. D. Strong, president of the Essannay Electric Manufacturing Company, Chicago, manufacturers of changeovers and other projection accessories, is reported to be rapidly recovering from illness which confined him to Wesley Memorial Hospital in that city for several weeks.

Harry Barrist, theatre broker and exhibitor in Philadelphia, has announced that the Airport Theatre Corp., headed by David Molliver, of the independent Principal Film Exchange in Philadelphia, has purchased the Airport Theatre in that city.

Neil Hellmen of Hellmen Theatres in Albany, N. Y., has purchashed a 15-acre tract in Philadelphia on which a drive-in theatre will be built. This is the fourth of a chain of drive-in theatres to be built and operated by the Hellmen interests.

M. Naify, head of T. & D Jr., circuit and vice-president of Hollister Golden State Theatre Company, has announced that construction is planned for a 1,000-seat theatre in suburban Hollister, Cal. Mr. Naify said the house would have a balcony, plus a 90-feet frontage. Mr. Naify also owns the State theatre in Hollister with a seating capacity of 1,200.

A. G. Petrasek, dealer sales manager in the 16mm equipment section of the RCA Victor Division, Camden, N. J., is now on tour of RCA 16mm equipment dealers throughout the south and west. The purpose of the trip is to consolidate plans for RCA's 1947 16mm sales program.

This is the new theatre of John T. Lester, veteran exhibitor of Memphis, Tenn. The Park, which has been opened, seats 900 and has parking space for 300 cars.

A STORY FOR ARCHITECTS AND DECORATORS
from McGuffy's ancient "First Reader"

It seems the bus boy persuaded the chef to let him sculp a lion out of butter for a centerpiece. When the prince saw the masterpiece he said "Junior, you are too good to waste your skill on ephemeral butter, and you shall carve lions in stone to flank my drawbridge and I shall pay you well."

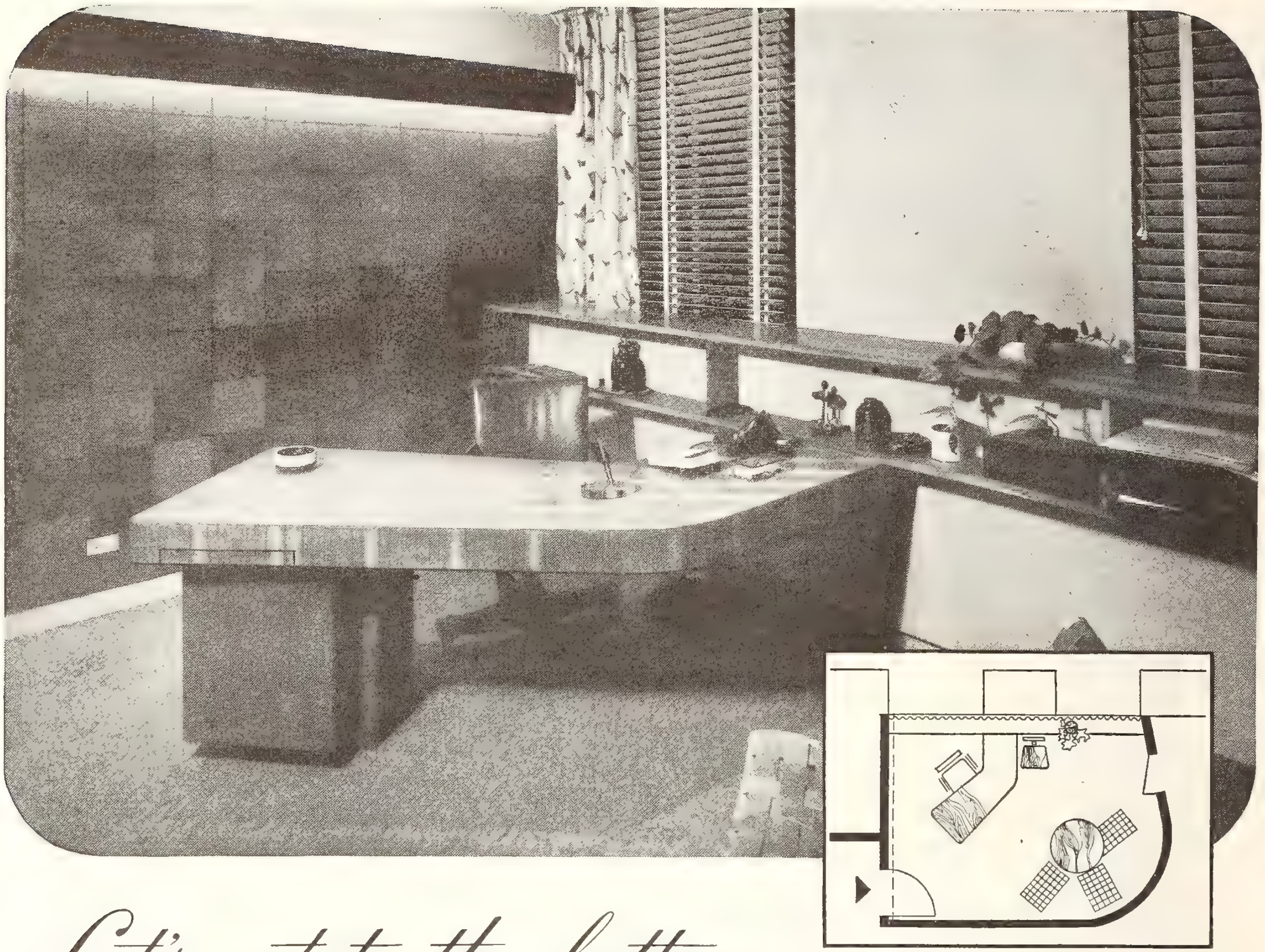
Most modern decorative materials are more substantial than butter, but your skill is largely wasted on some of them. Why?

Often the colorful surfaces you create receive hard usage. They receive poor upkeep, infrequent renewal, and scant cleaning. Sometimes they fade. A few years after you finish a building it has lost the colors you gave it, and it doesn't give a prospective client the right impression of your artistry.

Such things can't happen to a Formica surface. Formica is as hard and smooth as a china dish. It cleans as easily. It will not chip, crack, check, or blister. Food and alcohol and cigarettes won't damage it. It sheds dirt. The lovely colors never fade. Simple cleaning brings out their pristine richness after decades of use.

FORMICA
REG. U.S. PAT. OFF.

THE FORMICA INSULATION COMPANY
4654 SPRING GROVE AVENUE CINCINNATI 32, OHIO



This is the designer's sketch drawn by Donald Deskey Associates for this modern office of Mr. E. P. Shuneman, manager of the Bigelow showroom and sales office. Merchandise Mart, Chicago.

Let's get to the bottom

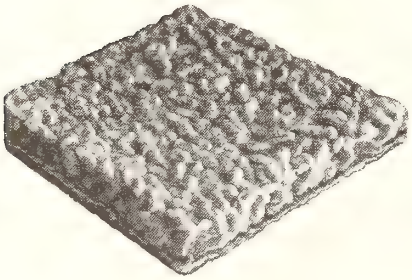
OF OFFICE PLANNING

. . . WITH BIGELOW RUGS

Here's a manager's office that shows what good planning can accomplish. In a relatively small area, modern design has created ample working, conference and display space, a feeling of dignity and roominess. When you get right down to it, there's one thing that gives this office . . . or any office . . . beautiful, yet quiet simplicity. That's the floor covering of Bigelow Contempora.

Bigelow Contempora is a luxuriously sculptured carpet that adds richness and color to office design. It's Lokweave too . . . made by the special Bigelow weaving process that means no installation waste. Lokweave carpeting stands up longer, is durable and thus truly economical. Bigelow's Carpet Counsel will help you choose from a complete line of better-than-ever floor coverings.

RUGS & CARPETS
BIGELOW WEAVERS
Woven on Power Looms in U.S.A.



BIGELOW CURLWEAVE
A new Lokweave development

BIGELOW-SANFORD CARPET CO., INC.

140 MADISON AVE., NEW YORK 16, N.Y.

Better Theatres
GEORGE SCHUTZ, Editor

Theatre Housekeeping Now Includes Safeguarding of Your Patrons' Health

IN THE PREVIOUS issue of BETTER THEATRES, in a brief summary of the place of ozone generation in air-conditioning, we had occasion to say:

"In view of the increasing public consciousness of places of public assembly as sources of illnesses caused by air-borne bacteria, the fact that ozone, in merely safe quantities, can destroy most, perhaps all, airborne germs, is of interest in measuring its practical value in theatre operation. Such measures, including use of really effective disinfectants that do not themselves create obnoxious odors, and immaculate housekeeping in general, may prove to be increasingly indicated by the attitudes of authorities as well as of the public."

The peculiar significance of good housekeeping—that is, cleanliness, neatness—in theatre operation is well illustrated in the article in the present issue by Mr. Van Getson of the Balaban & Katz organization in Chicago. In the theatre business, cleanliness is merchandise.

But today theatre housekeeping goes considerably beyond keeping a theatre immaculate in appearance. Its responsibilities have been extended to include protection of public health. In any epidemic, places of public assembly, whether the facts warrant it or not, are looked upon with suspicion. Even if the public health authorities do *not* act, the *public* does. In periods when illness seems widespread, more and more people stay away from places where many persons are in close contact with each other, where they come in contact with facilities used by hundreds of others. The public has become pretty well satisfied that theatres, in general, are no longer fire traps—instances of audiences calmly rising and filing out of a theatre when a fire has occurred have become the rule, rather than the exception. The public must think of the motion picture theatre as being comparably safe from infections and contagions.

Actually, our theatres today do not figure in the safeguarding of public health any more than other places where people assemble indoors for two or three hours at a time, and less than some. In a recent letter to this publication, H. G. du Buy, bio-physicist of the U. S. Health Service, states, "Proof that a particular location is a source of infection is difficult to give because it is an indirect proof." He cited the spread of ringworm of the scalp in some communities. "The fungus causing this disease was recovered in some cases from theatre seats by using Wood's light [a Switzer Brothers black light lamp was used] and subsequent culture. The main source of the spread, however, was attributed to barber shops."

It is enough for people to learn that theatres are *possible* sources of infection for some persons to fear them, and the authorities to take precautions which appear to give basis for such fear. The best defense is a good offense—doing the utmost to minimize infection and contagion within the theatre, and making such vigilance as obvious as possible in the appearance of all public areas, and in the clean, stimulating quality of the air throughout the entire interior.

WHAT TO DO ABOUT IT?

There are various means at hand today—produced partly in consequence of the increasing emphasis on protection rather than cure in safeguarding the public health—which can be used as effective weapons in this defense. Disinfectants are one, and they have been commonly in use in theatres for a long time. Too often, however, their use has been confined to toilet equipment, and there primarily for the purpose of counteracting—rather, overwhelming—foul odors.

Some disinfectants, in fact, have scarcely more of an effect than that—to change a bad odor to one less obnoxious, at least to one that is not so unpleasantly suggestive as the natural one. The result has been the creation of a new odor that is just as suggestive, by implication, as the original. The objective should be *no odor at all!* Perhaps in years gone by—years in which theatres developed the para-crystal standard of cleanliness—it couldn't. But it can be today.

A disinfectant is no deodorant, in the terms of theatre operation today, unless it *destroys* the odor, ends the putrefaction that causes it. And if it doesn't do that, it of course is not an effective disinfectant. It should sterilize, kill germs of practically all kinds, quickly. If it does that, there is no odor—unless it has one of its own. Its odor may not be definitely unpleasant to all people. But an odor of any kind, foul or merely suggestive, is unnecessary.

Disagreeable odors are not confined to toilet rooms. Enough perfumes have been sprayed in auditoriums to float the new U.S.S. Wisconsin. Some toilet rooms leak odors. People create unpleasant odors just by breathing, by their bodies, their clothing. And an unpleasant odor, aside from being unpleasant, suggests dirt, and dirt, to people of our civilization, is associated with the idea of germs. It is, of course, a sound association. Render the auditorium reasonably free of the microscopic forms of life that cause disease and there is no appreciable odor, for the bacteria which are harmless to the human body but which do cause odor, have been destroyed also. Today there are economical filters for cleaning incoming air substantially, and means of destroying bacteria in fabric, on surfaces, and in the air, chemically, electrically and radiantly. They are as important as fire protection to the business of exhibiting motion pictures in our time.

He Likes Germicidal Lamps

Ultraviolet radiation from germicidal lamps for the destruction of bacteria, is still regarded by the U. S. Public Health Service as in an experimental stage, but so far as C. M. Schwabb, owner of the Fort theatre in Fort Gibson, Okla., they are perfectly swell for theatres. Late last summer Mr. Schwabb installed germicidal lamps along the walls of his auditorium, rest rooms and foyer, (in suitable protective fixtures, of course), and in the air ducts. Now he has had some six or seven months of experience with them. Here is his verdict, in a reply to an inquiry about how the installation has worked out:

"Yes, as I think back upon some of the remarks I made immediately following the completion of this installation I find I was rather enthusiastic. Sometimes I wonder just how many of my words of praise found believing hearers. I seemed to be approaching the mentality of the fellow who had just bought a new Studebaker automobile. He proclaimed, 'It's de best Studebaker what the Studebaker people efer have built. Dey told me so demselves!'

"I don't know how well satisfied that fellow was with his car after six months, but I am very well satisfied with these lamps. Miracle lamps is the best name for them. That is also the opinion patrons hold, and that is really the important thing after all. . . . Just imagine how a theatre manager feels when an 'occasional' patron approaches him with, 'I'll be a regular comer now since you have so generously given our community an innovation which permits an asthma sufferer like myself to attend the movies and be able to breathe better in a crowded theatre than he can in his home alone.'

"Another one tormented by hay fever said, 'Now I can enjoy the movies that I so love to see.' Many mothers, too, feel they can permit their children to attend the show oftener and in safety in the days of polio, measles, whooping cough and colds. Neighbor exhibitors lost as much as 75% of their child trade during the recent polio epidemic. My loss was short of 10%!"

"But," continues Mr. Schwabb, "one of the most material items of evidence of what these lamps really accomplish (and at the time of purchase they had no publicity to that effect) is the terrific saving in perfumes and deodorants. Since the first week following installation of these lamps, only one of those items has been used, and that item is an odorless disinfectant in the mop water. And now, although our town is not modern and living conveniences are none too good, we have a sweet, fresh-smelling theatre the year round."

Mr. Schwabb adds that he was once plagued by a musty odor in the lower portion of the auditorium that no amount of deodorants and perfumes could eliminate. "This obnoxious odor," he reports, "has been completely banished by the germicidal lamps." Could be that effectively asepticized mop water, too! Anyway, here are some experience data on radiation as a means of making theatres both safer and pleasanter places to be in.

Effect of Ozone on Fuel

The application of ozone generating equipment to air sterilization, deodorizing and "livening," was the subject of our February piece concerning the place of such apparatus in a modern air-conditioning system. This has had affirmation in another letter, one from I. M. Rappaport, owner and operator of the large Hippo-

(*Continued on page 32*)

MOST EVERYTHING SWEET! AND ASPIRIN, TOO?

HE'S COMING YOUR WAY! IN MAGIC TECHNICOLOR!
CORNEL WILDE - ANITA LOUISE

■ A "drug store" type of merchandise bar is what Frank Pratt, manager of the Paramount theatre in Portland, Ore., calls the refreshment stand in that spacious house. The bar is 35 feet long and is made from myrtlewood. The candy display compartments are refrigerated. The popcorn tray and storage cabinet for boxed popped corn have automatic heat. In this cabinet both bulk corn and ready-to-serve cartons are kept at the correct temperature. The corn is popped backstage, then brought to the bar. Popular bottled beverages are sold, being pre-chillled in a cold storage room on the mezzanine. Mr. Pratt reports that two items recently added, ice cream slices and a Kay nut roaster, have proved successful. All drinks are served in a paper cup. Prior to each show break, attendants start pouring out cold drinks in quantities indicated by experience. Sometimes as many as 500 cups ready to serve have been necessary. Three attendants are steadily employed—a young man, who is in charge, and two girls. During intermissions of heavy patronage, the usherettes assist behind the bar. One attendant on an opening shift reports an hour prior to opening to have the bar completely set up for operation when the doors open. Each Monday morning the entire front and back bar are given thorough cleaning and polishing. The theatre engineer checks and oils all motors and other mechanical equipment. The bar is kept open until the last patron leaves. In the picture above Mr. Pratt is shown, proudly, at center.

Standards of theatre housekeeping have been pushed upward by the very pressure of rising standards elsewhere in motion picture exhibition. But it is not enough today that a theatre look clean. It must be clean—to give assurances of protection of public health that satisfy patrons and authorities. For there has risen yet another factor.

What this means in theatre housekeeping is stated here

By RAYMOND E. VAN GETSON

who for more than fifteen years has been in charge of maintenance and construction for Balaban & Katz in Chicago.

The Growing Challenge of Health Education

TODAY A VITALLY interested and enlightened public is focusing the attention of your community on Public Health Standards. There is a constant, determined drive by all health agencies to crystallize into action the age old axiom, "an ounce of prevention is worth a pound of cure." There can be no argument with the principles of such a program; it is sound and should command the active support of all citizens.

Such programs of public education are of first importance to the theatre owner and can react in either of two ways, depending upon the classification into which his theatre falls. Certainly, if an operator or owner insists upon a high standard of sanitary maintenance, health programs which seek to destroy bigoted and biased misinformation concerning the contacting and spreading of infection and disease, can prove of great value in establishing his theatre as an example in modern, alert, preventive hygiene. By the same token, carelessness in this all important function of successful theatre operation may result not only in the loss of patronage, but also of the good will of the community. Theatre sanitation is not only a moral obligation—it is a sound business necessity.

Whenever a contagion develops an epidemic status, in many instances suspicion is directed toward public meeting places. *The exhibitor's defense is foresight and constant vigilance.*

When contagion strikes, the time for action has passed! Education of the public and theatregoer through everyday example, provides the perfect answer to careless criticism. Only when the exhibitor can point to his theatre as a clean—really *clean*—institution, may he hope to swing the weight of public opinion in his favor.

Theatre rest rooms provide a perfect example of public "point of contact." Restrooms carry much traffic. They must be neat and clean in appearance. Naturally, the greater the attendance, the greater will be the need for giving them special attention. An ill-smelling, untidy room, stale with odors, will create an impression of careless treatment. If these rooms look bad, they establish a resentment in the mind of the patron. This, then, is the sales resistant to be destroyed by ceaseless supervision. Neglect in this feature of good housekeeping is inexcusable, for it may be on this "appearance" that a patron will form an opinion that may never be altered, regardless of subsequent "good impressions."

REST ROOM CLEANING

To be clean, a rest room must be sanitary. To be sanitary it must promote good health by *actually being germ-free.* Here again the battle can be won only by constant vigilance and the application of sound cleaning methods. Obnoxious odors cannot be destroyed by neutralizing them with still another odor; the cause must be eradicated.

There can be no substitute for soap and hot water, combined with an effective germicide applied with a thoroughness that attaches importance to every phase of the cleaning operation.

Urinals, toilet bowls, flush boxes, wash basins, waste receptacles, floors, toilet partitions—in fact, every item of rest room equipment—must be subjected to the same careful cleaning treatment.

Only when the manager or operator assumes the personal responsibility of supervising this work, instructing and following through with his staff, will he be assured of clean, germ-free, sanitary rest rooms.

The underlying reasons for this are not difficult to understand. There are far easier and more agreeable tasks than cleaning rest rooms! A "once over lightly" job daily, with intermittent, thorough cleaning, will lighten the all-over task as well as provide freedom for other, less offensive tasks, but will *not* contribute to the important task of maintaining clean rest rooms. In scheduling your cleaning staff's time, guard against minimizing the time allowed for rest room cleaning; to underestimate the working period will be a contribution to a future unhealthy situation.

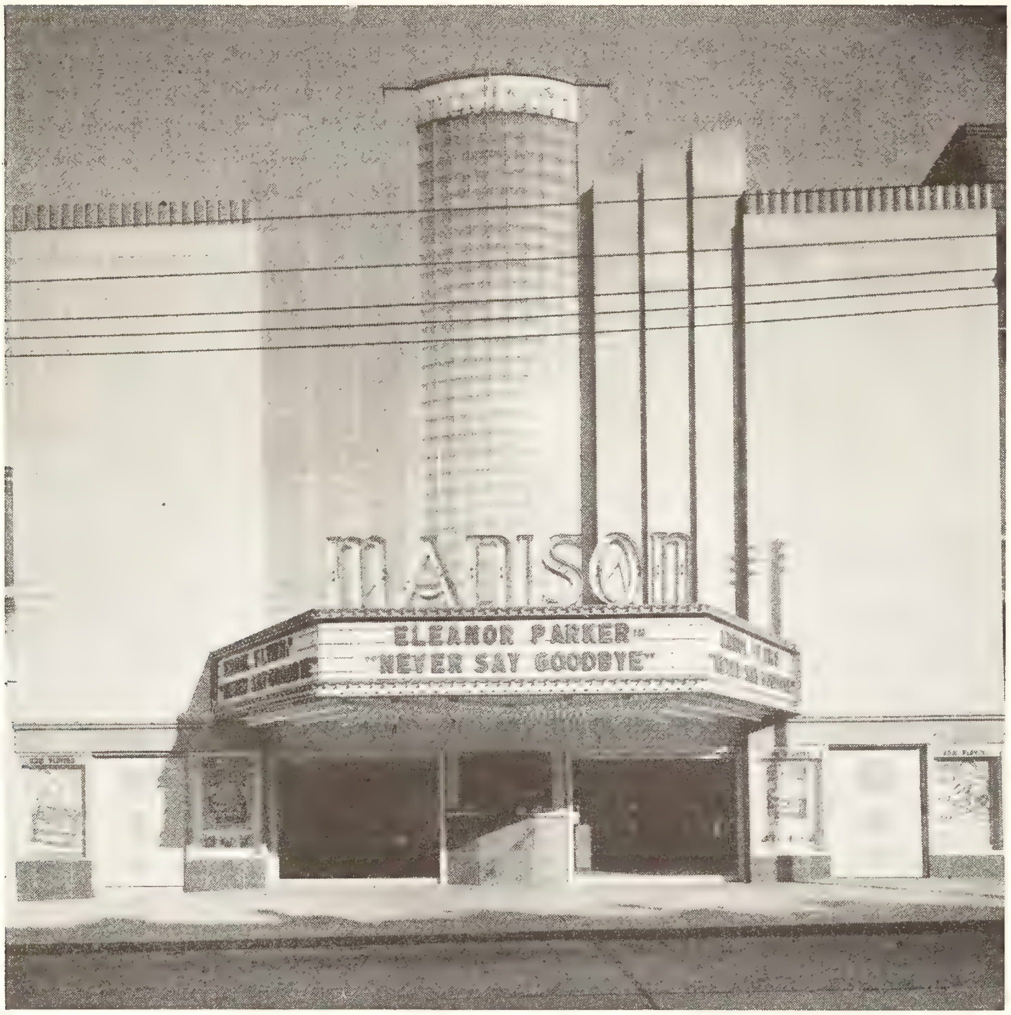
A questionable operation in which management may indulge without thinking seriously of the consequences is the dubious practice of introducing insufficient fresh air to toilet rooms. Do not place too low a value on the effectiveness of fresh air as a sanitary aid—not to mention the feeling of freshness which the patron associates with an odor-free, non-irritating atmosphere.

Use extreme care in the selection of germicides employed in cleaning. You do not want your theatre smelling like a hospital, but you do want it clean. There are avail-

(*Continued on page* 33)

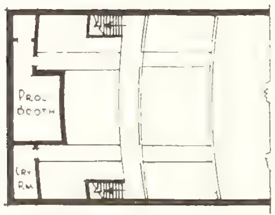
GLASS FOR STYLING

It is so used, prominently, in Covington's new Madison

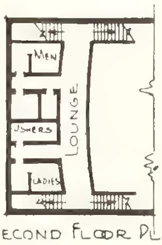


■ The Madison theatre recently opened in Covington, Ky., replaces a house of the same name that was destroyed in 1944 by fire. Seating 1,350, with 1,000 seats on the main floor, it is located in the heart of the central business section immediately across the river from Cincinnati. It is of brick and steel construction; in architectural style and interior treatment it is modern with, however, a moderating sense of the traditional. It was designed and constructed by the F & Y Building Service, Columbus, Ohio. The front is a simple elevation in terra cotta into which a central convex panel of glass brick has been introduced. This panel and peach colored terra cotta vertical steppings create a central feature that is supported by a shallow marquee carrying Wagner attraction panels and a name sign of channel letters of neon illumination. Central feature is flanked by powder blue terra cotta, while the terra cotta at the entrance level is peach. The glass brick panel is illuminated from behind and capped by the theatre name in neon script. Doors are Tuflex glass.

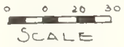
■ Foyer area, off which the lounges are located, is effected behind the main floor seating beneath the balcony, serving also as standee space, with tilted glass windows from rail to ceiling. This is carpeted in a Leedom weave of modern pattern. Illumination here is by circular ceiling luminaires.

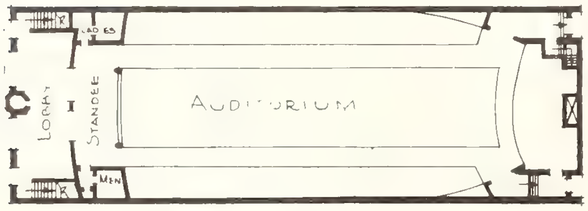


BALCONY PLAN

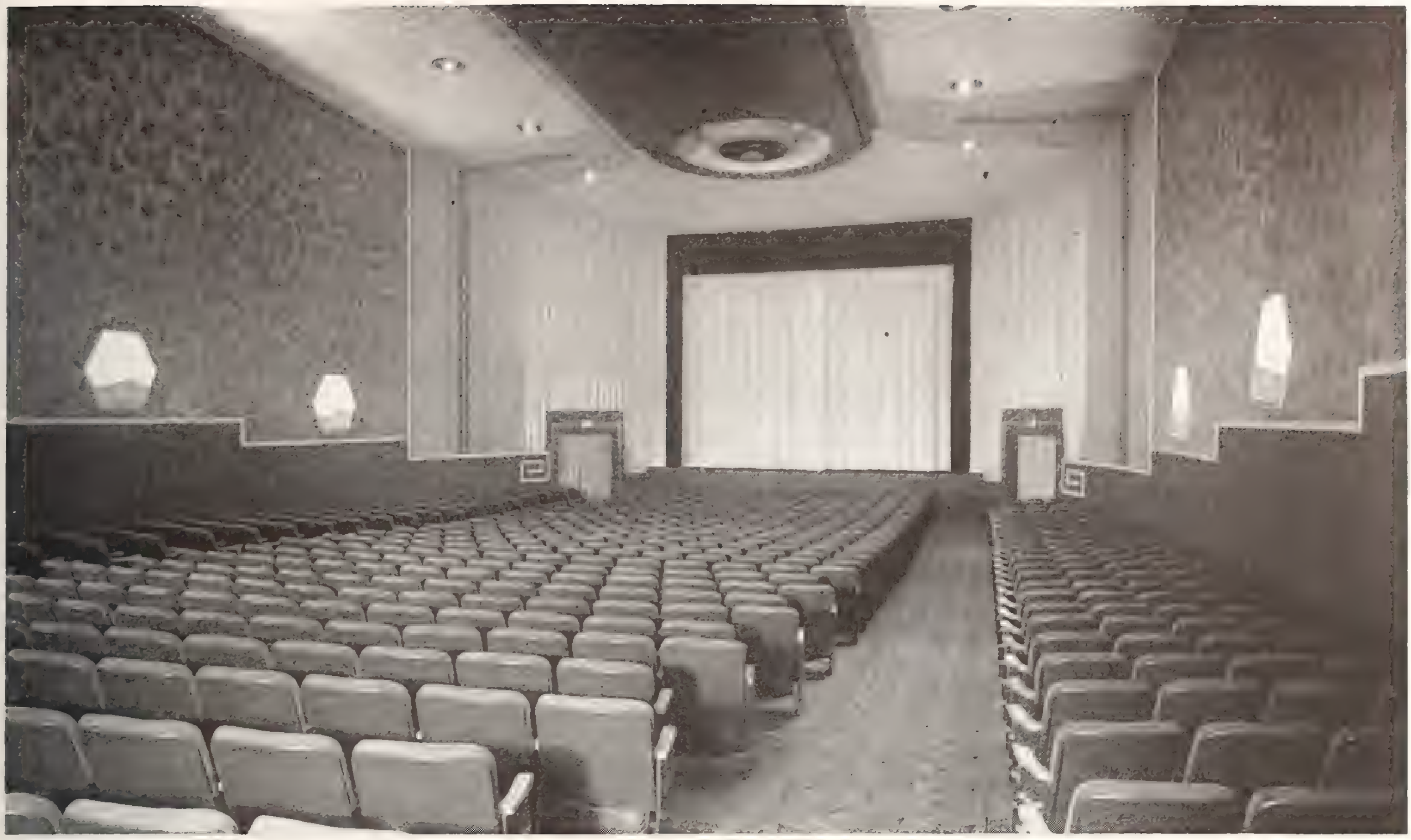


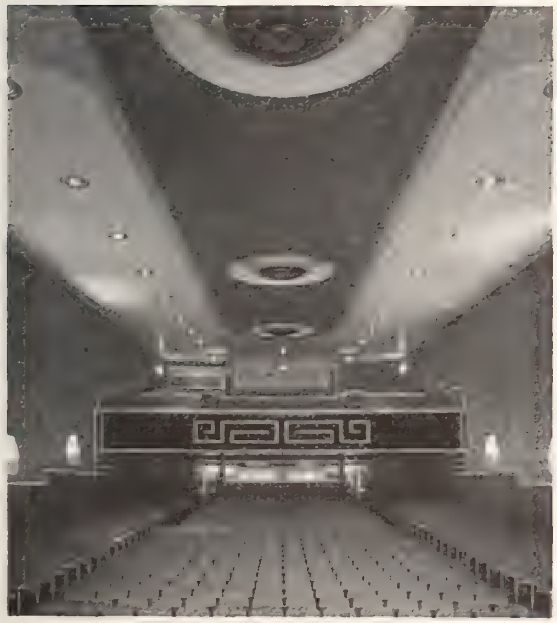
SECOND FLOOR PLAN





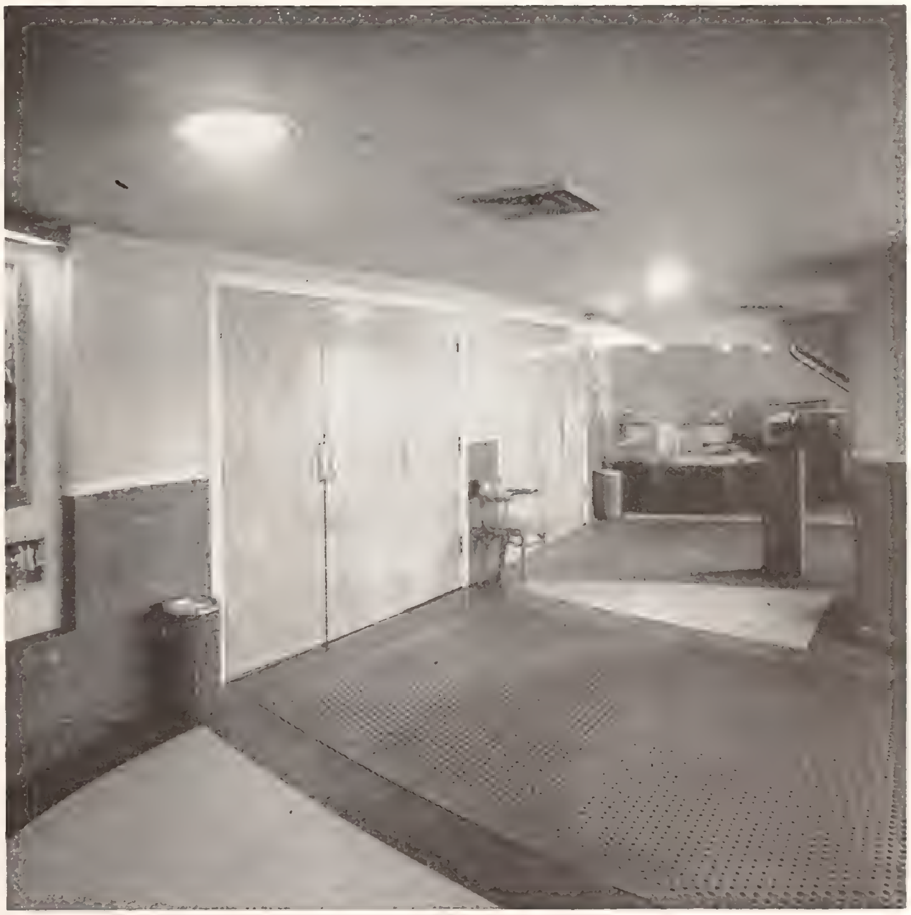
FIRST FLOOR PLAN



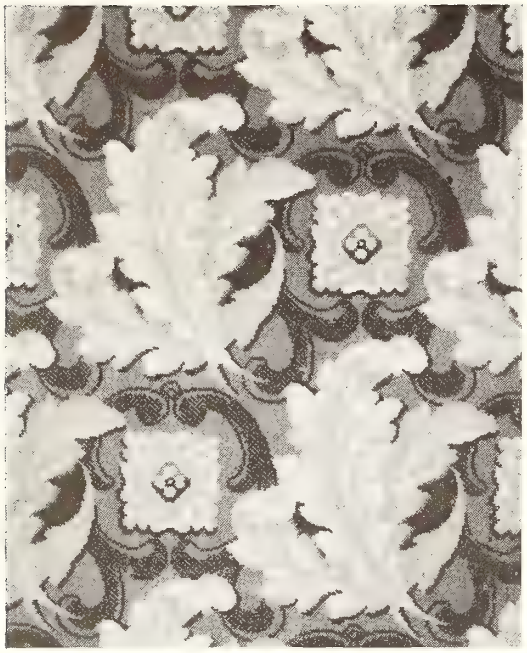


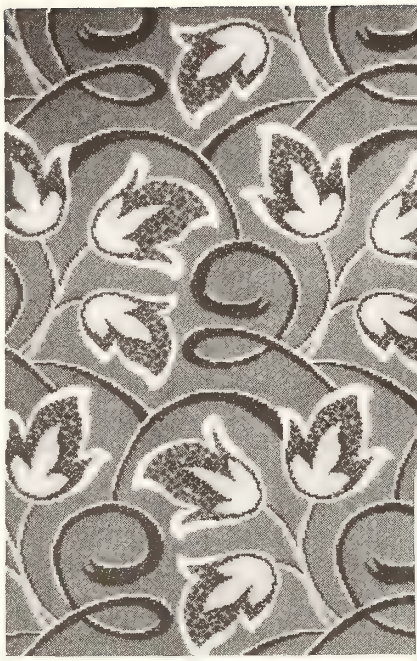
■ Fabric provides the predominant decorative device of the Madison auditorium. It is of non-combustible Fiberglas weave throughout. Along the side walls it is laid in a Thortel pattern of dusty rose and pastel blue over Kimsul acoustical blanket; and it frames the screen opening, as well as forming the traveler, in a Thortel striped pattern alternating pearl gray and lemon yellow. Eliminating a proscenium arch, it is pleated from ceiling to platform height.

■ The directional ceiling treatment of the Madison auditorium features a hung plaque down the center, pierced by light-cove recesses, each containing an Agitair air diffuser. Recessed light reflectors line each side section. At one side of the projection room is a glazed "cry room".



■ The inner lobby (right) leads directly into the foyer-standee area through solid birch doors. At the further end, adjoining the entrance doors is a built-in refreshment stand faced in tufted simulated leather and with a linoleum counter. Above it a false beam following the curvature of the stand contains recessed reflector lights.

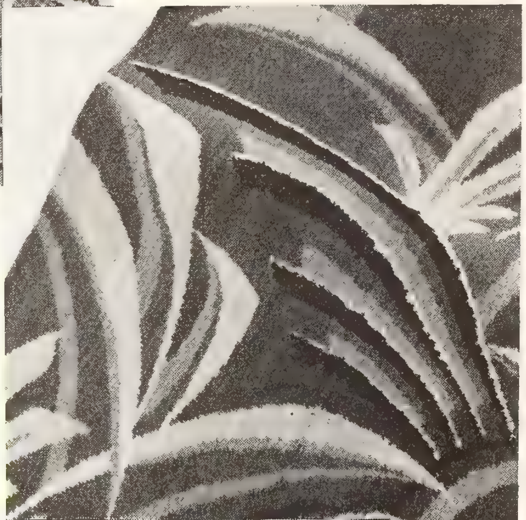


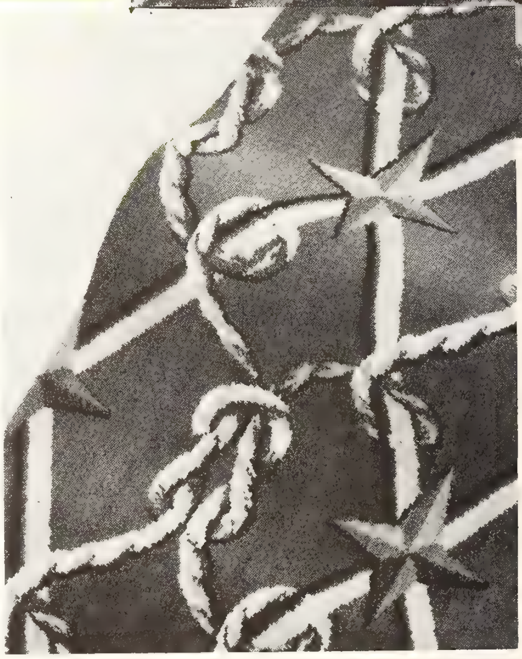


At left are two new designs, both in Wiltons from C. H. Masland & Sons. The farther one is a moderately modernized version of traditional ornament, a scroll pattern with foreground in the acanthus leaf, having top colors of beige and black on red. The other is also modern-traditional, with a more open pattern of leaf supported by scroll work. The colors are gold and ruby on red.

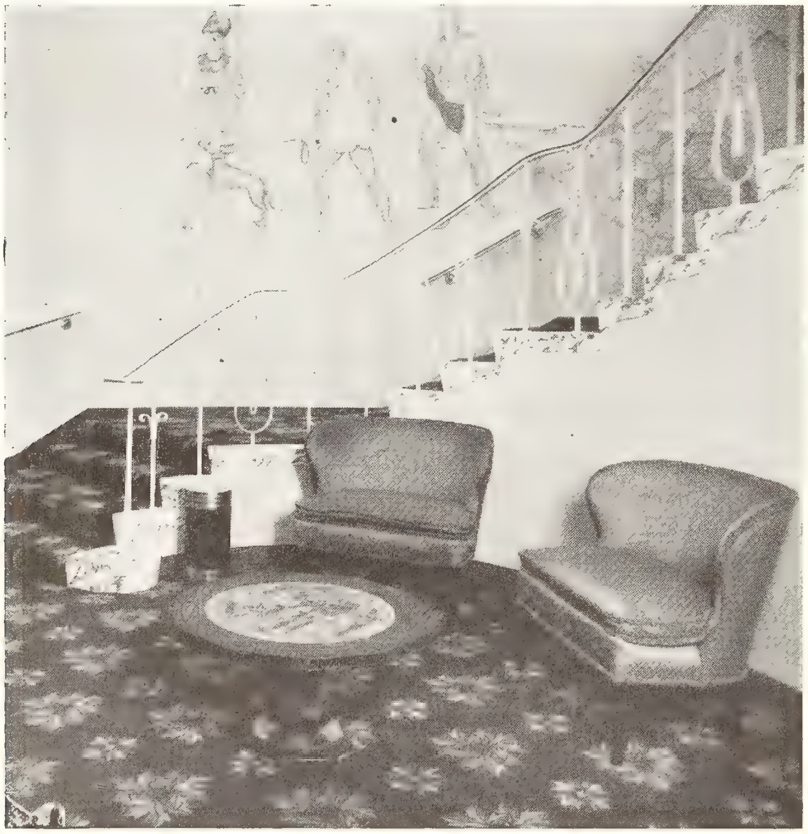
designs of the Times

Few are the new patterns in carpeting suited to theatres, and little, as yet, the yardage. But here at least is indication that the theatre's needs are not being left out of the postwar carpet industry's current deeds and plans.



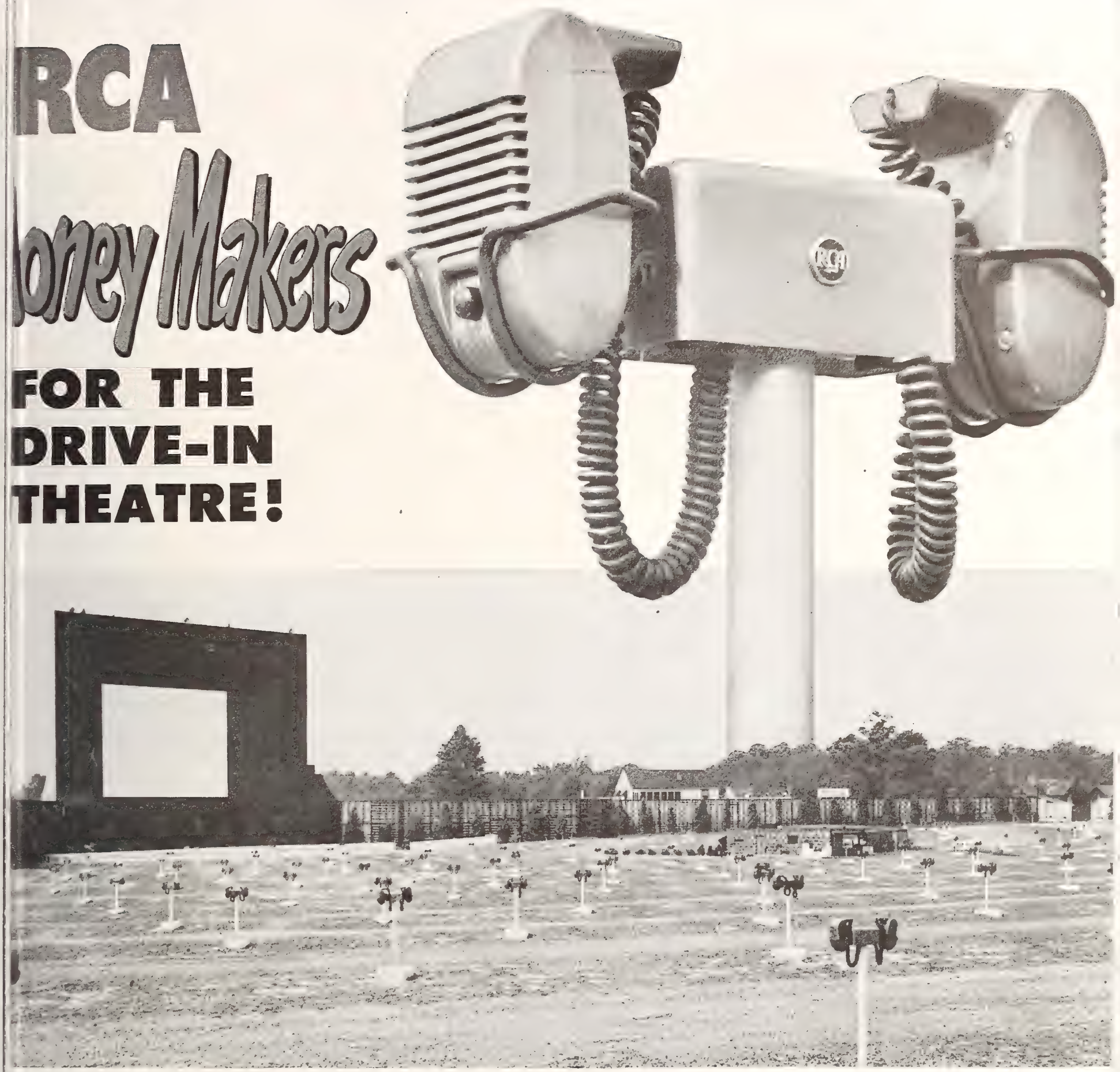


The two designs above are from Alexander Smith's Crestwood Velvet line. The upper one offers a stylized leaf effect in gold, beige and black on rust. The other is a modern star and rope design in gold, blue and black on red.



Carpeting, which covers even the auditorium floor, plays a conspicuous part in the interior treatment of the luxurious new Park Avenue theatre in New York. A. & M. Karagheusian's Gulistan, in the Super-Rosebrook quality, is used throughout. This view in the lounge shows how its beige flowered pattern on a deep brown ground tone stands out against the relatively neutral walls.

RCA
oney Makers
FOR THE DRIVE-IN THEATRE!

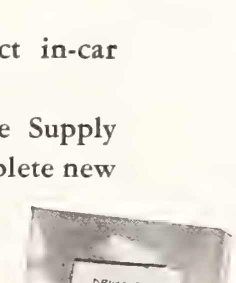


RCA In-Car Speakers enable the drive-in theatre to operate weeks earlier in the spring and show for weeks later in the fall—longer seasons mean greater profits.

The RCA In-Car Weatherproof Speaker mounts in pairs on a permanent pedestal between two cars. Convenient cradle bracket makes it easy and handy for patrons to pick up and replace the speaker. The smartly styled speaker itself is of special design for acoustically correct in-car sound reproduction.

See your RCA Independent Theatre Supply Dealer—for information on RCA's complete new line of drive-in equipment—or write: Dept. 57-C, RCA Theatre Equipment Section, Camden, N. J.

FREE BOOKLET—Get a copy of "The Drive-In Theatre" Planning Booklet for helpful aids in building a profitable drive-in theatre.

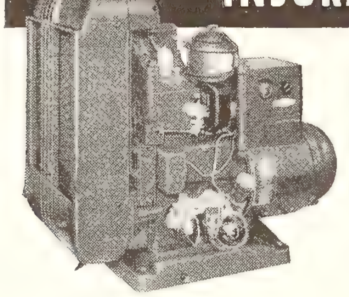


THEATRE EQUIPMENT

RADIO CORPORATION of AMERICA

ENGINEERING PRODUCTS DEPARTMENT, CAMDEN, N.J.

In Canada: RCA VICTOR Company Limited, Montreal



EMERGENCY POWER INSURANCE!

2000-Watt Generating Set

FAIRBANKS-MORSE
Generating Sets

INSURE yourself NOW against electric power failure. These performance-proved generating sets, installed as stand-by units, will give dependable service even under continuous, heavy-duty operation. A.C. and D.C. types, remote and automatic start, 350- to 35,000-watt capacities. Send today for FREE literature!

Fairbanks-Morse
A name worth remembering

FAIRBANKS, MORSE & CO., Dept. F
Chicago 5, Illinois
Please send free literature on Fairbanks-Morse Generating Sets.
Name..........
Address..........
City.......... *State*..........

For the impression of
Complete Remodeling
YOU CAN NOW USE
BLACK LIGHT DECORATION

- Fascinating murals
- Dramatic atmospheric effects
- Illusion of spaciousness are all easily and inexpensively created with

GLO-CRAFT
PERMANENT FLUORESCENT PAINTS AND LACQUERS
and
THEATRICAL BLACK LIGHT EQUIPMENT
AVAILABLE NOW!
Free Advisory Service
Expert layout and design engineering
Write today for full details.
SWITZER BROTHERS, INC.
1220 Huron Road • Cleveland 15, Ohio

Specs and Speculations

CONCERNING THE THEATRE BUILDING

. . . how some things can be done and how some things might be done better.

by
BEN SCHLANGER
Theatre Architect & Consultant

NEW ALUMINUM MATERIALS FOR FRONTS AND INTERIORS

THE USE OF aluminum as a finish material is presenting itself in many new forms. Methods have been developed for fusing painted finishes on to this material. Much progress has been made in this art, overcoming previous difficulties found in the baking processes for enamel glazing. A very interesting corrugated type of aluminum facing material with a baked-on finish, with mat surface in various colors, will soon be available. The light weight of this material will make it a most desirable medium for a new exterior face in remodeling work. The corrugations in the material create a stiffness and uniformity of surface which is much to be desired.

Still another development in the aluminum field is that of aluminum tiles made of a thin sheet aluminum with rounded edges. These tiles are available in various colors and should prove satisfactory for economical remodeling of toilet and other rooms now finished in plaster. The tiles are installed over plaster with an adhesive very much like that used for wall covering. These tiles are also available in large sizes and can therefore be used for the decorative finishing of public areas generally, especially outside of the auditorium.

[EDITOR'S NOTE: *The corrugated type first referred to is an enameled facing material that represents a distinctive advance in the manufacture of porcelain enamel in architectural forms. This material is designed for decorative fronts and should find effective application as an economical finish for theatre facades. . . . The other material, consisting in aluminum tiles with plastic finish, is for interiors. Of extremely light weight, the tiles, as well as the larger sheets, are designed to permit installation directly to existing walls without expensive preparation, hence are of special interest for remodeling. Those wishing further information about either of these materials may write to* BETTER THEATRES.]

•

WIDER AISLE CARPET

CARPETING IN auditorium aisles should extend *beyond the width* of the aisle, rather than be less than the width, as has been the practice. This is desirable, first, because it gives a much richer appearance; and second, because staggered seating, the value of which is being more and more recognized, would call for such extra width in order to have carpeting extend to all seat standards, some of which are slightly indented from the normal aisle line in a staggered seating arrangement.

The extra carpeting width in most instances would not prove costly because one could use the double or 54-inch width, which is more efficient for aisle carpeting than the single-width.

•

Where provision is being considered for future installation of a 16mm projector in the projection room, full electrical conduit for it should be run. Instead of having the studs of electrical conduits projecting above the finished floor for this purpose, it would be advisable to have steel boxes, the tops of which would have removable covers flush with the finished floor. The ends of the future connections for this projector are then concealed in these hollow metal boxes.

•

BALCONY ROW SPACING

BACK-TO-BACK row spacing for upper level seating has to be increased in accordance with the height between the seating platforms. For every inch of height between platforms greater than 4 inches, there should be an approximate increase of $\frac{1}{2}$-inch in the back-to-back spacing.

For example, if 33 inches were the desired back-to-back spacing, and the difference in the height of platforms were 8 inches, the back-to-back distance should be 35 inches instead of 33 inches. This is necessary because the angular overhang of the seat ahead projects a greater amount into the leg space when the relative heights of the seating platforms are increased.

•

A very attractive door, giving maximum visibility and having maximum glass surface, can be made with ordinary $\frac{1}{4}$-inch clear plate glass. The frame of the door is of substantial hollow metal slightly less than 2 inches wide at the top and sides, and approximately $3\frac{1}{2}$ inches high at the bottom. Such a door provides strong support for push and pull bars and locking devices, while giving full visibility to the space beyond the door.

and your screen is flooded with light, you are not apt to realize the long years of tireless research devoted to the development of equipment which made the attainment of this result so simple.

The direct current supplied to the arc must be stable and of the exact volt-amperage characteristics which have been predetermined as necessary to the efficient, carefree operation of the lamp. Shown is one of the full load tests being made on a Strong rectifier under actual operating conditions and which assure continued satisfactory operation of this Strong equipment, year in and year out.

THE STRONG ELECTRIC CORPORATION • TOLEDO 2, OHIO

TO BOOST YOUR BOX OFFICE TAKE–

STEP UP the Quality of Your Picture!

SUCCESSFUL EXHIBITORS know that movie-goers appreciate top-quality high intensity carbon arc projection. For it makes the picture brighter, sharper in detail—with perfectly balanced color. It brings customers back again and again.

So . . . *no matter how good it is now* . . . you'll find it pays to step up the quality of your projection . . . and here's how it can be done!

For Smaller Theatres–

With One-Kilowatt High Intensity Projection, clear-cut black-and-white images and true color reproduction are yours at the cost of only a couple of admissions a day.

For Medium-Sized Theatres–

Larger screens and longer throws require "Suprex" Carbon High Intensity Projection for proper screen brightness and color. Ideal for medium-sized houses, this type of projection is definitely economical.

For the Largest Theatres–

Super High Intensity—the finest projection available. Greater depth, sharper definition, higher screen brightness and full richer color are the qualities that set this projection apart from all others.

For more details on stepping up the quality of your projection, get in touch with National Carbon Company, Inc.—Dept. BT.

NATIONAL CARBON COMPANY, INC.

Unit of Union Carbide and Carbon Corporation
The word "Suprex" is a trade-mark of
National Carbon Company, Inc.

UCC

30 East 42nd Street, New York 17, N. Y.
Division Sales Offices: Atlanta, Chicago, Dallas,
Kansas City, New York, Pittsburgh, San Francisco

The Needle's Eye

A DEPARTMENT ON PROJECTION & SOUND REPRODUCTION EQUIPMENT & METHODS FOR THEATRE OWNERS, MANAGERS AND THEIR STAFFS

> "No other art or industry in the world narrows down its success to quite such a needle's eye as that through which the motion picture has to pass—an optical aperture—in the continuous miracle of the screen by a man and his machine, the projectionist and his projector." —*TERRY RAMSAYE*

Conducted by GEORGE F. MILLER

Chief projectionist and head of maintenance, St. Cloud Amusement Corporation, New Jersey; president of local 365, IATSE & MPMO

The Manager's Relation to Projection in Small Towns

A FEW LETTERS, as well as some recent conversations, have brought up the matter of projection routine and duties in small town theatres having one-man booths. It is a two-headed topic, concerning the projectionist on the one hand, and the manager on the other. I therefore had a talk with Mr. Frank L. Fowler, the general manager of the small town circuit for which I am supervising projectionist. The result of all this is an article which, I believe, may well occupy about all of the space allotted to this department this month. I hope it is found interesting enough to have warranted it.

Whereas in city operations there are generally two-man booths, besides a general maintenance man and a full house staff, including manager, assistants, chiefs of service, etc., the average small town theatre must be pretty self-sufficient, with a small staff, usually including a manager, projectionists, cashier and possibly, a hired doorman. This, in some cases, also means a one-man booth, and the manager must of necessity be a jack-of-all-trades. It is absolutely necessary that he *co-operate* with his projectionists at all times to insure the proper presentation of his show.

THE PROJECTIONIST'S "OUTPOST"

First of all, he must have an adequate signal system from the floor to the booth. A buzzer system is generally used, as small community theatres cannot afford to install intercommunicating telephones.

Secondly, he must be on the floor during the operating hours, and with the use of his buzzer, keep his projectionist fully advised as to conditions, not only on the floor, but on the screen.

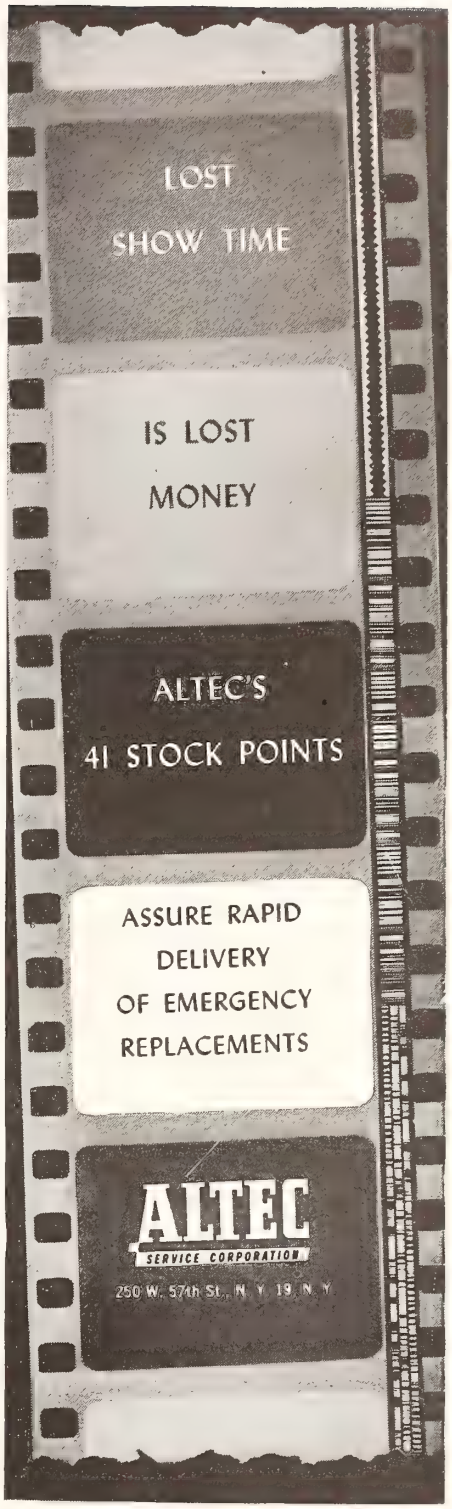
Thirdly, he must *know what* to look for in screen and sound results, and how to recognize it, instantly—this last is perhaps the most important of all.

The successful presentation of a picture on small town screens entails far more alertness on the part of the projectionist than is usually recognized. The rural theatre will invariably have from three to seven changes per week. This means that film from all sources must be utilized to keep a steady flow of product, and it means further that the condition of the prints is not always the best. Inspection of prints becomes doubly important and is a "must" in the routine of the projectionist.

SHOW TIMING AND PRINTS

Mounting and timing of shows is relatively difficult under these conditions because features sometimes will run 5 or 6 minutes short of their listed running time. Four, five and sometimes six trailers are included in the show, for small town audiences seem to feel that unless a full week's trailers are shown, they are not getting their money's worth. Rural audiences also are particularly partial to their 7 o'clock or 9 o'clock show, and the manager must be on the job *with the projectionist* after the arrival of each show so that proper time schedules can be set up.

The manager must be able to recognize a good or bad print so that he can capably keep his home office advised. Many a theatre has been improperly blamed for print damage due to the failure of the manager



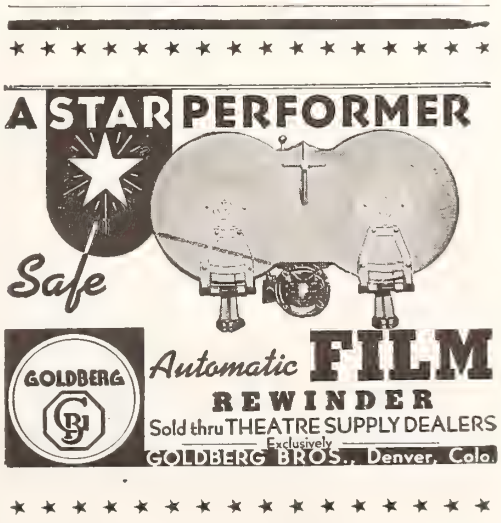
LOST SHOW TIME

IS LOST MONEY

ALTEC'S 41 STOCK POINTS

ASSURE RAPID DELIVERY OF EMERGENCY REPLACEMENTS

ALTEC SERVICE CORPORATION
250 W. 57th St., N. Y. 19, N. Y.



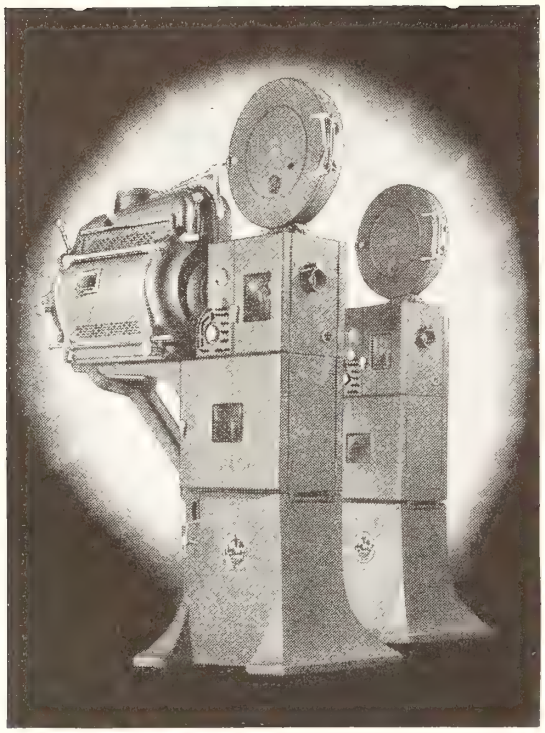
A STAR PERFORMER

Safe

GOLDBERG

Automatic FILM REWINDER

Sold thru THEATRE SUPPLY DEALERS
Exclusively
GOLDBERG BROS., Denver, Colo.



TWINS to COUNT ON...

To Get the Most from Hollywood's Best

To reproduce Hollywood's finest photography and sound at its glamorous best demands mastery in projection comparable with the photography and recording utilized in its filming.

New DeVRY precision performance twins enable you to reproduce Hollywood's masterpieces in black-and-white or technicolor on your screen the way your audiences want them—faithful to tone and color, camera composition and sound.

Because new DeVRY 35mm. Motion Picture Projectors are the best that warborn engineering know-how, technical knowledge and skilled craftsmanship can produce, they are the most economical projection booth equipment available. Before you buy, mail the coupon to DeVRY.

• •

Their war job of training and entertaining completed with flying honors, DeVRY "G.I." projectors are again available to the world's finest theatres.

5 Time Winner

DeVRY alone has been awarded Five consecutive Army-Navy-E's for Excellence in the production of Motion Picture Sound equipment.

DeVRY

New York • CHICAGO • Hollywood

BUY WAR BONDS

DEVRY CORPORATION, Dept. BT-D3
1111 Armitage Ave., Chicago 14, Illinois
Please send details about the NEW DEVRY 35mm Theater Projectors and Sound Systems.

Name..
Address..
City....................State..............
Theater....................Capacity..........

WALKER -PM- SCREENS

Quality

NATIONAL THEATRE SUPPLY
Division of National • Simplex • Bludworth, Inc.

to report properly the correct condition upon arrival.

The manager should also know his screen and his sound system so that he can, during the running of his show, keep his projectionist alerted to any picture or sound distortion. His signaling through his buzzer system must be adequate so that the projectionist will know immediately whether he is out-of-frame, his light poor, or his sound too low or too loud. Without the manager's co-operation, the busy projectionist in a one-man booth cannot possibly guarantee a smooth running show.

In spite of all necessary precautions, however, trouble can and will sometimes happen. Again the buzzer system is important between manager and projectionist for invariably, if the trouble is not remedied immediately, the manager will hot-foot it to the booth. *This is about the worst method of procedure.* If the projectionist needs help, he can signal for it; otherwise, the manager should remain on the floor. Unless the manager is a trained projectionist, he will probably be of no help, anyway, and it is far more important that he be on the floor.

WHEN A BREAK OCCURS

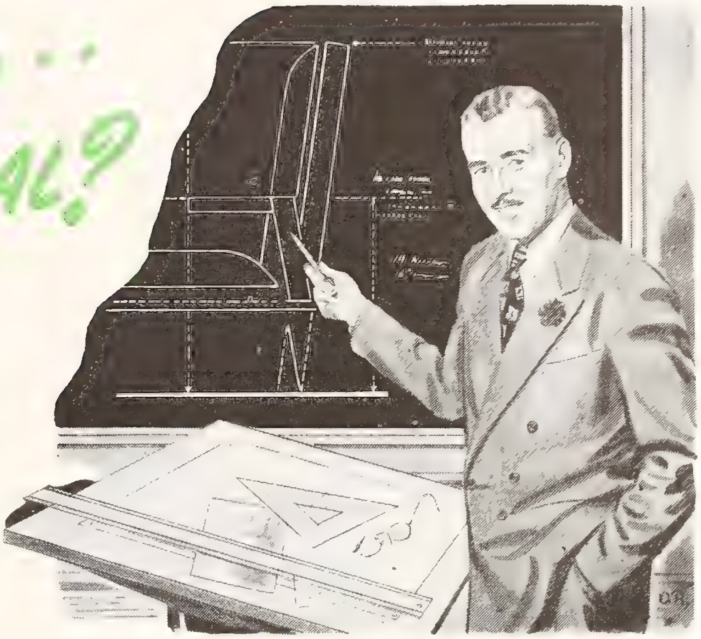
One of the commonest practices is for the projectionist to throw on the house lights the minute the screen goes dark. I should like to emphasize this point, as it is just an invitation to create confusion. *House lights should be turned on only at a signal from the manager.* If the audience is not unruly and is taking the "break" good-naturedly, there is no reason to turn on house lights. By turning them on, he is inviting his audience to leave their seats for a drink of water or a trip to the lounge for a smoke, etc. Then when the lights are cut, patrons who have left their seats are in a state of confusion, not remembering just where they were seated and probably having left some article of wearing apparel behind.

Children are the greatest source of disturbance in a case of this kind and occasionally serious accidents have resulted. If the trouble cannot be rectified within a few minutes, and the projectionist, having located the source, can determine that it will take a fairly definite amount of time—say, five or ten minutes—to correct it, then, and only then, should the house lights be turned on, with the manager informing his audience of the brief intermission and its expected duration.

CHECKING HOUSE FACTORS

The rural or small town theatre manager should also be capable of dealing with certain house matters related to good projection. He should be able to arrange his auditorium lighting so that no annoying reflections will bother his patrons. Sidewall

YES, IT'S BEAUTIFUL . . . BUT IS IT ECONOMICAL?



• Lumite stands out among seating fabrics not only for its beauty — but for the way its beauty *lasts*. This amazing plastic fabric cuts re-upholstery and maintenance costs because it's immune to the usual fabric hazards. It won't stain, fade, ravel or scuff. Flexible and resilient, it keeps its smart fit to the end. Lumite is available *now* in just the color and pattern to harmonize with your interiors.

Lumite is wearproof • beautiful • luxurious

Unlimited choice of beautiful patterns
The pattern, weave and color-combination possibilities of Lumite are endless! Lumite reflects LUXURY... to the eye *and* to the touch... yet low cost, plus amazing long-wearing qualities, make it a highly practical investment.

Easy to clean . . . at less cost
No scrubbing... no vacuuming... no complicated cleaning methods! Easy to clean! That means less time and less labor required to maintain seats... which reduces your annual cost of upkeep considerably.

Cannot fade . . . won't stain
Lumite's fresh, bright colors can *never* fade or run. Because it is woven of Dow's Saran, the color is IN the plastic filament itself. *Nothing* can stain it... neither dirt, dust, mud, ink, grease, chewing gum, food, lipstick nor any liquids.

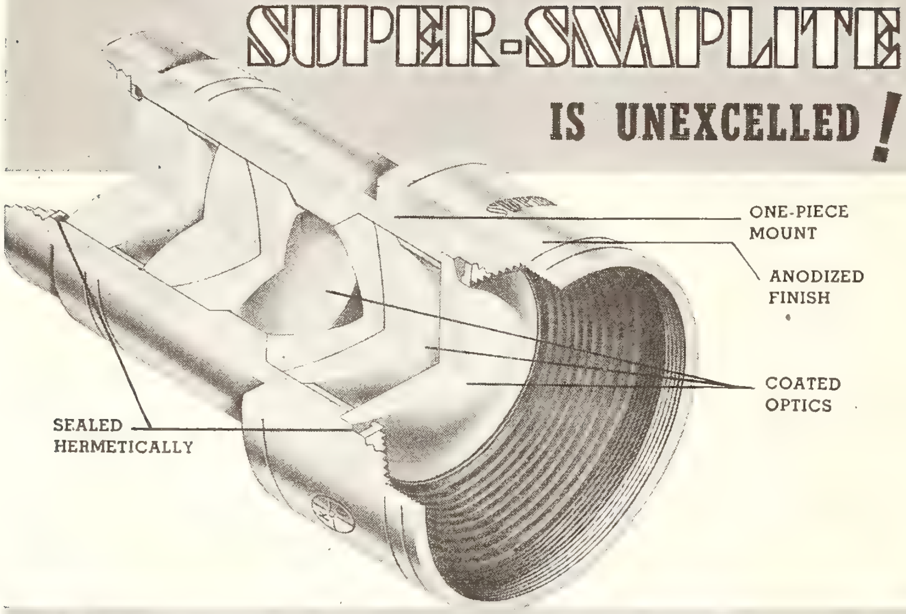
Pliable . . . fits snugly . . . ventilated
Lumite fabric "upholsters well"! It cannot ravel, sag or tear. There is no "cupping." It holds a snug fit on the seat... *permanently!* Because Lumite "breathes", it never becomes sticky in hot weather nor clammy in cold weather.

WRITE TO OUR DEPT. 75—for free samples and descriptive literature. Our trained engineers will be glad to work with you on your special applications.

LUMITE
woven plastic fabrics

LUMITE DIVISION
CHICOPEE MANUFACTURING CORPORATION
47 WORTH STREET, NEW YORK 13, N. Y.

HERE'S WHY THE SUPER-SNAPLITE IS UNEXCELLED!



A true Anastigmat for pictures wire-sharp to the very corners . . . in black-and-white or color!

No dust or oil can enter the Super-Snaplite . . . it never needs to be taken apart for cleaning!

This sturdy all-aluminum one-piece mounting can't loosen up or leak oil!

The gleaming gold finish of the Super-Snaplite is an integral part of the aluminum . . . it can't chip or flake off!

Durable anti-reflection coating on each glass-to-air optical surface nearly *doubles* the light transmission . . . gives brighter pictures, higher contrast!

Exceptional speed for the utmost in screen brilliance without extra current consumption!

Super-Snaplite lenses are stocked in focal lengths from 2" through 5" in ¼" steps. Speed of f/1.9 is maintained in all focal lengths from 2" through 4½". Other Snaplite lenses include the Series I and the f/2.0 Series II. For complete details on all Snaplite lenses, get Bulletin 203 from your local supply dealer.

KOLLMORGEN Optical CORPORATION
2 Franklin Avenue
Brooklyn 11, New York

Make "The Needle's Eye" your projection round table.

Precision ALL METAL REFLECTORS
PRECISION HS REFLECTOR
GUARANTEED 5 YEARS
against pitting, tarnishing and breakage
Manufactured by HEYER-SHULTZ, Inc. MONTCLAIR, N. J.
Distributed Exclusively by NATIONAL THEATRE SUPPLY
Division of National • Simplex • Bludworth, Inc.

lighting is usually the particular source of annoyance and extreme care should be exercised in the wattage and color used in side-wall fixtures. Screen masking is another important detail to be assured of a clear picture. An overlap of 2 inches will generally give a clear picture, but masking should be checked regularly for fraying.

The theatre should be thoroughly checked for any "dead spots" in the sound. Very frequently, so called "dead spots" can be corrected with a slight change in the directional pitch of the sound horns.

Keeping the screen itself clean is a problem that perplexes many a manager, and yet a good clean screen is one of the first requisites for a good clear picture. Screen "dust" can be greatly curtailed if the manager will exercise care in the cleaning of his theatre. Rural audiences are great "nibblers." Regardless of what the management sells in the lobby, they will bring in countless edible articles. Sweeping before vacuuming is therefore essential.

In most theatres the traveler, or screen curtain, will be closed during this process *but the wise manager will close his front curtain as well.* By so doing, a minimum of dust will reach the screen and get into

U.S. in the Mailbag

DARDELL D. BILLS, *projectionist in Fresno, Calif., asks for a bit of help in the following letter:*

I am an interested reader of your department and have gained considerable info from the problems of others. At the present I have a little problem and seek some information.

Recently I purchased a complete set of Brenkert's BX 40's with RCA sound. Lamps are Brenkert's low-intensity with two-tube, 60-cycle rectifiers. Lens are Bausch and Lomb Series I, 5-inch.

Problem: Can you give me a complete wiring diagram for the above? Also how can I get maximum light from low-intensity lamps, and is there a method of converting lows into high-intensity? We are installing these in a new theatre that will have a 90-foot throw. What size picture will that give us?

The wiring for your sound system can easily be solved by writing to the Theatre Equipment Department of the RCA Victor Division, Camden, N. J., and getting a complete diagram for the particular sound system you have purchased. They are classed as P.G. 91-105-117-139-140, etc. They recently changed their code, but I am sure they will see that you get the right diagram.

As to your booth wiring you have me on a spot, because I have no idea how big your booth is, or how you would like it laid out. By this I mean size, construction, placing of equipment, a.c. supply (location), and type (110-220 volt, or two or three wire), solid, three- or five-point bases, etc. Let me know these conditions and I will surely help you out.

Your picture will be about 14 feet, 8 inches. If you can afford it, by all means buy at least a one-kilowatt light source. Low-intensity is definitely out of date.

the perforations, which seem to act like a magnet for dust particles.

As for cleaning the screen itself, many a manager has sweated away hours of labor only to find "love's labor lost." A very soft brush on the end of a long vacuum cleaning tube will generally suffice to remove light dust particles, but the cleaning process *must be done lightly and gently to prevent smearing.* My advice to most managers is to let their screen alone if they can't be absolutely sure that their cleaning efforts will not result in a poorer picture rather than a better one.

MEETING RURAL NEEDS

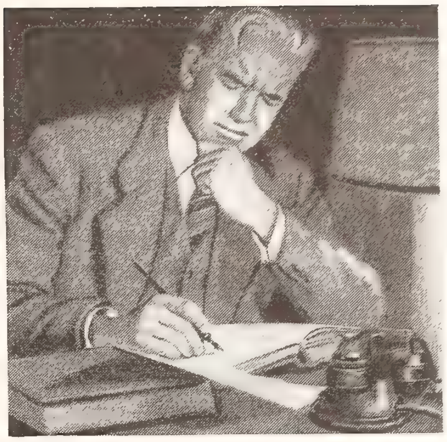
These observations concerning the small town theatre manager's relation to projection are based upon quite a few years of experience in theatre operation of just that sort. The circuit with which I am associated in a supervisory capacity is truly rural. Of the eleven towns in which we operate, the largest has a population of approximately 3,500, and the smallest 1,100. Our largest theatre has 840 seats, and the smallest 350, with the average about 500. Each theatre draws from a rural population within a radius of about 10 miles, and all of our towns are inter-locking so that our patron has a choice of shows, depending entirely upon how far he and his family care to drive.

We are limited to small town weekly newspapers, whose circulation range from 900 to 5,000, and as a result we have had to devise our own means of advertising to reach out into the rural farm areas.

The success of the entire motion picture industry has been mainly due to the development of "going to the movies" as a habit. This we attempt to do on our own, for the rural populations we serve are without benefit of corner newsstands for the latest movie magazine with all the glamorous pictures of the stars. We therefore publish our own "magazine" in the form of a *Theatre Guide.* This is done through one of the local printing plants and we furnish, in addition to our theatre page, plenty of reader matter and photos so that people "out on the farm" can sit by the fireside and read of happenings in Hollywood and which star will appear in what picture.

We have three different editions of the *Guide,* one for each county in which we operate. They are published weekly and carry a double truck theatre page with all of our programs. The printer solicits other merchant advertising to cover cost of printing, as otherwise the entire cost would revert to the theatre, making this practice prohibitive, for the Guides are free to our patrons. Take a trip through our rural areas and you often will find the theatre page carefully tacked over the kitchen sink or other handy place for ready reference. Our circulation has reached the amazing

These grim faces may be your patrons, glaring at your booth—


And this you, when bad-sound refunds wreck a smash-hit run.

RCA Service helps prevent such breakdowns—keeps your sound clear and strong

—your box-office traffic healthy and going the right way.

Smash the Sound-Trouble Bugaboo!

When you buy RCA Service, your sound gets regular check-ups by a skilled technician, with modern instruments to put the finger on danger spots. Your sound and projection get all parts needed for tip-top operation. You get prompt help in an emergency. Stop worrying that sound troubles will hit you where they really hurt. Join the thousands who find RCA Service smashes the sound trouble bugaboo. It will cost you but a few admissions per day.

RCA SERVICE COMPANY, INC.
RADIO CORPORATION of AMERICA
CAMDEN, N. J.

One way to keep posted—be a coupon clipper

FONTAINE Q MARKER

NOW AVAILABLE

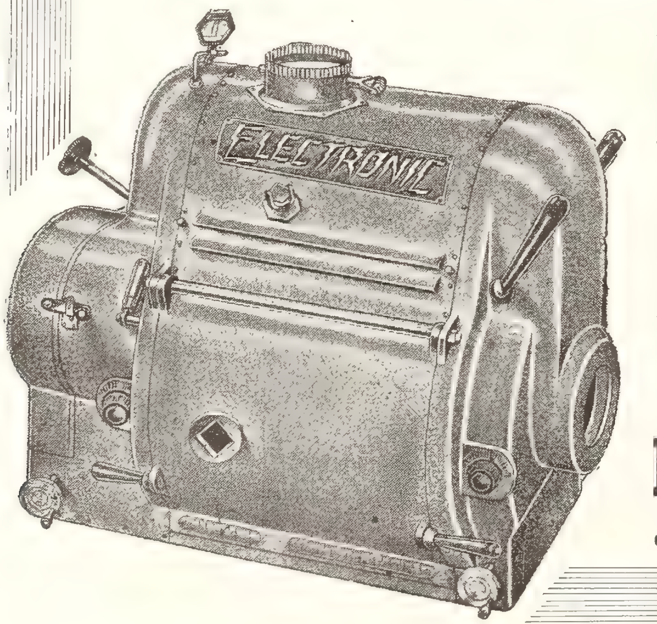
- ELIMINATES FILM MUTILATION
- MAKES SMOOTHER CHANGE-OVER
- FRAMING APERTURE AND LIGHT
- MEETS ALL ACADEMY SPECIFICATIONS

PLACE YOUR ORDER TODAY
SOLD ONLY THROUGH YOUR DEALER

Anything to Please the Customers
SUPER LaVezzi SERVICE
FOR
PROJECTOR PARTS
We do unusual things to assure truly better products, really superior service — through Independent Theatre Supply Dealers.
LAVEZZI MACHINE WORKS
4635 WEST LAKE STREET • CHICAGO 44, ILLINOIS

The Talk of the Industry!

ELECTRONIC CONTROL PROJECTION *Arc* LAMP



A new and highly acclaimed Forest development — ELECTRONIC CONTROL—makes present mechanical systems of feeding the positive and negative carbons in projection arc lamps old-fashioned and obsolete; assures faultless arc control of precision accuracy, maintaining the proper focal point necessary for producing maximum light intensity without the necessity of constant watching and adjusting. Eliminates cams, gears, clutches and associated gadgets.

FOREST
MFG. CORP.
60 PARK PL., NEWARK 2, N. J.

What to Do in Case of Film Fire

Burning nitrate film is dangerous. It can kill—it has killed. The slower it burns, the more dangerous it is. Burning nitrate film produces nitrous gases which, when breathed into the lungs, combine with the water of the body to form nitric acid, which burns the lining of the lungs, causing injury likely to endure for years if it does not soon result in death. When film is ignited in a theatre projection room, only one proper course of action remains for the projectionist. GET OUT — INSTANTLY!

[Originally published in Better Theatres of Feb., 1945]

total of more than 25,000, with new "subscribers" being added constantly. We keep an up-to-date card index system for change of address, and an examination of our records will reveal requests for Guides from distances in excess of 50 miles.

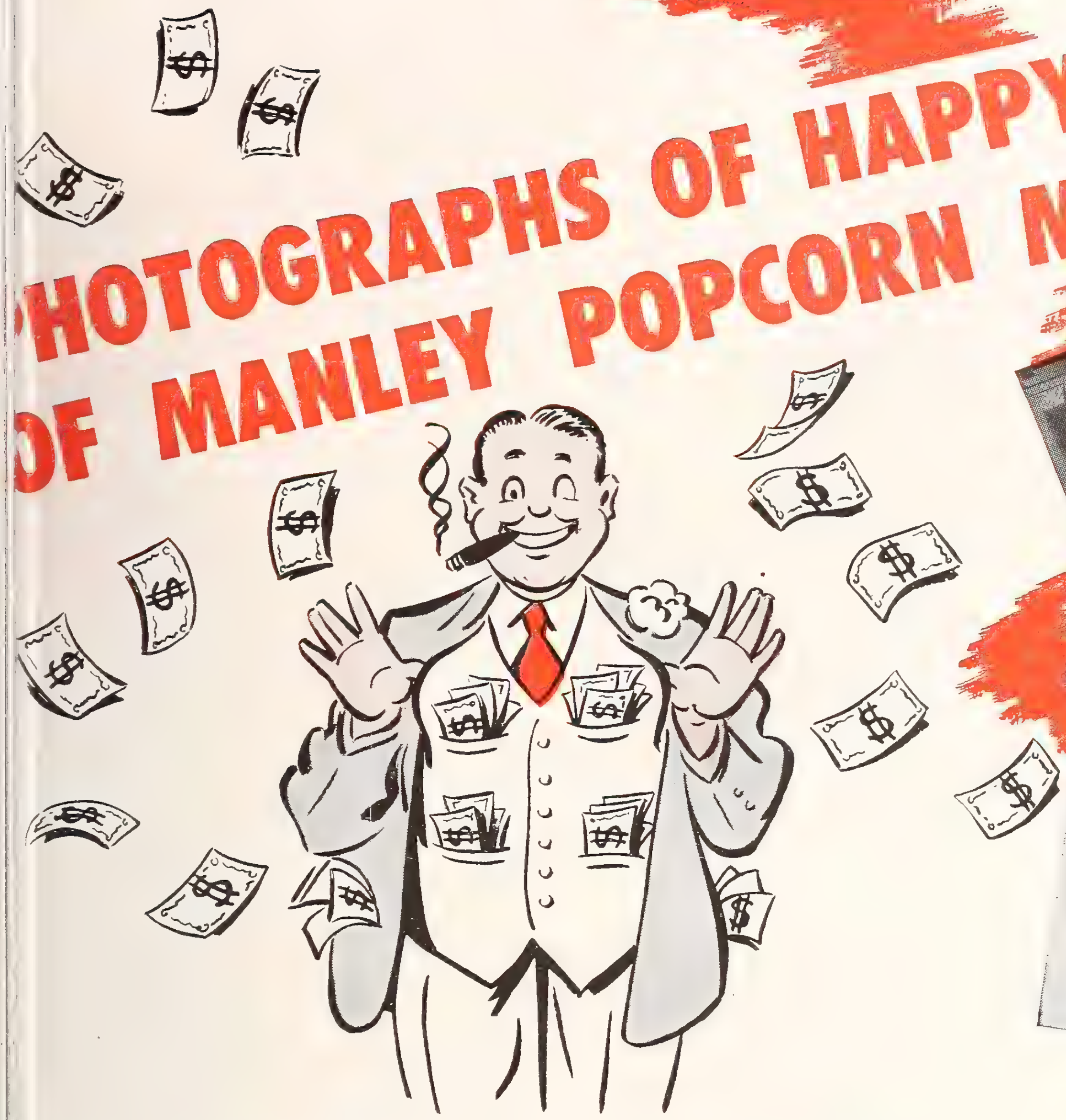
Our only other means of advertising outside the theatre, with the exception of a program announcement in each of the weekly newspapers, is through window cards, and here again our coverage must include a wide area. We circulate more than 900 cards weekly, and nearly half of them are distributed through the mails, as hand distribution becomes impractical, due to distance and time. We have three different cards printed, each carrying several theatre programs to give our patron a choice of shows. Normally a circuit of 15 theatres would have a card for each theatre, but by combining several programs on each card, we are able to reach our patrons effectively at reduced printing costs. We are constantly on the lookout for new card locations, and replace those that may have become ineffective over a period of time.

OTHER RESPONSIBILITIES

Our managers can usually be found at their theatres about 10:30 a.m. each morning, for all film must be checked in before noon. Any variance between the incoming show and the booking sheet must be reported to the home office for correction prior to that hour. Any errors in film shipment can be straightened out before the first evening show at 7:00 p.m.

After doing his daily banking, the manager will return to the theatre and go to work on his daily maintenance. This includes checking torn seats, tightening chair standards, checking plumbing for faucet leaks, etc. Repainting of marquee letters is also included in his regular duties, and though this cannot be classed as a daily task, the alert manager will not let it become "seasonal" and thereby have the entire stock require attention at the same

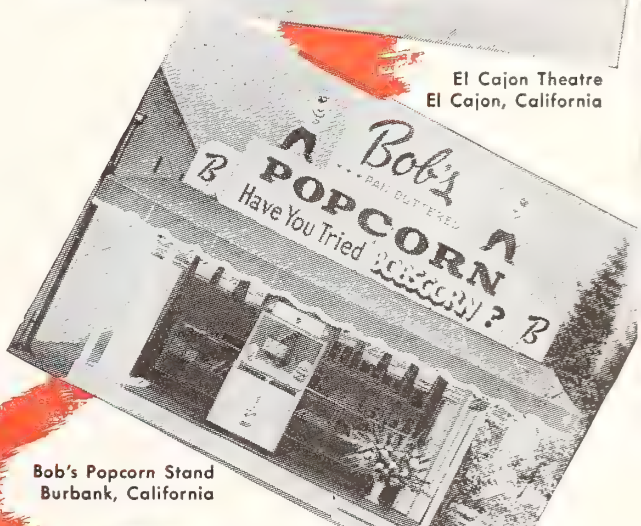
HOTOGRAPHS OF HAPPY OWNERS F MANLEY POPCORN MACHINES



Happy . . . wealthy . . . and wise—that's Manley Popcorn Machine owners, every one of them, in every State of the Union, Canada and Mexico. Happy because they are giving their customers the *best* their money can buy . . . wealthy because Manley operations are the *most* profitable . . . and wise in their choice of the finest popcorn machine on the market. Ask *any* Manley owner. Then call a Manley Man for an analysis of your individual location.

Tri-State Theatre, Inc.
Paramount Theatre
Des Moines, Iowa

El Cajon Theatre
El Cajon, California



Bob's Popcorn Stand
Burbank, California

Manley, inc.

(Formerly The Burch Mfg. Co.)

KANSAS CITY 8, MO.

Malone's
Drug Store
Sikeston,
Missouri

SALES & SERVICES OFFICES:

bion, Mich.
lanta, Ga.
ston, Mass.
amden, N. Y.
harlotte, N. C.
hicago, Ill.
eveland, Ohio
allas, Texas
enver, Colo.

Des Moines, Iowa
Detroit, Mich.
Indianapolis, Ind.
Los Angeles, Calif.
Memphis, Tenn.
Minneapolis, Minn.
New Orleans, La.
New York City, N. Y.
Oklahoma City, Okla.
Omaha, Nebr.

Roanoke, Va.
St. Louis, Mo.
San Diego, Calif.
San Francisco, Calif.
Seattle, Wash.
Toronto, Canada
Vancouver, B. C.
Washington, D. C.
Winnsboro, Texas

IF YOU ARE LOOKING FOR

- Comfort for Your Patrons
- Fine Chairs at a Price That Fits Your Budget
- Chairs That Will Make Money for You
- Quick Delivery

There's Only One Answer—

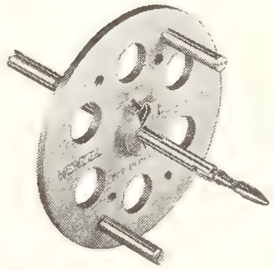
IDEAL CHAIRS

"Built to Excel—Not Just to Compete"

The chairs you sit IN — not ON. The chairs in which you can relax in deep cushioned comfort.

Sold by Leading Independent Theatre Supply Dealers.

IDEAL SEATING COMPANY of GRAND RAPIDS
EXPORT OFFICE: 330 WEST 42ND STREET, NEW YORK CITY, ATTENTION J. E. ROBIN



YOUR ASSURANCE OF THE BEST!

Wenzel "BULL-DOG"

"Will Never Lose Its Grip"

The Bull-Dog AR-15—engineered by Wenzel to eliminate key breakage on all types of shafts for winding film. Also for use in the Lower Magazines to more evenly distribute the pull strain. For automatic and hand rewinds, too. When ordering give model number or make of shaft, together with shaft diameter.

WENZEL PROJECTOR COMPANY
2509-19 S. STATE STREET
Chicago 16, Illinois

time. An occasional switching of carpet is also included so as to prevent undue wear in any one area.

Our managers still have ample time to be around town, talking to the merchants, arranging window tie-ups, listening to their complaints, and generally becoming an integral part of their community life. In small towns, local organizations such as Lions, Rotary and Kiwanis Clubs, become doubly important and we encourage our men to become members. Knowing our customers, their likes and dislikes, is of vital importance.

Approximately every two weeks our managers meet with the general manager and relay to him all important information. Bookings past and future are discussed, always with an eye to getting the most out of each day's operation. Problems of maintenance, lighting, handling the disgruntled patron, etc., are ironed out, and each manager has an opportunity to air his views in an open forum so that other managers may benefit by his experience.

We also have an "award" or "bonus" system, and at each meeting the men are advised of their "standing," and also of future plans, for the awards are for different events each month. For instance, our January award was for *all activity over and above that included in the general "line of duty."* The February award was for the best and most effective advertising stunt or tie-up on any one picture. The March award will be for the greatest percentage of increased gross business over the first thirteen weeks of 1947, as compared with the gross business for the first thirteen weeks of 1946. The awards are in the form of cash and points, the points going toward a grand prize to be awarded at the end of the calendar year to the manager having the greatest number of points. Our managers are thus competing with themselves as well as their fellow managers, and the rivalry is keen. This creates additional interest in the manager's job.

As supervising projectionist, I am invariably approached by the manager when I am checking the equipment in his booth, and I get quite a kick out of listening to the plans and to the queries as to what other managers are doing. To me, it is a great stimulant for rural operation, and though I am not in the competition, I am just as interested as though I were.

•

Safe and Sane Cue Marker

IF FILM must be cued in the projection room, the only reasonable way of doing it is one which avoids mutilation. There finally has come along a cue marker which not only provides such a way, but also one that is fast and easy. It is described on page 34. This device, designed by a projectionist, should be investigated by all who inscribe their own cues.

MORE LIGHT

GREATER BRILLIANCY

CLEARER DEFINITION

WITH LESS CURRENT

The

FLICKERLESS "35MM" PROJECTOR

PROJECTS ON AC AND DC CURRENT

USABLE WITH ANY STANDARD SOUNDHEAD

SOON AVAILABLE FOR

INSPECTION AND DEMONSTRATION

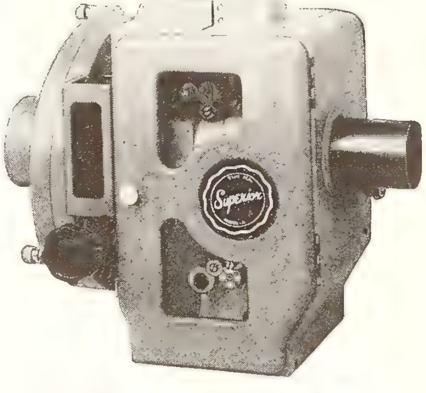
INQUIRIES WELCOMED

MANUFACTURERS MACHINE & TOOL COMPANY, INC.

320 WASHINGTON STREET
MOUNT VERNON
NEW YORK

NOW IN PRODUCTION!

THE NEW *Superior* PROJECTOR MODEL "A"



- **Double Bearing Intermittent.**
- **New Rear Shutter.**
- **Steel and Phenolic Gears.**
- **Hardened and Ground Shafts.**
- **Mount for New F.2 Lenses.**
- **Fits Standard Base and Drives.**

Sold THRU YOUR Independent Dealer

BLUE SEAL CINÉ DEVICES, Inc.

Cable: "SOUNDFILM"
5-45 49th Ave., Long Island City 1, N. Y.

STRONG
COPPER OXIDE AND TUBE TYPE
RECTIFIERS

For converting A.C. to D.C. as the ideal power supply for projection arc lamps.

Low original, operating and maintenance costs. Quiet operation.

Distributed through leading independent theatre supply dealers.

THE STRONG ELECTRIC CORP.
87 City Park Ave., Toledo 2, Ohio
The World's Largest Manufacturer of Projection Arc Lamps

Disastrous Film Fires—Don't Just Happen

Pro-Tex REEL BAND

- PREVENTS FILM DAMAGE
- PREVENTS FILM FIRE

PRO-TEX REEL BAND CO., 200 Film Bldg., Cleveland, O.

INSPECTION REMINDER—GUIDE

Seating and Floor Coverings

1 — AUDITORIUM SEATING

This class of equipment is of course subject to daliy inspection, at least of a superficial nature, to discover condition of fabrics, any badly loosened standards, and defects which would cause injury or torn clothing. Such routine inspections, however, may not disclose all faulty conditions, especially those which are themselves the real causes of defects noticed in daily inspection. All of the seating, including the auditorium floor, is therefore subject to thorough examination from time to time, and all conditions that cannot be remedied immediately should be recorded for guidance in a general overhauling at an opportune time.

Loose or cracked standards—Possible causes; nut on fastening bolt in floor is loose; floor bolt sheared off; concrete around bolt broken or weak; standards forced to fit radius or improperly located bolt holes; hinges too tight or bent, or broken.

Defective hinges — Bent or broken possibly because standards are improperly attached to floor, or stud on friction flange too tight; or if seat self-raising, coiled spring is faulty. If hinge works hard or squeaks, dirt or wear may be cause, or hinge needs oil. If hinge works too freely, standards may be loose or too far apart, adjusting stud may be loose or its thread sheared.

Anchor bolts — When examining for looseness, make sure that the concrete is in good condition, and especially that cement is not of a patching variety.

2 — AISLE LIGHTS

Examine wiring for threatening breaks, defective installation and poor connection. Make sure that there is no chance of strain being placed upon wiring of connections in case of chair movement due to normal usage.

3 — HEARING AIDS

Examine plug-in box and brackets for looseness (screws used should be of "Allenhead" type so that there is no chance of burring screw heads or loosening of jackbox by mischievous patrons).

4 — HEARING AID AMPLIFIER

Examine wiring connections or splices in terminals; check power transformer; check control switching for arcing and firm, clean contact.

5 — CARPETING

Undue wear of carpeting indicates faulty installation of some kind. Commonly the fault is not accessible to immediate remedy; one value of thorough inspection at suitable intervals lies in the cumulative record that may thus be developed. Seams will wear rapidly if at right angles to principal line of traffic, or not if sewn properly, or if weakened by forcing the related area into position. Seams at aisle heads are greatly subject to wear. Shifting carpet deteriorates rapidly and is also a hazard to patrons; shifting may be due to improper cementing of lining, or to too shallow or too small wood plugs. Check edges at door saddles for condition of binding and whether higher than saddle. Examine aisle in badly worn areas to see if cause of deterioration is not cracked, rough or damp floor. Check condition of any stair nosing, and examine stair carpeting, particularly for any indication of developing looseness.

6 — CARPET LINING

Examine for "lumpiness" and lack of resilience when walking on any areas of the carpet. Such conditions indicate faulty lining, either defective material itself or poor cementing. (Lining on stairs should be of double thickness.)

7 — VACCUM CLEANERS

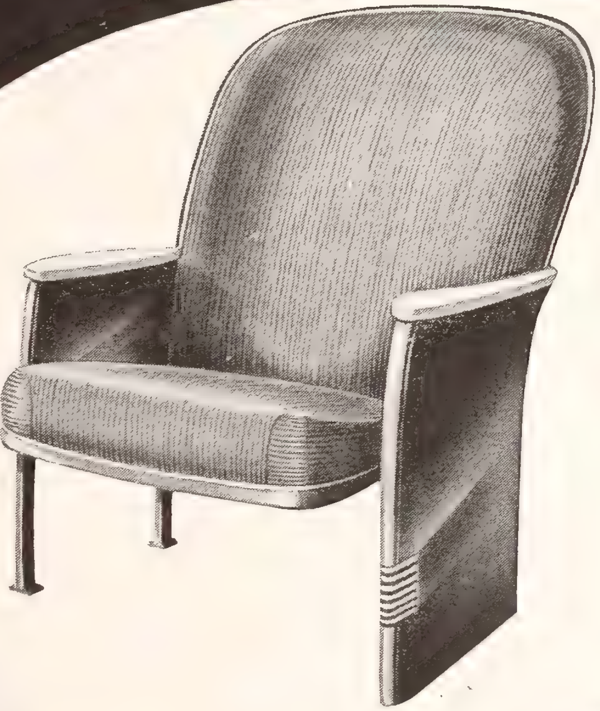
Most defects will disclose themselves in the course of daily operation. General inspection of the equipment, however, may reveal conditions or practices which, if eliminated, may reduce repairs and replacements. Unnecessary bending of hose, particularly in storage, and cleaning it with gasoline or other destructive fluid, will greatly accelerate its deterioration. If bearings run hot, inadequate lubrication is indicated; check washer in bearing to see that grease is not running out. The motor is subject to same inspection given all motors. Additionally, observe dust bag, casters, plug, gasket and other parts for deterioration, especially for signs that the routine care of the cleaner is not of proper kind.

8 — RUBBER MATS

Check for undue deterioration and, if link type, for excessive stiffness. Examine for indication of faulty floor or improperly sized floor depression. Rough areas and snubbed edges indicate such floor conditions. Examine links for rust, which will eat away the rubber. Check edges, especially corners, for curling tendency.

(NEXT MONTH: AIR-CONDITIONING AND VENTILATION)

All GOODALL Pile Fabrics are *Blended-for-Performance*



IN THEATRES, all over America new "Velmo" pile fabrics are used for their perfect acoustical properties. "Velmo" wears for years, cleans easily, gives patrons utmost in comfort.

BLENDED TO WEAR LONGER

Selected fibers are blended into yarns and woven into special porous pile fabrics. *Result:* luxurious softness *plus* amazing wear by fabrics that breathe of comfort.

BLENDED TO CLEAN EASILY

Special fiber construction makes these new pile fabrics dirt-resistant. *Result:* ordinary stains, dirt and grease disappear as if by magic.

BLENDED TO STAY COLOR BRIGHT

Goodall research develops special dyes and processes. *Result:* new pile fabrics whose colors stay bright anywhere—seaside, desert or plain.

**Velmo* . . . the finest quality upholstery from America's leading quality weavers of pile fabrics. Specially blended and woven for longer service and utmost comfort. Easily cleaned. Guaranteed moth-proofed. Available in bright, clear shades . . . as color-fast as science can make them. Textures and colors created by Dorothy Liebes, famous fabric stylist.

*Reg. U. S. Pat. Off.

Goodall Fabrics INC.
Subsidiary of Goodall-Sanford, Inc.
THE FINEST NAME IN FABRICS

GOODALL FABRICS, INC. • BOSTON • NEW YORK • CHICAGO • DETROIT • LOS ANGELES

You Need This Matting at Your Candy Counter and Popcorn Machine

AMERICAN Counter-Tred MATTING

A durable rubber and cord matting. Easily handled for cleaning. ⅜" thick, 24" wide, any length.

— *also* —

EZY-RUG RUBBER LINK MATTING
for lobbies
TUF-TRED TIRE FABRIC MATTING
for safety on wet floors
AMERITRED SOLID PLASTIC FRICTION MATTING
for entrances and in front of boxoffices
"WALRUS HIDE" ROLL RUBBER MATTING
for aisles and as carpet protection

For prices and folder "A Mat for Every Purpose" for promoting safety and sanitation, write

AMERICAN MAT CORP.
"America's Largest Matting Specialists"
1722 Adams St. • Toledo 2, Ohio

Free and Easy

Some advertisements offer literature on the product advertised, and often a coupon is included as a convenient means of procuring it. For additional information on other products, use the Better Theatres Catalog Bureau, which also supplies a coupon, with a system of identifying the product simply by number. On page 36.

EFFECT OF OZONE ON FUEL

(*Continued from page* 12)

drome theatre and other houses in Baltimore. He writes:

"We had a rather awkward condition at our Little theatre, which seats 297 people. We had a peculiar odor in the standing room area, which is directly under the booth. The ceiling is low and we just couldn't find out what was wrong. This only happened several times a week.

"We tried every way to find out what was causing it, whether it was coming from one of the restaurants in the immediate vicinity or elsewhere, for we felt that it couldn't be anything in the theatre proper, otherwise the smell would be there all the time. We installed Ozonator equipment in the theatre and that smell went and has not returned."

Mr. Rappaport had previously installed such equipment in the Hippodrome, and believes that this winter's operation will show substantially reduced heating costs because of it. His letter continues:

"I have just gone over the heating figures for the Hippodrome and for the corresponding period last year the cost of heating is 12½% less. I did not check the temperatures, nor do I remember very clearly whether it has been milder this year than last, but the saving is there. I believe that this equipment will save on heating because there isn't the need to draw in as much fresh air.

"We had some electrical trouble here for several days recently and the Ozonator of course was not working. If any theatre manager wants to know just how much the equipment means to the operation of a theatre, I wish he could hear my manager here screaming his head off at the company that does our electrical work to get the repairs done as promptly as possible so that he can turn the machine on again."

Here is where the 1947 dual convention of the Theatre Equipment and Supply Manufacturers Association and the Theatre Equipment Dealers Protective Association will be held, September 24 to 29—the spacious Shoreham Hotel in Washington, D. C., with its wooded park, exhibit space for over 100 displays, and attractions of the nation's capital.

MAKES THEATRE AIR AS PURE AND REFRESHING AS A MOUNTAIN BREEZE

ELECTRO-AIRE OZONE EQUIPMENT

Cleans the air electrically. Positively eliminates all odors, including those prevalent in restrooms and from popcorn concessions.

No Chemicals
No Refills
No Extras Required

For literature and prices write

THE
ELECTROAIRE CORPORATION
41-38 37th Street
LONG ISLAND CITY 1, N. Y.

Complete, Easy Accounting System For Theatres

$2.00
postpaid

Every exhibitor will appreciate the completeness and convenience of this easy accounting system. Enables you to keep an accurate and up-to-the-minute record of *every phase* of the business of your theatre.

QUIGLEY BOOKSHOP
ROCKEFELLER CENTER, NEW YORK

OUTDOOR REFRESHMENT CONCESSIONAIRES from Coast to Coast over ¼ Century

Now Specializing in Refreshment Concessions for DRIVE-IN THEATRES

SPORTSERVICE, Inc. JACOBS BROS.
HURST BLDG. BUFFALO, N. Y.

The Growing Challenge of Health Education

(*Continued from page* 13)

able today effective, odor-killing, germ destroyers, which leave no unpleasant holdover odors. They can be used with safety for all anti-infective work, and they have proved harmless to fabric, painted surfaces, and skin irritation, combining with these properties the ability really to destroy germs.

With these products available, why then should any theatre tolerate conditions which result in criticism from health authorities and in the disfavor of patrons?

Clean rest rooms alone will not establish a good housekeeping record for the theatre operator. Every point of contact, whether it be visible to the public, or outside the limits of patron traffic, assumes major importance as a cleaning problem, demanding the same thorough cleaning practice.

CLEANLINESS EVERYWHERE

Theatre seats, lobby furnishings, carpets, drinking fountains have all been pointed to as places where disease-causing bacteria may lurk. To what extent these deductions hold to fact will not be argued here, but the very possibility is sufficient justification for the alert operator to protect himself from criticism.

The importance of cleaning remains the same here as in the rest rooms program; the application is altered to fit the physical properties of the surfaces to be cleaned. Carpeting, furniture and seats should be subjected to periodic spraying of germicides. Mopping of auditorium floors with solutions containing a germicide should be a a regular feature of the cleaning program. Check the properties of the antiseptic you use to determine the period of time that it retains its effectiveness.

Plenum chambers, air shafts and ducts, as well as basement and storage rooms, should receive the same careful attention as areas of immediate patron contact. The fact that they are removed from public view does not mean they should be permitted to deteriorate into catch-alls for the incubation of germs and odor-causing bacteria.

There can be no compromise with cleanliness! It is a constant, never-ending struggle. But vigilance, supervision of staff, intelligent selection of materials, coupled with proper, modern application, will pay dividends at the box-office. It will establish your theatre in an enviable position in the community. Building for it a reputation to which you may point with pride, knowing that by accepting and applying up-to-the-minute cleaning methods, you have more than fulfilled a moral obligation to each and every patron.

IN MEMORIAM
ANNOUNCING SUDDEN DEATH OF
DISEASE GERMS, "RINGWORM"
AND ODORS THE "TACTFUL" WAY

HOSPITAL ODORLESS HYGIENE
FOR INDUSTRY

FORT-A-CIDE

REG. U. S. PAT. OFFICE PATENTS APPLIED FOR.

ODORLESS GERMICIDE, FUNGICIDE AND DEODORANT

Something New Under the Sun! Multiple Use Disinfectant and Bacterial Deodorant for "Tactful" Sanitation. Deodorizes as it Disinfects Without Leaving Odor, Stain or Damage. Eliminates old-fashioned, unsightly and drain-clogging urinal blocks. Leaves powerful bactericidal residue on surfaces, after evaporation, 500 times more effective than carbolic acid. Spray on plumbing, seats or carpets (or use with cleaning rag) and use small amount in mop water.

ECONOMICAL: One gallon of this utopian Disinfectant and Deodorant makes 11 to 21 gallons, enough to last a theater months and months, used daily. Minimum shipment, 10-gallon keg.

Used exclusively by large circuits
Ask your theatre supply dealer or write

FORT-A-CIDE CORPORATION

CHARLES P. HUGHES, President

160 East Illinois Street, Chicago 11 Telephone Superior 6961

METICULOUS SANITATION PAYS OFF AT THE WINDOW

Fort-A-Cide Corporation, B.T.
160 East Illinois Street,
Chicago 11, Ill.

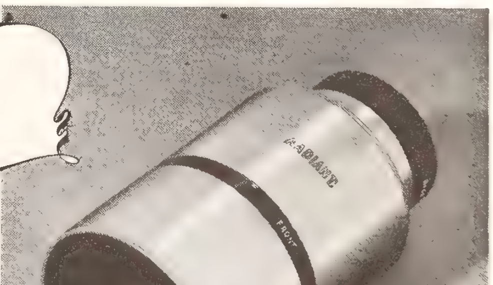
FREE—Send me your 4-page colored illustrated folder showing the way to use Fort-A-Cide Odorless Solution and booklet "Microscopic Cleanliness Pays Off—at the Box Office."

NAME OF THEATRE......................
Address......................................
City.................................. State..........

The Aristocrat of Projection Lenses

Since pioneering the first quality improvevment of projection lenses in 1908, and originating the Standard 1 & 2 sizes, Gundlach's Radiant Projection Lenses have maintained unmatched clarity, brilliance and flatness of field. No. 2 in 4½" E.F. ¼" steps. Coated surfaces.

GUNDLACH RADIANT PROJECTION LENSES



GUNDLACH Manufacturing Corp.
Fairport, New York

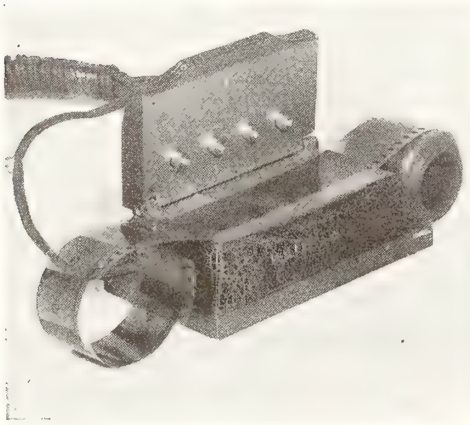
About Product for the Theatre

NEWS AND VIEWS OF THE MARKET AND ITS SOURCES OF SUPPLY

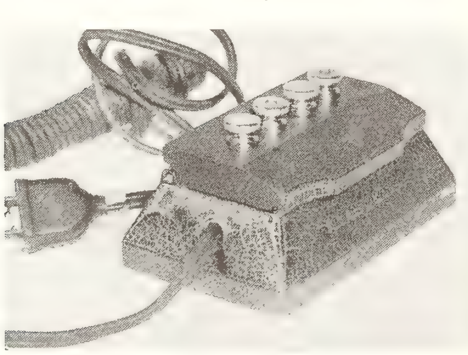
Company Formed to Make Four-Frame Cue Marker

FORMATION of the Fontaine Manufacturing Corporation has been formed to make and market the cue marker recently developed by Roland Fontaine, Long Island projectionist. Acquisition of a plant in the Jamaica section of New York City, and commencement of production in March has been announced by the company, which is headed by Mr. Fontaine.

The cue marker has been designed to introduce motor and changeover cues in four frames at a time of dimensions and positions corresponding to Academy Standard Release Print specifications, and to accomplish this invariably and quickly, without any measurement. While four frames, as in the case of the Standard Release Print, are given cues in one operation, more frames may be scribed if the projectionist desires, merely by advancing the film in the marking device.



Above, the Fontaine cue marker is shown with cover up, with each scriber above its corresponding frame of the inserted film. Below it is closed with scribers in position for turning.



The marker, which is made of cast aluminum and has an attractive crackle finish with chromium trim, consists, operationally, in a plate with projections, or location pins, to fit the sprocket holes, also a framing aperture illuminated from beneath by a 7-watt lamp; and in a hinged cover containing steel scribers fixed in place. When the film is put in position on the plate, the cover is lowered, which places the scribers in contact with the film at the proper areas of the film. Turning of the scribers, with only slight pressure, makes a ring easily visible on the screen.

The framing aperture, which is automatically illuminated when the marker is plugged into a lighting outlet, allows prompt placement of the film in position regardless of frame density. Six feet of rubber-covered cord with an unbreakable plastic plug are supplied with the marker, which also comes complete with lamp. The scribers are permanently set at the factory to scribe a circle in the emulsion only.

Thomas J. Bois is secretary-treasurer of the company, and Ed Dawson is sales manager. K. Streuber has been appointed export agent.

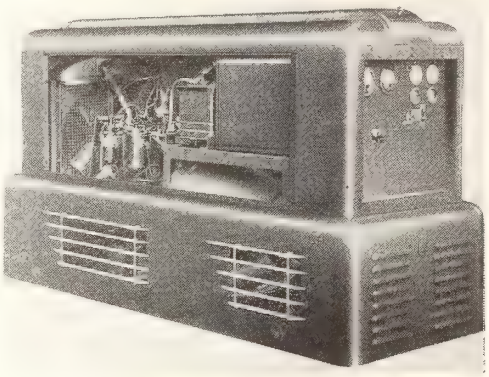
Emergency Power Plants Of Theatre Capacities

ELECTRIC POWER generating equipment with gasoline engine, generator and all controls integrated to form a lightweight unit has been announced by Fairbanks, Morse & Company, Chicago, as emergency plant adapted to the complete power requirements of theatres, available in several capacities to serve houses of various sizes. Many of these plants were used to supply current for mobile Army motion picture outfits during the war.

These units, the manufacturer reports, are easily installed, operated and serviced and can meet peak loads well in excess of their rated capacities. The generators are designed to operate at full load with only moderate temperature rise.

The engines are 4-cycle and of Fairbanks-Morse manufacture. The engine power of every model is in excess of the amount needed to insure the rated electrical output under severe operating conditions. The engines have large crankcase oil capacities and over-sized bearing surfaces for long service. The average gasoline consumption is one quart per kilowatt-hour at the rated load.

These power plants may be installed either for automatic transfer or manual switching from utility line to emergency operation. In automatic transfer, when regular power service fails, the control panel automatically starts the engine-generator and switches the power on to the branch circuits. When utility power is restored, the emergency plant automatically stops. Interlocked contactors and the design of the equipment make it impossible to have both utility and emergency power simultaneously.



Electric power generating unit with 4-cylinder gasoline engine as available for 15-, 25- and 35-kw.

Each model has a charging rectifier circuit built in for trickle-charging storage batteries. Prices include muffler, exhaust pipe, rubber vibration dampeners and all accessories necessary for installation and operation.

Formica Production Going Up 50% This Year

RECONVERSION of production facilities of the Formica Insulation Company, Cincinnati, manufacturers of laminated plastics, that were retarded by delays in obtaining new equipment, is now practically completed to permit accelerated output during 1947, the company reports. Installation of a large sheet press and completion of special machinery will provide for an increase of 50% over 1946 production, which was 80% above the estimated quota set by management.

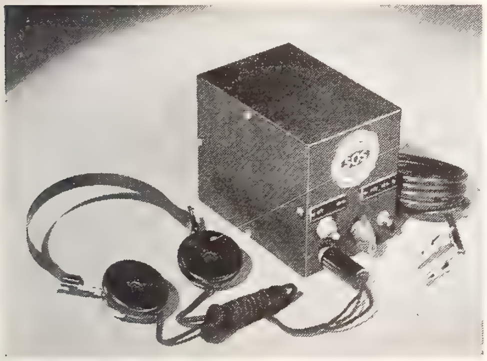
Increased capacities in the output of

decorative Formica will be made possible by three huge new presses for straight-line designed to accelerate daily production and thus eventually to reduce production costs.

Special laminated Formica sheets in greater quantity than ever before produced will be possible, it is stated, for such decorative applications as furniture and the interior finishing of theatres, restaurants, hotels, taverns, etc. The expanded production facilities are expected to be in full operation by the second quarter of 1947.

Amplifier Device for Aligning Sound Lens

A DEVICE to facilitate setting a soundhead optical lens has been developed by the S. O. S. Cinema Supply Corporation, New York. Designed by Lou Marks, chief engineer, it is called an "Opti-Focusser." It is described by the manufacturer as a completely self-contained amplifier specifically designed for aligning optical systems quickly on any 16mm or 35mm soundhead, which is applied in this manner:

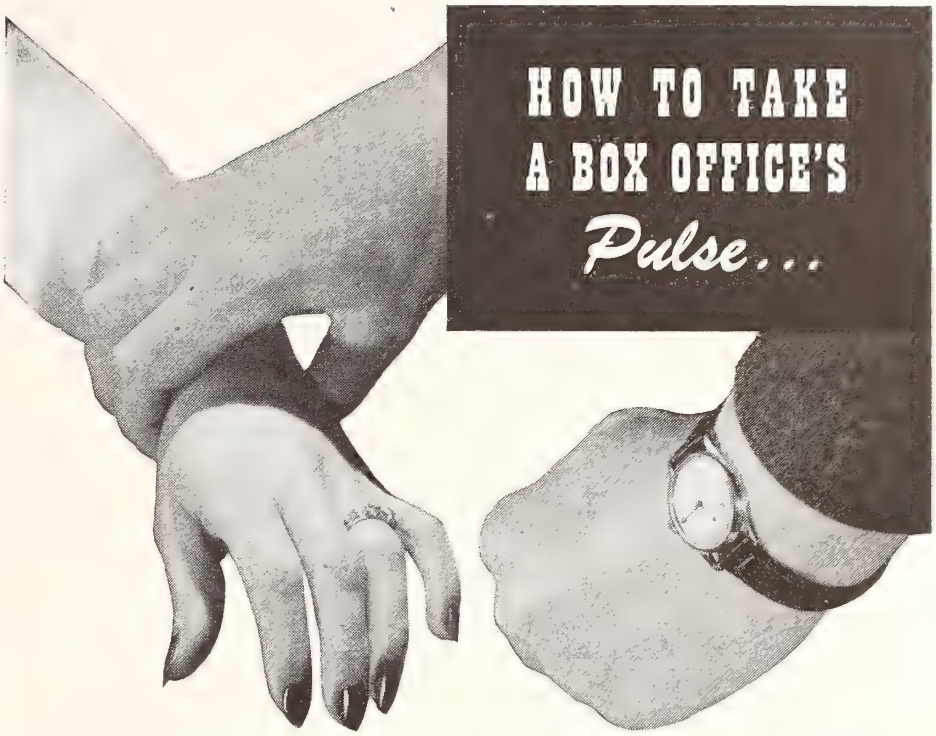


Alligator clip leads connect to any convenient point in the photocell circuit without disturbing existing wires. A test loop is supplied to be run during the adjustment period. The regular amplifier is cut out during alignment, all power and photocell voltage coming from the Opti-Focusser. The only accessory equipment is a set of headphones for gauging the alignment.

Photocell for Controls Size of .22 Cartridge

A PHOTOCELL for the electronic actuation of devices for automatic control and comparable purposes, has been developed by the RCA Tube Department that is scarcely longer than a .22-calibre rifle cartridge and has a maximum diameter of only a quarter of an inch. The overall length is just under thirteen 32nds of an inch. It is activated by light entering through a tiny aperture at the larger end.

"Comparing favorably with larger phototubes in sensitivity," the announcement states, "the tiny new tube is expected to find many applications in business and in-


HOW TO TAKE A BOX OFFICE'S *Pulse*...

The pulse of a box office is counted in dollars per season—total dollars taken in minus dollars paid out. So the net result, the box office's pulse, is best determined with the help of the ledger. All experts agree that a high pulse rate is greatly to be desired. The higher the better! It's a sure sign of health.

It's no coincidence that so many healthy theatres with high pulse rates are usAIRco cooled. Over 8000 houses from coast to coast have looked to the usAIRco engineering staff for better air conditioning. And, after all, what could be more important to summer box office receipts than your air conditioning system?

usAIRco Kooler-aire Theatre Systems, with their advanced features, sound design, and economical operation, provide the most for your cooling dollar. Get in touch with your usAIRco dealer today. Have him show you how usAIRco Theatre Cooling Systems can meet fully the requirements of your house.

United States Air Conditioning Corporation
COMO AVE. S. E. AT 33RD
MINNEAPOLIS 14, MINNESOTA

usAIRco Air Conditioning EQUIPMENT

PROFITS IN COMFORT COOLING FOR THE EXHIBITOR!

For information on product use the CATALOG BUREAU COUPON — page 36

AUTOMATICKET
USED WHEREVER TICKETS ARE SOLD
AUTOMATICKET SYSTEMS
THE MARK OF PERFECTION
TRADE MARK

Cable Address
"GENISTER"
NEW YORK

GENERAL REGISTER'S
ELECTRICALLY OPERATED
"AUTOMATICKET"

THE TICKET MACHINE OF PROVEN DEPENDABILITY

GENERAL REGISTER CORPORATION
36-20 33rd ST., LONG ISLAND CITY 1, NEW YORK

CATALOG BUREAU

A free service through which literature on products for the physical theatre may be conveniently procured. Refer to item by number from following list whenever possible; otherwise explain in the space indicated for numbers in the coupon.

ADVERTISING
101—Advertising projectors
102—Cutout devices
103—Display frames
104—Flashers
105—Lamps, flood
106—Lamps, projector
107—Lamps, reflector
108—Letters, changeable
109—Marquees
110—Signs, theatre name
111—Transformers

AIR SUPPLY
201—Air cleaners, electrical
202—Air washers
203—Blowers & fans
204—Coils (heat transfer)
205—Compressors
206—Control equipment
207—Cooling towers
208—Filters
209—Furnaces & boilers
210—Grilles, ornamental
211—Heaters, unit
212—Humidifiers
213—Insulation
214—Motors
215—Oil burners
216—Outlets, mixing type
217—Ozone generators
218—Radiators
219—Stokers
220—Temperature indicators
221—Well water pumps

ARCHIT'RE & DECORATION
301—Decorating service
302—Drapes
303—Fabric, wall
304—Fibre boards & tiles
305—Glass blocks & tiles
306—Glass fabric
307—Leatherette for walls
308—Luminescent paints
309—Mirrors
310—Paint, lacquers, etc.
311—Plastic veneering
312—Porcelain enamel tiles
313—Roofing
314—Terrazzo
315—Wood veneer

GENERAL MAINTENANCE
401—Brooms & brushes
402—Carpet shampoo
403—Cleaning compounds
404—Deodorants
405—Disinfectants
406—Gum remover
407—Ladders, safety
408—Ozone generators
409—Perfumes
410—Polishes
411—Sand urns
412—Snow melting crystals
413—Soap, liquid
414—Vacuum cleaners

FLOOR COVERINGS
501—Asphalt tile
502—Carpeting
503—Carpet lining
504—Concrete paint
505—Linoleum
506—Mats, rubber

LIGHTING
601—Black-light equipment
602—Cove strips & reflectors
603—Dimmers
604—Downlighting equipment
605—Fluorescent lamps
606—Lumiline lamps
607—Luminaires
(See also Advertising, Stage)

LOUNGE FURNISHINGS
701—Ash trays
702—Chairs, sofas, tables
703—Cosmetic tables, chairs
704—Mirrors
705—Statuary

OFFICE
801—Accounting systems
802—Communicating systems

PROJECTION & SOUND
901—Acoustic materials
902—Acoustic service
903—Amplifiers
904—Amplifier tubes
905—Cabinets, accessory
906—Cabinets, carbon
907—Cabinets, film
908—Changeovers
909—Cue markers
910—Effect projectors
911—Exciter lamps
912—Fire extinguishers
913—Fire shutters
914—Hearing aids
915—Lamps, projection arc
916—Lenses, condenser
917—Lenses, projection
918—Microphones
919—Mirror guards
920—Motor-generators
921—Non-sync. turntables
922—Photoelectric cells
923—Projectors, standard
924—Projectors, 16-mm.
925—Projector parts
926—Projection, rear
927—Public address systems
928—Rectifiers
929—Reel end alarms
930—Reels
931—Reflectors (arc)
932—Renovators, film
933—Rewinders
934—Rheostats
935—Safety devices, projector
936—Screens
937—Speakers & horns
938—Splicers
939—Soundheads
940—Stereopticons
941—Tables, rewind
942—Vent fans (arc lamp)
943—Voltage regulators
944—Waste cans, self-closing

SEATING
1001—Ash trays (chair back)
1002—Chairs
1003—Chair covers
1004—Chair refinishing
1005—Expansion bolts
1006—Fastening cement
1007—Latex cushions
1008—Upholstering fabrics

SERVICE & TRAFFIC
1101—Directional signs
1102—Drinking cups
1103—Drinking fountains
1104—Lobby Rails & Ropes
1105—Uniforms

STAGE
1201—Curtains & drapes
1202—Curtain controls
1203—Curtain tracks
1204—Lighting equipment
1205—Rigging & hardware
1206—Scenery
1207—Switchboards

TICKET SALES
1301—Box offices
1302—Changemakers
1303—Signs, price
1304—Speaking tubes
1305—Tickets
1306—Ticket choppers
1307—Ticket holders
1308—Ticket registers

TOILET
1401—Fixtures
1402—Paper dispensers
1403—Paper towels
1404—Soap dispensers
(See also Maintenance)

VENDING, ETC.
1501—Beverage Dispensers
1502—Bowling Equipment
1503—Candy counters
1504—Candy machines
1505—Popcorn machines
1506—Phonographs, automatic
1507—Soda fountains

47

BETTER THEATRES CATALOG BUREAU COUPON

Write in numbers. Mail to Better Theatres, Rockefeller Center, New York.

Name .... Theatre ....

Address ....

dustry, particularly in devices and machines where the size of former phototubes has been a problem. In multiple-circuit control devices, the new tube makes possible either smaller devices or more circuits in the same space. In animated signs, for example, where each phototube is individually wired to a light in the corresponding position on the signboard, many more of the new smaller 1P42 tubes may be used in a given area. When light, projected through slides or film, falls on and activates the more closely spaced tubes, sharper and clearer pictures can be reproduced on the lighted signboard."

Intercom System With Small-Sized Stations

AN INTERCOMMUNICATION system with speaker stations as small as an average desk clock has been announced by the Sound Equipment Section of RCA Victor. It is a "two-way" system designed with amplifier and speaker station in separate units, which allows location of the amplifier at any convenient point out of the way, thus reducing speaker size to a minimum consistent with clear reception. The speaker stations have been restyled with housing consisting in streamlined black plastic cabinets having satin-chrome grilles.

A two-position switch throws the station into speaking operation; release of the switch returns it to listening position. The speaker is of a newly refined type, 3 inches in size. Each outfit is supplied with 100 feet of interconnecting wire and plugs into any 110-volt a. c. or d. c. outlet.

New Type Test Film Added to Altec Service

A NEW THEATRE test film has been developed by the Altec Service Corporation in collaboration with the Research Council of the Academy of Motion Picture Arts & Sciences. Called the ED-35 Transmission and Test Film, it is being supplied all Altec service engineers. In announcing the film, the company recalled that members of Altec were associated with

Electrical Research Products, Inc., when that sound engineering organization developed about twelve years ago what is stated to have been the first calibrated multi-frequency test film for theatre servicing.

"For years," the announcement continues, "the only satisfactory method of producing high-grade test film required the costly process of toe recording, which meant that every foot of film had to pass through the recorder. Printing methods would not produce a test film of uniformly high quality. Recently, after years of research and development on the part of Altec's New York Engineering department and Hollywood laboratory, and the Research Council, methods were developed for producing calibrated test film of steady quality brought the controlled use of the printing process."

New Distributor Named For Curved Type Screen

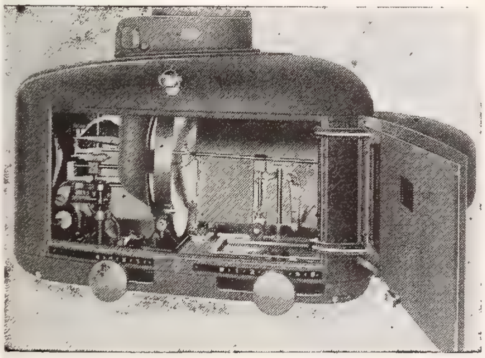
HERMAN GLUCKMAN

FORMATION of a new company to act as sole distributor of the curved Fiberglas screen marketed under the name of Retiscope, has been effected by Herman Gluckman in association with the Sparks-Withington Company, Jackson, Mich., manufacturers of the screen. The new company, the Nu-Screen Corporation, has offices in the Paramount Building at 1501 Broadway, New York.

Mr. Gluckman, who is president, was for many years a distributor of motion pictures. During the formation of Republic Pictures in 1935, he acquired the New York and Eastern Pennsylvania franchises of that motion picture producer. He relinquished those in 1940, but was active in the industry during the war as chief of distribution of the WAC.

•

NEW BRENKERT LAMP


Open view of RCA's new Brenkert one-kilowatt projection lamp. The positive drive is controlled by a non-slipping ratchet and pawl mechanism for operation at the 41-43 ampere one-kilowatt range.

POPCORN SCOOP

Special!

$1.19

Also a complete line of Popcorn Accessories and Supplies, including

TOP QUALITY HYBRID POPCORN
POPCORN MACHINES ★ SEASONING
SALT ★ BOXES ★ BAGS

DISTRIBUTED BY NATIONAL THEATRE SUPPLY
Division of National • Simplex • Bludworth, Inc

NOW NEW BRENKERTS, DeVRYS, MOTIOGRAPHS *are* FACTORY EQUIPPED *with* "ZIPPERS"

Convincing proof of the equipment manufacturer's changeover preference, is the selection of Strong *"Zipper"* Changeovers as *standard factory equipment* on new "AA" MOTIOGRAPH, new postwar DeVRY, and the new BRENKERT theater projectors. Strong *"Zipper"* Changeovers are available in three models: Strong *Special* (for porthole installation), Strong *Zipper* for sight alone or sound alone, and strong *Dual-Purpose Zipper* for both *sight and sound.*

Essannay Electric Manufacturing Co., 1438 N. Clark, Chicago 10.

I A T S E 110

STRONG'S Zipper CHANGEOVERS
AN ESSANNAY ELECTRIC MANUFACTURING PRODUCT

SPECIAL OFFER!

For domestic and foreign buyers, we have available several thousand standard theatre chairs completely rebuilt and in first-class condition. We also manufacture new chairs and supply circuits.

EASTERN SEATING COMPANY
138-13 SPRINGFIELD BOULEVARD
SPRINGFIELD GARDENS, LONG ISLAND

S. O. S. SPECIAL of the Month

New Flameproof Perforated SNOWLIKE Soundscreens for small theatres. Product of a leading manufacturer, guaranteed brilliant white. Ready to hang, with webbing and grommets. Limited quantity—order now.

Sizes to 10'4"—21¢ sq. ft.
Sizes to 15'4"—33¢ sq. ft.

Send for Catalog listing hundreds of items at attractive savings.

S.O.S. CINEMA SUPPLY CORP. 449 W. 42nd St. NEW YORK 18

Simplex Production in Its New Suburban Plant

The making of modern projection equipment as illustrated in the International Projector Corporation's recently completed establishment at Bloomfield, N. J.

IN THE INTERESTS of greater efficiency and working conditions for employes, the International Projector Corporation has relinquished the time-honored address of 90 Gold Street, in New York City, for a spacious manufacturing plant in the suburban industrial town of Bloomfield, N. J. A tour of the new factory by members of the motion picture trade press in February, as guests of the company, provided an occasion for the first release of information on the kind of installation that was now, after 30 years, dedicated to the fabrication of the famous Simplex.

Only a few miles distant from where Thomas A. Edison, who did not originally envision projected motion pictures, conceived the idea of the film and basic mechanics from which this industry most immediately grew, a vast establishment of machine production is devoted to the reproduction of the film play, not only in picture, but in sound.

The new plant is one of the more recent links in the modernization and expansion program instituted by I. P. C.'s parent company, General Precision Equipment Corporation.

Operation of the plant and supervision of production processes is in charge of a committee headed by John F. Campbell, general manager. Other members are Edward Warfolk, comptroller; A. E. Meyer, sales manager; and Frank Goldback, director of engineering. Henry Heidegger is in charge of repair service operations. Willy Borberg is assistant to Mr. Goldback.

Situated in a 10-acre tract of land in Bloomfield, the new Simplex plant comprises 180,000 square feet of factory and office space, by far the greater portion of which is devoted to manufacturing operations and their associated engineering, design and methods groups. The average weekly payroll lists 450 employes.

The most impressive general aspect of the new plant is the vast sweep of main section where all manufacturing, assembling and testing are done on the one floor. Machine and bench layout, conforming to modern production setup, affords ample clearance between each unit, with an exceptionally high level of illumination (40 foot-candles at each work station), ample ventilation and effective safety devices contributing to good working conditions and maximum efficiency.

The plant is an entity in itself in that practically the only outside purchases relating to manufacturing operations are for raw materials, predominantly metal. Every step in the forming of a given part—from the initial roughing operations down through the most minute refining process as to heat-treating, plating and paint spraying—is wholly an in-plant operation.

Two diverse phases of production activity serve to illustrate this policy of self-contained manufacturing, reputed to be unique among plants making motion picture equipment.

Metal castings, for example, are run through a 4-spindle chucking machine which grinds off the "skin" before the casting is sent to the heat-treating ovens for "normalizing"—that is, the metal is subjected to baking by means of electronically-controlled temperature in order to relieve vagrant strains and pressures which commonly affect castings and which, if left untreated, might occasion trouble subsequently.

PRODUCTION TOOLS MADE IN PLANT

The other example is provided by the fact that no mechanical part can be better than the jig, die or similar tool from which it is formed, thus every last tool used for Simplex parts is made within the plant. And even the exacting standards governing such tool production are checked by means of special instruments such as a Bausch & Lomb Comparator which, by means of a novel process, projects on a screen the image of a given part magnified 100 times, enabling the detection of possible error of the order of 1/10,000 inch.

Even the screws used in both visual and sound equipments are cut on special machines since screws of such standards are not generally available commercially.

There is a unit 5 feet high and 4 feet long used to machine a 1-inch segment of the projector film trap altogether, 40 different operations are required by Simplex standard practice to produce the intermittent sprocket, 11 production steps necessary to turn out a washer that is held to a tolerance of plus or minus 2/10,000 inch, and 19 operations to produce a guide roller.

On cylindrical grinders each unit in the row is equipped with dual spot-checking means—a snap gauge and an indicating comparator which hold tolerances to as little as one-half of 1/10,000 inch. All needed gears are cut within the plant. Especially interesting is the surface grinder used for machining intermittent sprocket teeth, which first have been hardened. The arbor on this grinder must run concentric to less than one-half of 1/10,000 inch. The unit's large index wheel has 16 locating bushings the spacing between which is less than three-tenths of 1/1000 inch. This tolerance, when reduced to the small-ratio dimensions of sprocket teeth, results in infinitesimal, if any, error. Also on this grinder is a unique control means utilizing three needle-pointed diamonds which "dress up" the wheel and assure extreme accuracy of form and size.

Following this operation the sprocket is checked on special indicating fixtures, including an optical comparator and an air gauge, for contour, tooth spacing, and diameter of internal slot.

PART REQUIREMENTS DETAILED

Every aspect of production for Simplex projectors and sound systems is governed by precise written and drawn specifications, often comprising as many as ten pages for a single part, the slightest deviation from which is unacceptable. Actual checking of each part against the applicable specifications begins with the first piece off any given manufacturing setup and continues with similar checks of units selected at random during the balance of the run. This inspection during actual production run approximates finger-tip control of each operating stage, as contrasted with the conventional post-production checking of an entire lot.

The intermittent movement, as a case in point, is subjected to rigid inclusive inspection by means of delicately contrived electronic test equipment which affords both an aural and visual check for accuracy of the positioning relationship between starwheel and cam. This test unit includes a contact microphone, an amplifier, an a. c. voltmeter for checking line voltage, a wattmeter for checking power consumption (load on the movement), and an indicator graduated in steps of 1/10,000 inch.

No Simplex projector leaves the factory until it has been run-in thoroughly, first without the intermittent movement, and then with it after all final minor adjustments have been made. Here again wattmeters are used to indicate even the slighest excess load on the mechanism.

SOUND EQUIPMENT PRODUCTION

Production of the Simplex 4-Star sound system follows the same pattern that governs projector manufacture, although the processes are necessarily different. Since sound system production is largely a wiring job, the light but sure touch of women workers is utilized for the more critical assembly operations.

One bank of sound system test instruments includes an oscilloscope, signal generator, input and output meters, A. C. and D. C. meters, selector switches for gain and voltage measurements, and an a.c.-d.c. power supply measuring panel.

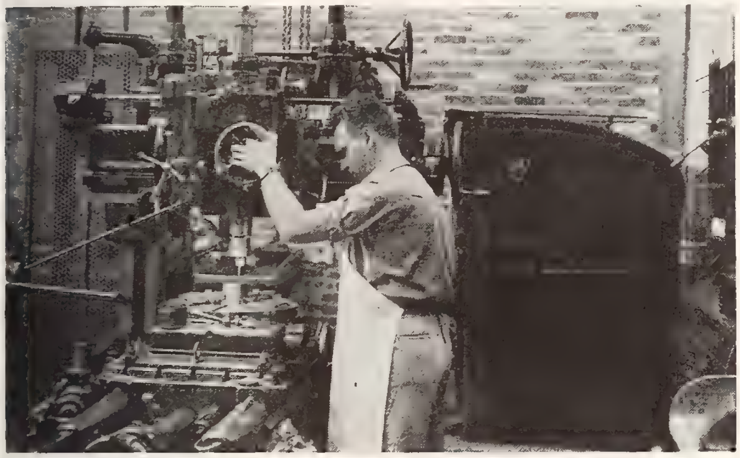
On an upper tier extending around both sides of the manufacturing area are the executive offices, the accounting department, the engineering and design group, the planning and methods section, and a completely equipped experimental and testing laboratory. The three latter departments are concerned ceaselessly with rigorous sustained investigation of better methods for maintaining quality production and in exploring new design possibilities.

In addition to safety devices throughout the plant, there is a completely equipped dispensary in charge of a registered nurse. This miniature hospital, with a physician on immediate call, may be used for specific, urgent needs as well as general checkups.

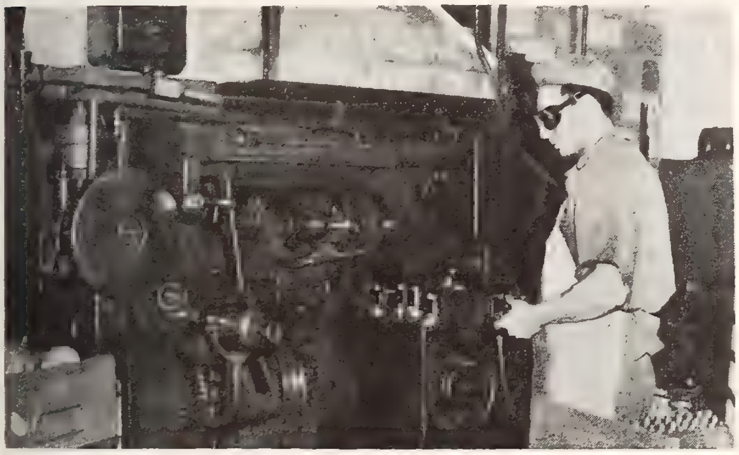
A spacious cafeteria daily serves several hundred balanced luncheons and also operates a mobile feeding unit which provides in-between-meals snacks to employees throughout the plant.

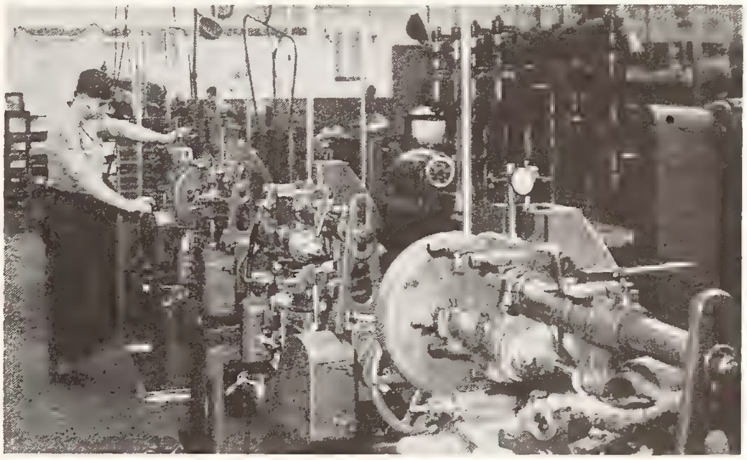
Rapidly nearing completion is an added building wing which will house a model theatre to be used for testing all types of equipment under actual field conditions.

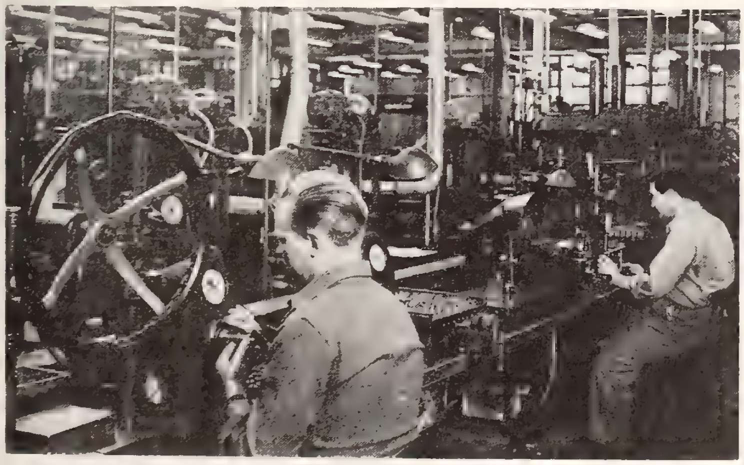
The engineering and design department, which produces all original manufacturing specifications.


Section of the in-plant tool room. In background is an optical comparator which magnifies a part 100 times to show any error.

Visual control of operations—a bank of cylindrical grinders with instruments to check tolerances of 20/1000th of an inch.


"Skinning" castings before heat-treating in ovens where the metal is rendered free of possible strains or pressures.


Section of gear-cutting department, where all gears, including the spiral bevel type, used in Simplex projectors are manufactured.


Making precision tests for intermittent sprocket. Special fixtures, including optical comparator and air gauges, are used for these tests.

Inspection during the production run. Each part has detailed specifications to which it must conform to pass this inspection.

National
TUBE TYPE
RECTIFIERS

for supplying all projection arc power requirements.

EFFICIENT
•
DEPENDABLE

NATIONAL
THEATRE SUPPLY
Division of National • Simplex • Bludworth, Inc.

"THERE'S A BRANCH NEAR YOU"

Precision reflectors for replacement in all types and makes of projection arc lamps. For sale by most Independent Theatre Supply Dealers.

THE STRONG ELECTRIC CORP.
87 City Park Avenue
Toledo 2, Ohio
The World's Largest Manufacturer of Projection Arc Lamps.

GOLDBERG
·BROS·
DENVER
COLO.
GB
"no draft"
CASHIERS
Speaking
tube
$6.00 anywhere in the United States

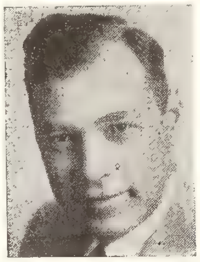
A LINE O' LAW OR TWO

Actual suits involving points of law bearing on theatre operation, concisely described and analyzed in laymen's terms for the purpose of helping theatre management to avoid conditions which might lead it to be sued, and of providing cases on which its own suits or legal defense might be based. All decisions given are of higher courts and of recent date.

By LEO T. PARKER, Member Ohio Bar

Don't Let Patron or His Lawyer Outsmart You!

RECENTLY a higher court rendered a most impressive, as well as exemplary, decision proving beyond a doubt that all theatre employes should have some legal knowledge to protect their employers from heavy liability, particularly for injuries to patrons.


LEO T. PARKER

In this case (Arenson v. Skouras Theatres Corporation, 36 Atl. [2d] 761), a patron sued a theatre owner to recover damages for injuries sustained by sitting on a seat that was wet with liquid containing a chemical that burned his body.

Under ordinary circumstances a theatre owner is not liable in damages for injuries to patrons caused by "peculiar" defects or dangerous conditions that may have been caused by *other* patrons. In other words, this patron could *not* have recovered damages *if he failed* to convince a jury that the "wetness" of the seat was caused by negligence of the theatre management or employes. The patron introduced testimony before the court as follows:

When the patron noticed that his trousers were wet, he sought the manager of the theatre and told him the condition was caused by the wetness of the seat. The manager, thereupon, interrogated the usherette as to how the seat became wet and was informed that "they had been using this fluid to get some gum off the seat."

In view of this testimony the jury decided that the "wetness" of the seat was caused by negligence of theatre employes who removed the chewing gum from the seats, and held the theatre owner liable in heavy damages. The higher court approved the verdict, and said:

"The manager was clearly charged with the duty of operation and to see that acts of employes were not negligent. . . . Upon the entire record, we conclude that the testimony raised a question of fact for the determination of the jury. . . . The testimony was not incompetent and there was no error in admitting it."

Now, this theatre manager could have won the suit for the theatre owner *if he had proved that he had directed a theatre employe to inspect the seats after the operations of removing the chewing gum.* Proof that the seats were thus inspected would have convinced the jury that the theatre owner had used "ordinary" care to safeguard patrons from injuries.

Furthermore, if the theatre manager had had the seats inspected, he would not have had reason to build an iron-clad case in favor of the patron by interrogating the usherette and gaining from her, to the disadvantage of the theatre owner, an admission that recently the theatre employes had cleaned the seats with a fluid which caused the injury to the patron.

STAFF TESTIMONY SAVES EMPLOYER

Also, see Ashmore v. Pennsylvania, 38 N. J. L. 13. The court said:

"All statements made in the conduct of such business are evidence against the principal. When the word or the act is done in pursuance of the agent's duty, it can be proved against the principal."

For comparison, see the leading case of Zappala v. Stanley Company of America (124 N. J. L. 569, 12 A. [2d] 691). In this case the higher court held that a defect in a theatre seat that caused its collapse was sufficient to place the burden on the theatre owner to prove that his employes had exercised ordinary care to discover and repair the defect. Here testimony that theatre employes regularly, every few days, had inspected the seats, was sufficient to result in a favorable verdict for the theatre owner.

When the theatre owner proved that his employes inspected the seats, this testimony was sufficient to convince the jury that he had exercised "ordinary" care to protect his patrons against injury. The fact that the theatre employes did not discover and repair the defect did not prevent the theatre owner's being held *not* liable.

How Lessee Becomes Liable for Building Faults

IF A THEATRE corporation leases theatre premises, who is liable for injuries to patrons, the theatre operator

THEY'RE BIGGER!
THEY'RE BETTER!
THEY'RE GORGEOUS!
THEY'RE SHOW BUSINESS!

Theatremen throughout America have been quick to see the great possibilities of *the sensational new*

WAGNER 17"

Translucent Plastic Letters

in Everlasting Colors *(Red, Blue, Green)*

There's nothing like them!

"ACADEMY AWARD WINNER" JOAN CRAWFORD IN "MILDRED PIERCE" JACK CARSON ZACHARY SCOTT
JUNE PREISSER FREDDIE STEWART "JUNIOR PROM" ABE LYMAN AND HIS BAND

They make every attraction a BIG show.

THE LETTERS THAT REQUIRE NO MAINTENANCE

The colors go all the way through. Cannot chip or scale. Never require painting. No others afford such complete safety!

YOU CAN AVOID EYE MONOTONY WITH WAGNER MULTI-SIZE LETTERS

4" and 10" Translucent Plastic Letters

in 3 colors *(Red, Blue, Green)*, also available.

IMMEDIATE DELIVERY

Complete!

That's the Wagner line of quality MARQUEE DISPLAY EQUIPMENT—the largest in the world, and designed FOR POWERFUL ATTENTION VALUE AND EFFECTIVE SHOW SELLING.

WINDOW-TYPE MARQUEE FRAMES

Most economical to maintain. Permit billing space of any height and length. Lamps, neon and glass removed and replaced without removing frames.

TRANSLUCENT PLASTIC LETTERS

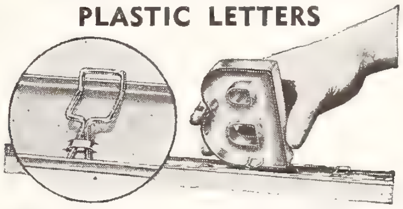
LOBBY DISPLAY UNITS

White enameled steel. 24", 36" and 48" sections combine to make any length.

TRANSPARENCIES AND FRAMES

Full-colored photographs for marquee and lobby. All stars. Any size.

MOUNTING STRIP FOR PLASTIC LETTERS



White enameled sheet steel, drilled for mounting above or below. No special wiring.

ALUMINUM LETTERS IN 8 SIZES

Plus a Catalogful of Other Items

•

Write for literature today.

Wagner Sign Service, Inc.
218 S. Hoyne Avenue
CHICAGO 12, ILL.

or the landlord? Here is a recent answer, in Kingsul Theatres, Inc. v. Quillen (196 S. W. [2d] 316), a patron sued the Kingsul Theatres, Inc., to recover damages for personal injuries sustained when she fell at the entrance of the Rialto Theatre. The jury rendered a verdict for $3,000 to the patron.

The theatre fronts approximately 30 feet on the sidewalk, which is on a gradual slope from the right side to the left. As a result, the step from the sidewalk to the theatre entrance is approximately 3 inches in height, while the step on the left of the building is approximately 6 inches in height, a difference of 3 inches. The patron fell as a result of this irregular step.

The patron proved that the peculiar construction of the entrance way, and particularly the color of the tile floor, created the illusion that the entrance terminated on the level of the sidewalk, and numerous patrons over a period of years had stumbled or actually fallen at this point.

The theatre corporation appealed to the higher court and proved that it merely leased the building, and contended that it was not liable for defective or dangerous construction of the theatre premises. Notwithstanding this argument, the higher court approved the jury's verdict and stated:

"Where a lessee (theatre owner) continues to use the premises with knowledge of their defective condition, he will be liable for injuries sustained by an invitee by reason of such condition, although the landlord is also jointly liable with the tenant by reason of the existence of such defects at the time of the letting."

Effective Defense In Liability Cases

THE KIND of proof that will relieve a theatre corporation from liability for damages where a patron is injured on the premises is always of interest. Here is a new example of law on this important subject.

In Cooper v. Pritchard Company (36 S. E. [2d] 405), it was shown that a woman fell and sustained severe injuries on an inclined floor. She sued for damages. During the trial the testimony proved that there was no foreign or dangerous substance on the ramp to cause her to fall, and that no other person had ever fallen on it during a period about 14 years.

In view of this testimony the higher court held the woman *not* entitled to recover damages. Thus, this proprietor avoided liability by proving, first, that he was not negligent in maintaining on the premises an unsafe floor; and second, he supported this proof by secondary evidence that no other person had sustained injuries while walking on it.

Tenant Must Make Repairs for Protection

ACCORDING TO a recent higher court decision, if the landlord neglects to make the repairs specified in a lease contract, the tenant *cannot* standby and run the risk of damage to his equipment in the building. In other words, the law *requires* the tenant *himself* to have the premises repaired *if* the landlord fails to comply with his contract and agreement. *The theatre tenant may deduct the repair bill from the rent.*

For example, in Schurman v. American (145 Fed. Rep. [2d] 721), it was shown that a lease contract contained a clause: "Lessor (building owner) agrees to . . . keep roofs in repair . . . "

In subsequent litigation testimony was given that the landlord failed to fulfill his agreement to keep the roof in good repair, and the equipment in the building was damaged.

It is interesting to observe that the higher court held that this fact did *not* result in the landlord being liable for damage which resulted from failure of the tenant himself to make the necessary repairs. This court said:

"The agreement of the lessor to make the repairs did not excuse the lessee's neglect."

The F & Y Building Service is the outstanding agency in Theatre Design and Construction in Ohio and surrounding territory.

THE F & Y BUILDING SERVICE
328 East Town Street **Columbus 15, Ohio**
"The Buildings We Build Build Our Business"

Seventh Edition—

Bluebook of Projection

By F. H. RICHARDSON **$7.25** **Postpaid**

The Seventh Edition of this standard textbook on motion picture projection brings to all persons concerned with screening 35 mm. film, up-to-the-minute guidance. **Additionally, the Seventh Edition contains four chapters on Theatre Television, prepared for the practical instruction of motion picture projectionists.** Send your order to—

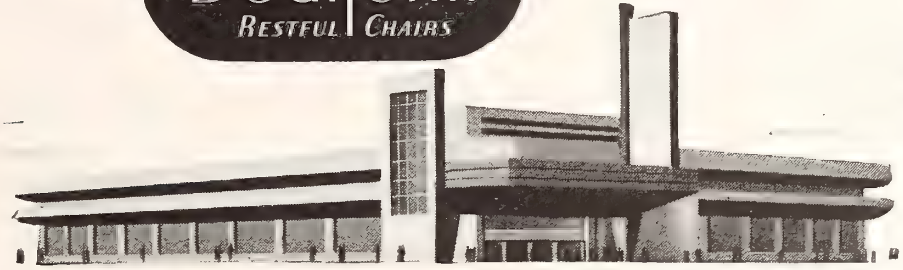
QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York, 20

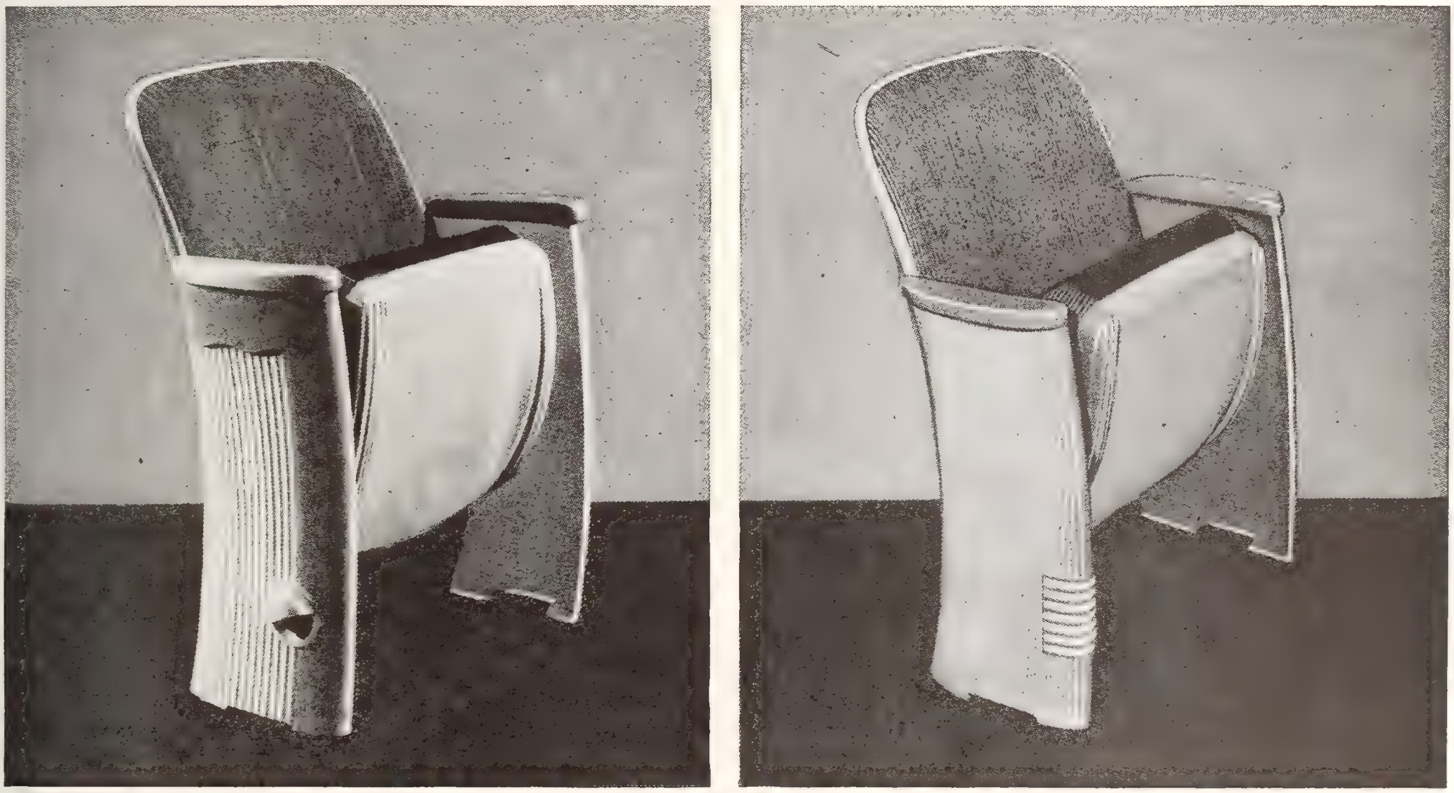
Everywhere you'll hear the projectionist say
"SAVE WITH STABILARC MOTOR GENERATORS"
TRI-STATE THEATRE SERVICE
318 S. 2nd Ave., Memphis, Tenn.
Exclusive Dealer Memphis Area
Mfd. by Automatic Devices Com., Allentown, Pa.

Not Just a Motor-Generator, but a Guarantee of Service
Robin-Imperial STEDYPOWER
J. E. ROBIN, INC. • 330 W. 42nd St. • New York City

America's most modern theatres feature the world's most modern theatre chairs

AMERICAN
Bodiform
RESTFUL CHAIRS





NEW DESIGN · NEW COMFORT · NEW BEAUTY DISTINGUISH THESE FINEST OF ALL THEATRE CHAIRS

American Seating Company

GRAND RAPIDS 2, MICHIGAN • Branch Offices and Distributors in Principal Cities

World's Leader in Public Seating

MANUFACTURERS OF THEATRE · AUDITORIUM · SCHOOL · CHURCH · TRANSPORTATION AND STADIUM SEATING

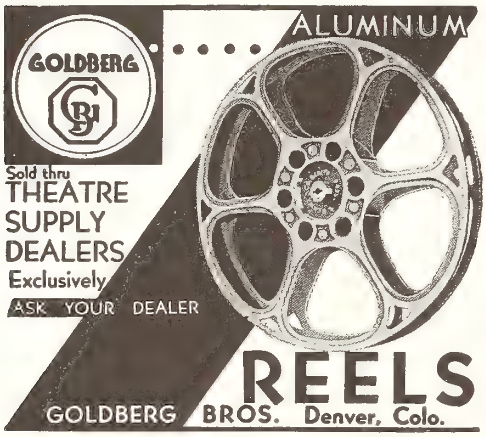
PUT MORE LIGHT ON YOUR SCREEN

Install new *National* **REFLECTORS**

● All reflectors gradually deteriorate to a state where replacement cost is insignificant. A drop of only 10% in reflective efficiency results in a corresponding decrease in screen brilliancy, and represents a loss amounting to 10% of the cost of your current and carbons. Replace yours now, and regularly. Available for all types and makes of arc lamps.

NATIONAL THEATRE SUPPLY
Division of National · Simplex · Bludworth, Inc.

"There's a Branch Near You"


GOLDBERG

ALUMINUM REELS
Sold thru THEATRE SUPPLY DEALERS Exclusively
ASK YOUR DEALER
GOLDBERG BROS. Denver, Colo.

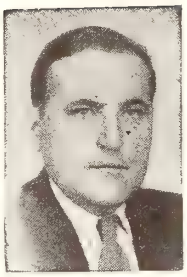
CTR
FULL RANGE SOUND SYSTEM

In production again and will soon be marketed under new design through your local supply dealer.

All former CTR installations can now obtain replacement parts by writing to:

ELEC-TECH 520 Elm Street, Cincinnati 2, Ohio

Read the ads—*they're news*



John J. Sefing's WAYS & MEANS

in operation, installation, maintenance

John J. Sefing is a graduate mechanical engineer and has long specialized in theatre work

Going to Reseat Your Theatre? Here's the Way to Do It Right

LAST MONTH I set forth the things to which I would give first consideration in buying chairs for a new theatre and arranging for their installation. Seating a new theatre presents no great problem, for you are starting from scratch; a good installation is a matter of intelligent planning of the auditorium, and well advised direction of the installation.

Here I am going to deal with the reseating of an existing theatre, which is, in a number of respects, quite another story. I hope that in the unusually large amount of reseating to be undertaken during the next few years, it will help to avoid a lot of the difficulties and poor results that I have witnessed in the past.

Before ordering new chairs a thorough, systematic survey should be made of the existing chair installation by either an experienced chair man or a theatre engineer. This survey should include a very careful checkup of the floor conditions, to see if cracks are present, if there is any bulging up of floor areas, and if expansion joints have opened too far.

Then each row should be gone over carefully and notes made as to just where seats are bending, standards are loose, and backs are either warped or show undue wear, or whether any other defects are present. There must be definite reasons for certain chairs to show exceptional conditions, which of course should not reappear in the new installation.

Further, the existing plan should be reconsidered to see if it can be improved. In many theatres the original chair layout was made to get in the largest amount of seats with no regard for comfortable viewing of the picture, and this pattern has been followed through successive reseating jobs. The increasing adoption of more liberal row spacing, and staggered seating, with 18-inch chairs eliminated and few if any 19-inch widths, has made the public aware of better standards in viewing conditions, so that it is generally competitively wise today to modernize old-style seating plans if to do so is at all feasible. To determine this requires careful checking into the cost of relocating the aisles, aisle light wiring, and standee rail, relaying carpeting and drilling new holes for the chairs. Also of great importance is the provision proper passages or crossovers to all exits. The theatre owner will have to decide if the rearrangement of his old chair layout will prove of sufficient benefit to him over a period of years to warrant the cost.

GET ACCURATE FIGURES

To be on the safe side at all times, the management should see that accurate measurements are taken of the entire floor area of the auditorium, including the exact layout of the old chairs and the pitches of the floor. For this work, a 50-foot tape (preferably one of 100 feet), a 6 foot rule, and a carpenter's spirit level should be adequate for taking all measurements. Then an accurate, drawn-to-scale plan should be made of the entire existing chair installation, which will serve for reference in case revisions are made.

Then when it is decided to rearrange the old layout, a completely new drawing should be made of the new scheme, based on the old plan, thus having the old and new layouts for actual comparison. *Remember that it is much cheaper and easier to make changes on paper than it is to make them during or after the chairs are installed!* Never accept verbal information or assurances that "everything will work out okay;" it isn't so easy to twist things around when troubles later occur. The tendency is to make a rough sketch showing *some* measurements, and to leave the rest to the imagination. In all chair installations no matter how small, a plan drawn to scale should be made showing *why* and *how* the work will be done, and under what conditions.

It is a very good idea to diagram where

have you heard?

that a brush or broom should not be used on papered walled room, as the grime will be rubbed into the paper, thus making it impossible for removal with paper cleaner? Do not wash wallpaper unless it is supposed to be washable, and use only cold water, as even lukewarm water tends to dissolve the coating on the paper.

that to remove chewing gum from cloth or wool, the gum should be rubbed with a piece of ice until a hard ball forms and then be gently pulled from the surface? If small bits remain, apply any good dry cleaning fluid.

that an oiled polishing cloth or mop should never be used on wood lounge furniture or any highly waxed surface, as the oil will soften the finish and make a gummy film on which dust will readily accumulate?

that you should use very little wax on mahogany and apply it across the grain? Polish, however, by rubbing with the grain.

that the way to prevent a picture from leaving dust streaks when it is removed from a lounge or foyer wall is to place a thumb tack at each lower corner so that dust will not collect at the bottom of the frame?

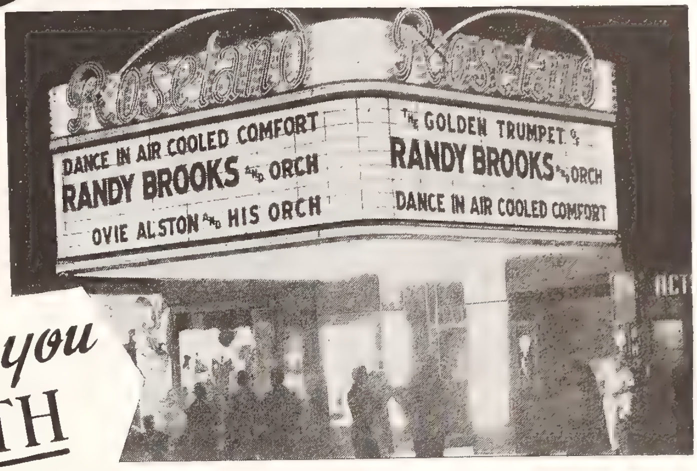
that all steel or other metal window frames should be painted periodically even though the frame has been rustproofed at the factory?

that ice cream spots should first be washed with cold water, then washed with hot, soapy suds. If a spot remains, use a bleaching fluid.

that a simple way to check the quality of a ready-mixed paint is to place a few drops on one of two pieces of glass, then press the two together? When the pieces of glass are slid apart, it is easy to determine the capacity of the paint, its color value, and whether it contains any grit.

the new chairs are to be installed. Such a diagram, made on graph paper, is not made to scale; it merely indicates the general seating area. Its main purpose is to show the exact quantity of chairs and their sizes. It is very useful in making the actual scale drawing of the chair installation, and for ready reference later on, to see at a glance the number of chairs, their sizes and where they are located. It also would be handy for any future reseating jobs. A copy should be kept *in the theatre* at all times.

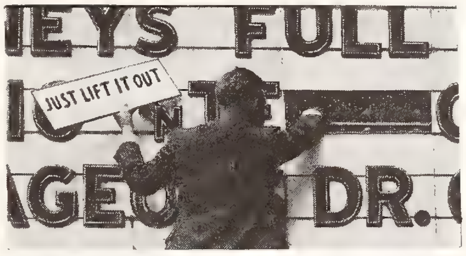
For convenience, this plot diagram can



ADLER

Gives you BOTH

Original "THIRD DIMENSION" LETTERS
for Bold, Brilliant Display
Exclusive "REMOVA-PANEL"
for Easy Sign Maintenance



"REMOVA-PANEL" permits all sign maintenance simply by lifting the small, light glass panels from the frames—allows easy access to any part of the interior of the sign.

When you buy Adler equipment, you get the benefit of sound, modern features, proven successful by years of actual experience in hundreds and hundreds of marquees all over the country.

The true "THIRD DIMENSION" depth of Adler Letters comes from the recessed face and reflecting bevels—makes the letters stand out in bold, easily readable, colorful display. Sold under positive guarantee THAT FOR EVERY ADLER LETTER YOU BREAK, WE GIVE YOU A NEW ONE FREE! *Write for information.*

ADLER SILHOUETTE LETTER CO.
3021b West 36th St., Chicago 32 1451b Broadway, New York 18
CHICAGO . . NEW YORK . . TORONTO, CANADA . . LONDON, ENGLAND
Covered by Patents Granted and Pending. Approved by Underwriters' Lab., Inc.

READ THE ADS—*they're news!*

LET US PLAN YOUR NEXT THEATRE CARPET NEEDS

We can supply you with WILTON CARPETS made by leading manufacturers. Exclusive theatre patterns of 100% wool face of heavy weight and luxurious pile. Each highly styled and colored at medium prices. Descriptive literature mailed upon request.

NEW YORK CARPET EXCHANGE, INC.
225 West 37th Street MARTIN C. SEGAL Contract Dept. New York 18, N. Y.

be blocked in with pencil or pen on the standard 8½x11 inch graph paper, which has ruled squares of about 5/16 inch. After the general outline of the seating area is drawn in heavily over the ruled lines, a number of graph paper squares are selected to represent the number of chairs in a row, and finally the total number of rows. Each square is allowed to represent one chair regardlesss of width.

In arriving at the exact sizes of the chairs, each chair is measured across the arm rests, with the *end of the rule against the inside edge of one arm rest* and the measurement taken at the *outside* of the next arm rest. The start should be made at the first chair in the last row in the bank of chairs nearest the wall, on either the left or the right side of the auditorium. Once started in this way, each chair width should be measured in each row, going across the auditorium, then down to the next row and across, until every chair in the theatre is measured.

It is very important that this measuring be done carefully and systematically, as it is very easy to miss a chair—or even a whole row of chairs! A mistake can mean a lot when the new chairs are delivered and it is found that a row of chairs will not fit the space between the aisles.

As each chair width is measured, the size should be written in the square allotted to it on the diagram. A single number (0 for 20, 1 of 21, etc.) can well be used to denote the width of the chair, for convenience and ease in writing in the measurements. Then a tabulation should be made of the different widths, and adding these will give the total number of chairs required in each width to double check, count each chair in the theatre and compare this total with the grand total arrived at on the diagram.

In ordering the chairs, a copy of the new chair layout, together with a copy of the *old* layout, plus the plot diagram, should be sent to the chair manufacturer. Thus, if an error *has* occurred it probably will be caught by the manufacturer and correction or suggestions can be made accordingly.

INSTALLATION PREPARATIONS

After the order and plans are sent to the manufacturer, thought should be given as to how the chair installation will be arranged. *Do not leave everything until it is time to install the chairs.* If the theatre will be closed during the installation, then the only trouble will be to find space for storing the chairs and providing facilities for handling and carting. However, if the theatre is to operate during the installation, then the person responsible for the installation should be called in and plans made as to just how the work should be done without interference with performances.

In any case, provide sufficient clear *dry* room for the storing of the new chairs. Try to select a room close to the auditorium for ease and convenience in handling. This will help to save time in the installation. In nearly every such job the chairs are installed a section at a time, before and after show hours. This setup should be well understood by the chairman. When the procedure of the work is not agreed upon beforehand, arguments arise.

Usually the front side banks are started first and then the center bank of chairs. However, it should be made certain that *only as many of the old chairs will be picked up as can be replaced by new chairs before the start of each day's show.* Experienced chair men can judge this pretty closely, but in some cases they must be constantly told and watched, for they are not disinclined to go along picking up old chairs without counting them, leaving the theatre with a lot of space without chairs for the next show.

Before any of the new chairs are to be used by the patrons, make sure that they are fastened solidly to the floor, that the seats are tight and that the backs are firmly in place. Sometimes the chair men, in their hurry to finish, just leave some chair standards, with backs and seats fastened loosely, and walk off the job. It shouldn't take a liability suit or two to show the importance of checking this. Always rope off any loose chairs securely, be they old or new ones, before each day's show—and better still, during show hours have an usher stationed there to direct the patrons.

When the chairs arrive at the theatre, make sure that they are handled with care and check to see if any crates have been broken during transportation. *Ushers or theatre handy men should not be allowed to uncrate the chairs to save time,* as each crate is marked as to the size of chair, seat or back, and when they are piled any old

Having trouble with popcorn? The specialized Super Theatre Cleaner will pick up popcorn the first time over, and any and all of the usual debris that may be on the floor under the seats. A leading theatre manager who was skeptical writes how thrilled and surprised he was when he tried out his new Super on the popcorn that had stymied his little domestic type cleaner.

"Your Cleaner WILL Pick Up Popcorn—and How!"

Why don't you try a Super 5 days free and see how it solves your cleaning problem—cleans the screen, lamphouse, walls, drapes, upholstered furniture as well as both smooth and carpeted floors. Ask your wholesaler or write

NATIONAL SUPER SERVICE CO., INC.
1941 N. 12th ST., TOLEDO 2, OHIO

Plan For Your SUMMER Uniforms *NOW*

We don't like the idea of a "planned life" nor do we want to "plan yours," but if you are really serious about purchasing new summer weights for your theatre staff, this is the right time to make plans for it. Our present supply of fabrics will enable us to accommodate your needs. *Don't put it off too long.*

You incur no obligations by sending for literature and suggestions.

QUALITY ML UNIFORMS CO MAKERS CHICAGO

MAIER-LAVATY COMPANY
2141 LINCOLN AVENUE CHICAGO 14, ILLINOIS

way it is hard for the chair men to pick out the right size. Only a person familiar with chair installation should do the uncrating and segregrating.

In picking up the old chairs from the floors, make sure that they are not forced from their fastenings if they are to be sold or used elsewhere. Many times when a chair will not come off the floor easily, due to a nut crossed on the threads in the original installation, the chair men will rock it to and fro until it breaks loose. This is very bad, for if the nut does not break, the standard may even if the chairs as to be discarded, the bolt may be pulled out of the floor with a chunk of concrete.

INSTALLATION PRECAUTIONS

When certain chair standards will not fit the floor pitch properly, trace the trouble to its exact source before allowing the chair men to put shims underneath. In their hurry to finish the job, the chairmen may put a chair in place without making sure that it belongs at that particular spot. If the layout on the plan is correct, each chair should fit the spot allotted to it, and it is rare for a mistake to be made at the factory if the original layout was correct. In nearly every case covering a misfit is just a matter of finding the *intended* place for the chair. The placing of shims under chair standards is not a very reliable device; they work loose in time, so only when nothing else can be done should they be used.

In fastening the chairs to the floor, *the men should be warned not to force the nut down on the threads of the bolt;* if they do so, the threads will be stripped and will be of no use in any future reseating job. The nut should be screwed down *only to the point where it holds the chair solidly,* and no more!

In making the electrical connection to the aisle lights, be sure that they are tight, but that there is no strain on either the conduit or the wiring. Where the old wiring and conduit must be stretched in order to fit the new light, it is better to install new wiring and Greenfield flexible conduit rather than to take a chance of having trouble later on. This applies as well where the fastening holes or bolts are defective. Fill up the old holes and insert new bolts.

About two weeks after the chairs have been installed, have the chair men make a thorough check and tighten any loose standards, backs or seats. Allowing patrons to sit in loose chairs even for a short time is not only taking a chance on their well being, but it is to invite rapid wear as well. This part of the installation should be agreed upon *before* chair men take the job.

TRANSFER OF OLD CHAIRS

When figuring contemplating the transfer of chairs from one theatre to another,

KALEE
"Bloomed"
color corrected
LENS

Wherever Kalee "bloomed," color-corrected projector lenses are used — in the British Isles and throughout the world — they receive the highest praise for the outstanding improvement they bring to projection. For increased definition and a more brilliant *white* light over the entire screen area, change to the Kalee "bloomed," color-corrected lens. Every lens carries a two-year warranty. An illustrated descriptive booklet available on request.

G. B-KALEE, LTD., 60-66 WARDOUR STREET, LONDON, ENGLAND

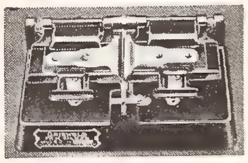
Represented in Canada by —
GAUMONT GK KALEE LIMITED
591 YONGE STREET, TORONTO, ONTARIO

INVEST IN U. S. SAVINGS BONDS

CHANGEABLE SIGNS
and 5 PLASTIC INSERTS
Chrome Metal Covered
$5.95
Extra Inserts, 60c
INEXPENSIVE
GOOD LOOKING
PRACTICAL
SEE IT AT YOUR DEALER

Associated Ticket & Register Co., Inc.
346 W. 44 Street New York 18, N. Y.

A GRISWOLD SPLICER $25.00
YOURS FOR $17.00
ONLY 100 LEFT
GET YOURS NOW
IN SEALED CARTONS



Crown Motion Picture Supplies Corp.
346 W. 44 Street New York 18, N. Y.

chair installation. In this way it can be seen at a glance just what sizes of chairs are available and where they can be best re-installed. It is understood that in transfer chair jobs, a first-class installation cannot be expected, but with careful planning and precaution a job can be done that may be adequate for some situations.

First of all, check to see how well the chairs can be interchanged without too much trouble and expense. There is just so much space between the aisles, or between an aisle and a wall, and the transferred chairs must be carefully figured to fit within those spaces. The floor slope is a troublesome factor in such installations, for it is practically certain to be radically different from that of the auditorium from which the chairs were taken. In most cases, shims will have to be placed under the standards. On how well the chairs are selected depends the number of shims needed in each case.

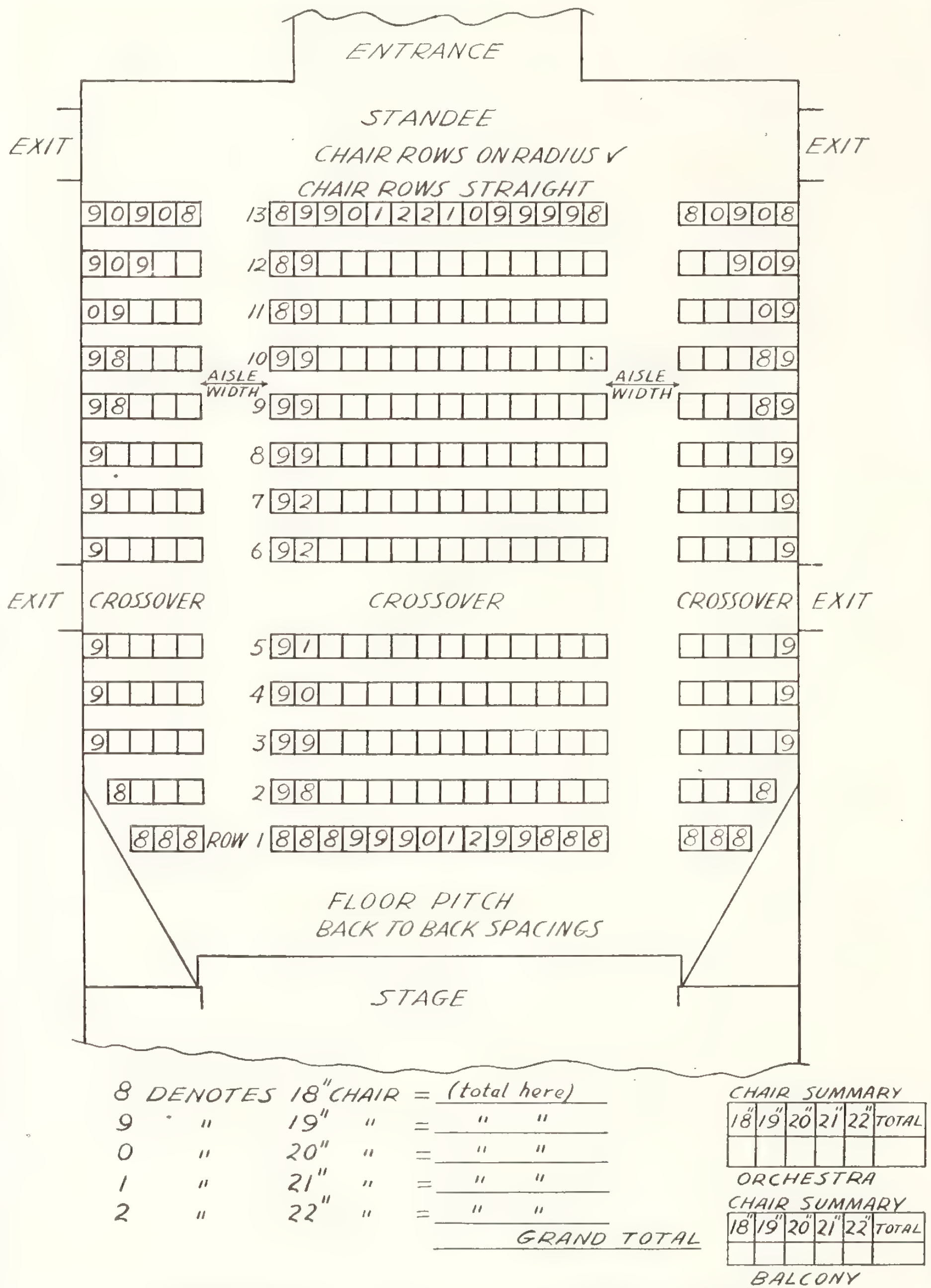
Be sure the re-installed chairs will not reduce the aisle width substantially! To do so would be to violate the fire laws. Moreover, it might mean that the carpeting would have to be cut or shifted to clear the end standards. In no case should the chairs be fastened *over the carpeting,* as the standards will loosen from the floor in a short time.

Another thing that must be taken into consideration in chair transfer jobs is that the old fastening bolts in most cases cannot be used and that new holes will have to be drilled and new bolts inserted. Also, the unused bolts will have to be chipped off level with the floor so as not to have patrons tripping over them.

When end standard would project an inch or two into the aisle if the old radius were used, a shorter radius may be a solution; however, chairs cannot be squeezed in too much, otherwise the seats will bind and the backs may tend to warp or buckle.

If only certain sections of the chair layout is to have different type of chairs from another theatre, the transferred chairs should be installed in the least conspicuous areas and where they will be least used, as at the front or at the extreme sides forward. The best chairs in these areas can then be picked up and re-installed in other areas needing good chairs and where they will match the rest of the original installation.

Transfer chair jobs are at best hit or miss, and they can be quite expensive in the long run.



Specimen diagram of a chair plan in an existing installation.

INDEX TO ADVERTISERS IN BETTER THEATRES

Adler Silhouette Letter Co. 45
Altec Service Corp. 21
American Mat Corp. 32
American Seating Co. 43
Associated Ticket & Register Corp. 47
Automatic Devices Co. 42
Ballantyne Co., The 4
Bigelow-Sanford Carpet Co. 10
Blue Seal Cine Devices, Inc. 30
Chicopee Mfg. Corp. of Georgia 23
DeVry Corp. 22
Eastern Seating Co. 37
Elec-Tech Co. 44
Electroaire Corp., The 32
Essannay Electric Mfg. Co. 37
F & Y Building Service, The 42
Fairbanks, Morse & Co. 18
Fontaine Manufacturing Co. 25
Forest Mfg. Corp. 26
Formica Insulation Co., The 9
Fort-A-Cide Corp. 33
G-B Kalee, Ltd. 47
General Register Corp. 35
Goldberg Bros. .21, 40, 44
GoldE Mfg. Co. 6
Goodall Fabrics, Inc. 31
Gundlach Mfg. Co. 33
Heyer-Shultz, Inc. 24
Ideal Seating Co. 28
International Projector Corp. 2
Kollmorgen Optical Co. 24
LaVezzi Machine Works 26
Maier-Lavaty Co. 46
Manley, Inc. 27
Manufacturers Machine & Tool Co., Inc. . . 29
Marsh Wall Products, Inc. 6
National Carbon Co., Inc. 20
National Super Service Co., Inc. 46
National Theatre Supply 5, 37, 40, 44
N. Y. Carpet Exchange, Inc. 45
Pro-Tex Reel Band Co. 30
Radio Corp. of America 17
RCA Service Co. 25
Robin, Inc., J. E. 42
S. O. S. Cinema Supply Corp. 37
Sportservice, Inc. 32
Strong Electric Corp., The 19, 30, 40
Switzer Bros., Inc. 18
U. S. Air Conditioning Corp. 35
United Wallpaper, Inc. 3
Wagner Sign Service, Inc. 41
Walker Screen 22
Weber Machine Corp. 7
Wenzel Projector Co. 28

BETTER THEATRES is published every four weeks as a section of MOTION PICTURE HERALD . . . George Schutz, Editor . . . Ray Gallo, Adv. Mgr.

PRODUCT DIGEST

SHOWMEN'S REVIEWS
SHORT SUBJECTS CHART
THE RELEASE CHART

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

It Happened in Brooklyn

MGM—Comedy-Musical

Every once in a while Hollywood manages to produce a picture that lives up to the seemingly impossible task of providing good entertainment for young and old, rich and poor, intelligent and naive. MGM's "It Happened in Brooklyn," produced by Jack Cummings and directed by Richard Whorf, with screenplay by Isobel Lennart, can claim this distinction.

Regardless of whether anyone goes to see this film because of some sentimental attachment to Brooklyn, which here is pictured as a little man's paradise, or whether it's the Sinatra-Durante-Grayson-Lawford marquee appeal that brings them in, this picture should prove pure gold at the box office.

Pictures made of such wholesome fabric that the entire family can go and see it and come out equally satisfied are comparatively rare. "It Happens in Brooklyn" does not pretend to be a great film with a great message. It just aims to entertain.

While all actors give excellent performances, Sinatra and Durante steal scene after scene. Sinatra, as the shy Brooklyn boy with a velvet voice, repeats the success of "Anchors Aweigh," and also scores with a number of melodious songs; Durante is at his very best as a crusty school janitor with a golden heart; Miss Grayson's voice equals her good looks, and Peter Lawford does a remarkable job as the young Englishman, suddenly transplanted.

Songs in the film range from the classic "Bell" song from Lakme, done by Miss Grayson, to "Time After Time," "It's the Same old Dream," "The Brooklyn Bridge" and others, done by Sinatra. There also is a duet by Sinatra and Miss Grayson, singing an aria from "Don Giovanni." Some of the Sinatra-Durante dance numbers and Durante antics are sure to bring down the house.

The story is very simple, serving only as a vehicle for some good, clean fun and romance. Shy Sinatra, stationed in England, promises to demonstrate Brooklyn's lively pace to a young, quiet Englishman, played by Lawford. When Frank comes to the States he meets an attractive school teacher, Miss Grayson, rediscovers Brooklyn, gets a job in a music shop and moves in with Durante because of the housing shortage. Lawford comes over from England and falls in love with Sinatra's girlfriend. Together they help a boy win a music scholarship. In the end Sinatra discovers that he isn't in love with Miss Grayson after all, but with a pretty nurse he met in England.

Previewed at the Sheridan theatre in New York. The audience was highly appreciative. Reviewer's Rating: Excellent.—FRED HIFT.

Release date, April, 1947. Running time, 103 min. PCA No. 12119. General audience classification.

Danny Webson Miller	Frank Sinatra
Anne Fielding	Kathryn Grayson
Jamie Shellgrove	Peter Lawford
Nick Lombardi	Jimmy Durante

Gloria Grahame, Marcy McGuire, Aubrey Mather, Tamara Shayne, Billy Roy, Bobby Long, William Haade

Blaze of Noon

Paramount—The Mail Must Go Through

To judge from Paramount's dramatization of the pioneer days in airmail flying, the lives its pilots led were harrowing, hectic and hazardous. As for any girl so unfortunate as to marry a flyer, her existence was one long nervous strain. There's plenty of suspense in this picture, and more than enough tragedy, too.

The four MacDonald brothers—played by William Holden, Sonny Tufts, Sterling Hayden and Johnny Sands—love flying more than life itself. In fact, they pay for that love with their lives. Both Holden and Sands are killed, and Hayden is permanently crippled. Tufts' own sufferings are milder and more mental. They are caused by the remorse he feels when his younger brother, whom he has taught to fly, crashes to his death shortly before his 21st birthday.

Anne Baxter, the heroine of the piece, fares no better. She refuses to dissuade her husband from flying, and thus condemns herself to a life of continual anxiety. After her child is born, she knows some months of happiness, but these are ruthlessly cut short by her husband's death.

The suspense engendered by John Farrow's expert direction, and by the spectacular flying scenes, performed by ace stuntman Paul Mantz, builds throughout until the last shattering climax. Robert Fellows' production, in fact, will leave the spectator limp as his own handkerchief—and he will need that handkerchief long before the picture is over.

William Bendix, cast as a carefree flyer who thinks it fun to endanger the lives of groundlings, contributes what little comic relief there is.

The title, a quotation from Milton's "Samson Agonistes," seems somewhat irrelevant to the subject at hand.

Seen at the studio. Reviewer's Rating: Good. —THALIA BELL.

Release date, not set. Running time, 90 min. PCA No. 12233. General audience classification.

Lucille	Anne Baxter
Colin McDonald	William Holden
Roland McDonald	Sonny Tufts

William Bendix, Sterling Hayden, Howard da Silva, Johnny Sands, Jean Wallace, Edith King, Lloyd Corrigan, Dick Hogan

The Guilt of Janet Ames

Columbia—Psychiatry Made Pleasant

Psychiatry, handled as heavy and somewhat mysterious stuff by producers up to now, comes in here for its first convincing and altogether pleasant treatment as a fact of human experience in the ken of plain people. It makes a most diverting, engrossing and satisfying piece of entertainment, and with the names of Rosalind Russell and Melvyn Douglas high on the marquee it's a cinch to do top business, probably growing as it plays.

No time is wasted in getting down to the nub of the story, in which Miss Russell portrays a war widow jealous of five buddies of her husband whom he died to save, and Douglas plays one of the five. The story opens in New York, with Miss Russell hesistantly approaching a cafe where the first of five men whose names she has listed on a slip of paper is employed. She steps in front of a truck, is taken to a hospital unconscious, and there is identified by the fifth man on her list, a reporter addicted to drink. When she recovers consciousness she is unable to walk, although the doctors say there is no physical injury, and the reporter deciding that her trouble is mental, sets out to overcome by psycho-analysis and suggestion what he perceives to be her conviction that the five men whose lives her husband saved at cost of his own were not worthy of the sacrifice.

One by one, he describes to her the other four men, making each seem a respectable and successful citizen, although they are not, and ends by picturing himself, before she knows he is the fifth, as a distinguished journalist. His deception succeeds, and she finds herself able to walk, and then he flees to a barroom, to escape her detection of his fraud, but she follows and effects, by a quite different use of reasoning, his psychological rehabilitation.

It's by no means as complicated as the foregoing makes it sound, and it ripples along on the wings of imagination freely and fruitfully employed, with humour incidentally and refreshingly added. Further than that, it calls time out a little past midway to turn loose a night club comedian, played by Sid Caesar, who kids Hollywood hilariously for its over-indulgence in psychological melodramas.

The script, an extremely adroit document, is by Louella MacFarland, Allen Rivkin and Devery Freeman, out of a story by Lenore Coffee, and Henry Levin's direction of it is one of the finest achievements of this year.

Previewed at Columbia studio. Reviewer's Rating: Excellent.—WILLIAM R. WEAVER.

Release date, not set. Running time, 81 min. PCA No. 11947. General audience classification.

Janet Ames	Rosalind Russell
Smithfield Cobb	Melvyn Douglas

Sid Caesar, Betsy Blair, Nina Foch, Charles Cane, Harry Von Zell, Bruce Harper, Arthur Space, Richard Benedict, Frank Orth, Ray Walker

The Adventuress

Rank-Eagle-Lion—Headstrong Girl

A sprightly and deft comedy-drama that seemingly does the impossible in mixing believably a light-hearted love story with a serious, straightforward account of German spies in wartime England has been produced by J. Arthur Rank's Individual Pictures for Eagle-Lion release. "The Adventuress" is a delight, a vividly-characterized picture that offers laughs and chuckles, sighs and kisses, violence and bloodshed.

The adventuress is Deborah Kerr, recently given a $1,000,000 contract by MGM. Playing the role of a headstrong Irish lass who so despises the British that she unthinkingly joins forces with a German spy, Miss Kerr gives a splendid performance.

Daughter of a former ardent member of the

Irish Republic Army, Miss Kerr, on her twenty-first birthday, travels to Dublin to join that army and is disappointed to find that Ireland and England are unreasonably and unaccountably at peace. Cromwell may have been dead for 300 years, but he's alive in Ireland, she reminds herself.

Determined to continue her personal grudge against the English—the only thing she knows about them is that she doesn't like them—she joins forces with the German agent to aid him in freeing an English-held German prisoner. Just about this time she meets an interesting young man—but he's British. So Miss Kerr follows through as a spy until she discovers that she is actually on the verge of giving away England's invasion plans. Then she quits and turns to her Englishman.

Although she is at first sincere in her hatred of the British, you can hardly interpret her actions as vicious for there is always an undercurrent of humor in the picture—the humor derived from a pig-headed young woman who knows that she's in the wrong, but who keeps attempting to talk herself into feeling that she's in the right.

Trevor Howard, as Miss Kerr's romantic interest, and Raymond Huntley, as the German agent, both give fine performances. The picture was produced by Frank Launder and Sidney Gilliat. Mr. Launder did an exceptionally good job of directing and the script was admirably put together by Mr. Launder, Mr. Gilliat and Wolfgang Wilhelm.

Reviewing the picture in MOTION PICTURE HERALD last August 3, from England, where it went under the title of "I See a Dark Stranger," Peter Burnup wrote in part: "Here's one from Britain that merits and will receive in its own right immense American applause. It has technical skill of the first order, enchanting camera work, sensitive, understanding performances from top to bottom of a long list of actors. . . ."

Seen at a special press screening at the Park Avenue theatre. Reviewer's Rating: Excellent.—RAY LANNING.

Release date, March 17, 1947. Running time, 98 min. PCA No. 11954. General audience classification.

Bridie Quilty	Deborah Kerr
David Baynes	Trevor Howard
Miller	Raymond Huntley

Michael Howard, Norman Shelley, Brefni O'Rourke, James Harcourt, Liam Redmond, W. O'Gorman, Garry Marsh

Fall Guy

Monogram—First Dope Picture

If this first picture produced in consequence of the revision of the Production Code to permit screen presentation of the illicit use of drugs proves anything, which it doesn't, it would seem to be the pointlessness of introducing the subject. What's been done with it here is no more than has been done often and better with shell shock, a head injury, even with a superficial alcoholic blackout, and quite frequently with amnesia. To be sure, the fact that the young man in this case can't remember things because they happened while he was drugged, instead of being rendered unconscious by other means, does give an exhibitor given to sensational exploitation a slight basis for ballyhooing the picture as a dope subject, but it doesn't justify that type of exploitation by providing the things a customer attracted by it would expect. On the contrary, it's a pretty good little melodrama, on straight counts, impaired rather than improved by the use of an unfamiliar element neither needfully employed nor dealt with in a manner to make it interesting.

The principal figure in the story is a young man, habitually given to drink, who attends an apartment drinking party and blacks out, finding himself subsequently in a police ward, where he's being questioned about a murder on account of having been found with blood on his hands and with a bloody knife in his possession. He escapes, enlists the aid of a police officer with whom he lives, and laboriously dredges up out of hazy memory enough unrelated details to enable them to trace his forgotten movements. It turns out that his sweetheart's guardian, a drug addict, who's been secretly in love with the girl, has committed a murder and sought to frame the boy for it as a means of getting rid of him.

The drug element is dealt with entirely by dialogue reference, in which the words "drugs" and "narcotics" are employed, and no actual use of drugs is shown.

Walter M. Mirisch produced the picture, and Reginald Le Borg directed it, from a screenplay by Jerry Warner, based on a story by Cornell Woolrich entitled "Cocaine."

Previewed at Monogram studio. Reviewer's Rating: Average.—W. R. W.

Release date, March 15, 1947. Running time, 64 min. PCA No. 12107. Adult audience classification.

Tom Cochrane	Clifford Penn
Mac	Robert Armstrong

Teala Loring, Elisha Cook, Jr., Douglas Fowley, Charles Arnt, Virginia Dale, Iris Adrian, Jack Overman, John Harmon, Christian Rub, Bob Carleton

Framed

Columbia—Melodrama

Glenn Ford is the personality to draw to with this forthright melodrama, and his job in it has enough in common with the role he had in "Gilda" to gratify the folks who've got on his bandwagon since that picture made the rounds. So, for that matter, has the picture enough resemblance to that one, as well as to "The Postman Always Rings Twice" (although he only rings once here), and since it's a well contrived plot smoothly worked out and highlighted with violence there's every reason to believe it will do all right at the box office.

As the title foretells, the story by Jack Patrick, written tightly by Ben Maddow, has to do with an attempt to frame a guy, and the guy, played by Ford, is chosen because his measurements are about the same as those of the bank vice-president who has sequestered $250,000 in his blond girl friend's safety deposit box so she can get it after he's supposedly been killed and join him elsewhere.

Janis Carter, as the girl friend with a heart of ice, turns in a telling performance in about the murderingest assignment any member of the traditionally gentler sex has had in recent years. Barry Sullivan, as the venal banker, might have done better with more substantial material than is given him to handle, but satisfies the requirements of a story that depends in the main on convolutions of plot, surprise switches, and the colorfulness of the two top characters.

It's a fast and forceful picture, direct and strong in its appeal to the admirers of melodrama in the raw, and a tribute to the professional skill of producer Jules Schermer and director Richard Wallace.

It's not for the little folks.

Previewed at Columbia studio. Reviewer's Rating: Good.—W. R. W.

Release date, not set. Running time, 82 min. PCA No. 11963. Adult audience classification.

Mike Lambert	Glenn Ford
Paula Craig	Janis Carter

Barry Sullivan, Edgar Buchanan, Karen Morley, Jim Bannon, Sid Tomack, Barbara Wooddell, Paul E. Burns

Undercover Maisie

MGM—Adventure-Comedy

Produced by George Haight for Metro-Goldwyn-Mayer, this is another of the gay and sprightly "Maisie" pictures starring Ann Sothern. Like many of its predecessors it is designed to entertain and this it does with ease and grace without embellishment.

As the tenth picture in the series which started in 1939, Maisie's experiences as an investigator for the police department in a large city form the basis of the plot. Because of her attractiveness and disarming qualities, her courage and her talent for keen observation she is assigned to uncover the activities of a mystic who is later found to be heading a ring of swindlers preying on veterans seeking homes.

Maisie runs the gamut of adventure from being kidnaped to being threatened with murder by the gang. Sprinkled among these adventures are touches of romance in the persons of Barry Nelson, portraying the hard-hearted but charming lieutenant of detectives, and Mark Daniels, also vieing for the heroine's affections while attempting to again win his position on the city's "bunco" squad.

In suporting roles are Leon Ames as the mystic and head of the gang, Charles D. Brown as chief of the detective bureau, and Clinton Sundberg as the handsome front-man for the gang.

The story and screen play was written by Thelma Robinson from the character created by Wilson Collison. Harry Beaumont directed.

Previewed at the MGM exchange in New York. Reviewer's Rating: Good.—GEORGE H. SPIRES.

Release date, not set. Running time, 90 min. PCA No. 12196. General audience classification.

Maisie Ravier	Ann Sothern
Lt. Paul Scott	Barry Nelson
Chip Dolan	Mark Daniels
Amor (William Farnes)	Leon Ames
Guy Canford	Clinton Sundberg
Captain Mead	Charles D. Brown

Dick Simmons, Gloria Holden, Douglas Fowley, Nella Walker, Gene Roberts, Celia Travers, Morris Ankrum

Blondie's Holiday

Columbia—Domestic Comedy

The beloved characters of comic strip renown, Blondie and Dagwood, are presented in another comedy with Penny Singleton and Arthur Lake in the top roles.

One comic situation after another arises when Blondie promises that Dagwood will pay for the class reunion dinner. First Dagwood's boss, played by Jerome Cowan, fires him. Dagwood, in a desperate effort to raise money, bets on a horse. Then he is caught in a police raid. Meanwhile, Blondie goes to the dinner and is placed in the awkward position of not being able to pay the bill. However, at the crucial moment Dagwood arrives. He has gotten his job back and was given a bonus, which amply pays for the class reunion.

Burt Kelly produced and Abby Berlin directed. Constance Lee wrote the original screenplay, which is based on the characters from the comic strip "Blondie" created by Chic Young.

Seen at a New York projection room. Reviewer's Rating: Average.—M. R. Y.

Release date, not set. Running time, 67 min. PCA No. 12202. General audience classification.

Blondie	Penny Singleton
Dagwood	Arthur Lake

Larry Simms, Marjorie Kent, Jerome Cowan, Grant Mitchell, Sid Tomack, Mary Young, Jeff York, Bobby Larson, Jody Gilbert, Jack Rice, Alyn Lockwood, Eddie Acuff, Tim Ryan, Anne Nagel, Rodney Bell

Valley of Fear

Monogram—Western

The action is fast and the excitement high in Monogram's "Valley of Fear," a picture generously sprinkled with the ingredients that standard Western fans want in their favorite fare.

Johny Mack Brown teams with Raymond Hatton to dig into a conspiracy to swindle money from certain persons and then foreclose mortgages on their property. To smoke out the real culprits, a strategem is employed in which an innocent man pretends he is guilty. The little strategem almost backfires, however, before the real brains behind the murders and the land-grabs are brought to justice.

Others in the cast are Christine McIntyre, Ed Cassidy and Tristram Coffin. Lambert Hillyer directed from an original screenplay by J. Benton Cheney and production was supervised by Charles J. Bigelow.

Seen at the New York theatre on Broadway, where the Western fans responded favorably. Reviewer's Rating: Fair.—MANDEL HERBSTMAN.

Release date, February 15, 1947. Runing time, 54 min. PCA No. 12025. General audience classification.

Johnny Williams	Johnny Mack Brown
Rusty Peters	Raymond Hatton
Joan Travers	Christine McIntyre

Ed Cassidy, Tristram Coffin, Ted Adams, Steve Darrell, Pierce Lyden, Eddie Parker, Garry Garrett, Cactus Mack, Robert O'Byrne

SHORT SUBJECTS CHART

index to reviews, synopses

For information on short subjects turn to the Product Digest Section pages indicated by the numbers which follow the titles and release dates in the listing. Product Digest pages are numbered consecutively and are separate from Motion Picture Herald page numbers. Numerals in parentheses next to titles represent running time as supplied by the distributor.

COLUMBIA

ALL STAR COMEDIES

Prod. No.	Title	Rel. Date	P.D. Page
7406	The Three Troubledoers (17) (Stooges)	4-25-46	3065
7426	Get Along Little Zombie (17) (H. Herbert)	5-9-46	3066
7438	Jiggers, My Wife! (18) (S. Howard)	4-11-46	3066
7407	Monkey Businessmen (18) (Stooges)	6-20-46	3363
7408	Three Loan Wolves (16½) (Stooges)	7-4-46	3422
7410	Ain't Love Cuckoo (19) (Schilling & Lane)	6-6-46	3066
7411	You Can't Fool a Fool (17) (A. Clyde)	7-11-46	3163
7412	Hot Water (18½) (Schilling & Lane)	7-25-46	3239
7427	Mr. Wright Goes Wrong (19) (S. Holloway)	8-1-46	3239
7428	Headin' for a Weddin' (19) (V. Vague)	8-15-46	3387
8401	G. I. Wanna Home (15½) (Stooges)	9-5-46	3262
8402	Rhythm and Weep (17½) (Stooges)	10-3-46	3298
8403	Three Little Pirates (18) (Stooges)	12-5-46	....
8404	Half Wit's Holiday (17½) *(Stooges)	1-9-47	....
8405	Fright Night (17) (Stooges)	3-6-47	....
8421	Pardon My Terror (16½) (Schilling & Lane)	9-12-46	3322
8422	Honeymoon Blues (17) (H. Herbert)	10-17-46	3348
8423	Reno-Vated (18½) (V. Vague)	11-21-46	3422
8424	Hot Heir (16½) (H. Herbert)	2-13-47	....
8425	Cupid Goes Nuts (V. Vague)	3-27-47	....
8431	Society Mugs (16) (S. Howard)	9-19-46	3387
8432	So's Your Antenna (17) (H. Von Zell)	10-10-46	3322
8433	Slappily Married (16½) (J. DeRita)	11-7-46	3348
8434	Moron Than Off (17) (S. Holloway)	11-28-46	3387
8435	Andy Plays Hookey (18) (A. Clyde)	12-19-46	....
8436	Meet Mr. Mischief (17½) (H. Von Zell)	1-23-47	....
8437	Scooper Dooper (18) (S. Holloway)	2-27-47	....
8438	The Good Bad Egg (J. De Rita.)	3-20-47	...
8439	Bride and Gloom (S. Howard)	3-27-47	....

COLOR RHAPSODIES

Prod. No.	Title	Rel. Date	P.D. Page
7501	River Ribber (6)	4-5-46	2806
7502	Polar Playmates (6½)	4-25-46	....
7503	Picnic Panic (6)	6-20-46	3066
8501	Loco Lobo (6)	1-9-47	3348
8502	Cockatoos for Two (6)	2-13-47	....
8503	Big House Blues (7)	3-6-47	....

COLOR PHANTASIES

Prod. No.	Title	Rel. Date	P.D. Page
7702	Kongo Roo (6)	4-18-46	3066
7703	Snap Happy Traps (6½)	6-6-46	3066
7704	The Schooner the Better (6½)	7-4-46	3163
8701	Fowl Brawl (6)	1-19-47	....
8702	The Uncultured Vulture (5½)	2-6-47	....

FOX & CROW (Color)

Prod. No.	Title	Rel. Date	P.D. Page
7752	Foxey Flatfoots (6)	4-11-46	3435
7753	Unsure Runts (7½)	5-16-46	3066
7754	Mysto Fox (7)	8-29-46	3239

FILM VODVIL

Prod. No.	Title	Rel. Date	P.D. Page
7955	Art Mooney & Orchestra (11)	4-4-6	3019
7956	Dick Stabile and Orchestra (10)	6-16-46	3066
7957	Saxie Dowell and Orchestra (10)	7-18-46	3422
7958	Bobby Byrnes & Orchestra (10)	8-15-46	3239

THRILLS OF MUSIC

Prod. No.	Title	Rel. Date	P.D. Page
8951	Jerry Wald & Orchestra (10)	9-12-46	3349
8952	Machito & Orchestra (10½)	10-17-46	3349
8953	Les Elgart & Orchestra (10)	11-28-46	3348
8954	Ray McKinley & Orchestra (9½)	12-19-46	3410
8955	Shorty Sherock & Orch. (8½)	1-23-47	....
8956	Buddy Morrow & Orch. (9½)	2-27-47	....
8957	George Towne & Orch.	3-27-47	....

COMMUNITY SING

Prod. No.	Title	Rel. Date	P.D. Page
7658	No. 8 Symphony (8½) (Baker)	4-11-46	3019
7659	No. 9 Aren't You Glad You're You (10½) (Baker)	5-9-46	3422
7660	No. 10 Let It Snow (11) (Leibert)	6-13-46	3066
7661	No. 11 You Won't Be Satisfied Until You Break My Heart (9) (Leibert)	7-11-46	3435
7662	No. 12 One-zy Two-zy (Baker) (10½)	8-1-46	3435
8651	No. 1 The Gypsy (9½) (Leibert)	9-12-46	3349
8652	No. 2 It's a Pity (10) (Baker)	10-10-46	3349
8653	No. 3 Surrender (9½) (Leibert)	11-14-46	3364
8654	No. 4 Pretending (9½) (Baker)	12-12-46	3436
8655	No. 5 Rumors Are Flying (10) (Leibert)	1-23-47	....
8656	No. 6 Ole Buttermilk Sky (Baker)	2-27-47	....
8657	No. 7 The Coffee Song (Leibert)	3-13-47	....

SCREEN SNAPSHOTS

Prod. No.	Title	Rel. Date	P.D. Page
7858	No. 8 (Looking Back) (19)	4-25-46	3387
7859	No. 9 (Judy Canova Radio Show) (11)	5-23-46	3066
7860	No. 10 (Famous Fathers and Sons) (9½)	6-10-46	3066
8851	No. 1 (Radio Characters) (10)	9-5-46	3349
8852	No. 2 (Looking Down on Hollywood) (10)	10-3-46	3349
8853	No. 3 (Rodeo) (10)	11-7-46	3422
8854	No. 4 (Skolsky Party) (9½)	12-26-46	3446
8855	No. 5 (Movie Columnists) (9)	1-23-47	....
8856	No. 6 (Behind the Mike) (9)	2-6-47	....
8857	No. 7 (Holiday in Las Vegas) (10)	3-13-47	....

SPORT REELS

Prod. No.	Title	Rel. Date	P.D. Page
7807	Timberland Athletes (8) (Lumberjacks	4-15-46	3422
7808	Diving Aces (9)	5-30-46	3066
7809	Flying Hoofs (9) (Horse Racing)	6-27-46	3422
7810	Deep Sea Fishing (9)	8-15-46	3239
8801	Army Football Champions (11)	9-19-46	3298
8802	Ten Pin Magic (10)	10-24-46	3348
8803	HI-LI (9½)	11-21-46	3363
8804	Best in Show (Dogs) (9)	12-12-46	3436
8805	Polo (9)	1-30-47	....
8806	Cue Tricks	2-20-47	....
8807	Tennis Wizards	3-20-47	....

FLIPPY (Color)

Prod. No.	Title	Rel. Date	P.D. Page
7602	Cagey Bird (6½)	7-18-46	3163
7603	Silent Tweetment (6½)	9-19-46	3239

M-G-M

TWO REEL SPECIALS

Prod. No.	Title	Rel. Date	P.D. Page
A-703	Traffic with the Devil (18½)	8-31-46	3186
A-801	The Luckiest Guy in the World (21)	1-25-47	3460

FITZPATRICK TRAVELTALKS (Color)

Prod. No.	Title	Rel. Date	P.D. Page
T-716	The Mission Trail (9)	4-13-46	2987
T-717	Looking at London (10)	6-1-46	3349
T-718	Over the Seas to Belfast (9)	8-31-46	3298
T-811	Glimpses of California (9)	10-26-46	3363

PETE SMITH SPECIALTIES

Prod. No.	Title	Rel. Date	P.D. Page
S-758	Studio Visit (10)	5-11-46	3349
S-759	Equestrian Quiz (10)	5-18-46	3322
S-760	Treasures from Trash (10)	6-8-46	3274
S-851	Football Thrills No. 9 (10)	9-7-46	3186
S-852	Sure Cures (19)	11-2-46	3239
S-853	I Love My Husband, But (9)	12-7-46	3460
S-854	Playing By Ear (9)	12-28-46	3460
S-855	Athletiquiz (9)	1-11-47	3460
S-856	Diamond Demon (9)	2-1-47	....
S-857	Early Sports Quiz (9)	3-1-47	....

PASSING PARADE

Prod. No.	Title	Rel. Date	P.D. Page
K-776	Our Old Car (11)	5-11-46	2927
K-871	A Really Important Person (11)	1-11-47	3460

MINIATURES

Prod. No.	Title	Rel. Date	P.D. Page
M-783	Musical Masterpieces (10)	4-20-46	2927
M-784	Bikini—The Atom Island (10)	6-15-46	3322

M-G-M TECHNICOLOR CARTOONS

Prod. No.	Title	Rel. Date	P.D. Page
W-737	The Hick Chick (7)	6-15-46	3349
W-739	Northwest Hounded Police (8)	8-3-46	3349
W-831	Henpecked Hoboes (7)	10-26-46	3363

TOM AND JERRY CARTOONS

Prod. No.	Title	Rel. Date	P.D. Page
W-735	Springtime for Thomas (8)	8-3-46	2927
W-736	The Milky Walf (7)	5-16-46	3349
W-738	Trap Happy (7)	6-29-46	3349
W-740	Solid Serenade (7)	8-31-46	3349
W-832	Cat Fishin' (8)	....	....

PARAMOUNT

UNUSUAL OCCUPATIONS (Color)

Prod. No.	Title	Rel. Date	P.D. Page
L5-4	No. 4 (10)	5-24-46	3019
L5-5	No. 5 (10)	7-12-46	3138
L5-6	No. 6 (10)	8-30-46	3186
L6-1	No. 1 (10)	12-13-46	3298
L6-2	Swedish Glass Makers (10)	2-14-47	3460
L6-3	G.I. Hobbies (11)	3-14-47	....

GEORGE PAL PUPPETOONS (Color)

Prod. No.	Title	Rel. Date	P.D. Page
U5-3	Olio for Jasper (7)	4-19-46	2987
U5-4	Together in the Weather (7)	5-24-46	3043
U5-5	Jasper's Derby (8)	9-20-46	3055
U5-6	John Henry and the Inky Poo (7)	9-6-46	3349
U5-7	Jasper in a Jam (7)	10-18-46	3239
U5-8	Shoe Shine Jasper (7)	2-28-47	3460
U6-1	Wilbur the Lion (9)	4-18-47	....

POPEYE THE SAILOR (Color)

Prod. No.	Title	Rel. Date	P.D. Page
E5-2	Service With a Guile (6)	4-19-46	2987
E5-3	Klondike Casanova (8)	5-31-46	3055
E5-4	Peep in the Deep (7)	6-7-46	3163
E5-5	Rocket to Mars (6)	8-9-46	3066
E5-6	Rodeo Romeo (6)	8-16-46	3128
E5-7	The Fistic Mystic (6)	2-7-47	3348
E5-8	The Island Fling (7)	3-14-47	3435
E6-1	Abusement Park (7)	4-25-47	....

POPULAR SCIENCE (Color)

Prod. No.	Title	Rel. Date	P.D. Page
J5-4	No. 4 (10)	4-19-46	3019
J5-5	No. 5 (10)	6-21-46	3066
J5-6	No. 6 (10)	8-16-46	3128
J6-1	No. 1 (11)	11-1-46	3349
J6-2	The Sponge Divers (11)	1-17-47	3435
J6-3	Air-Borne Pastures (11)	2-28-47	....
J6-4	Marine Miracles	4-4-47	....

SPEAKING OF ANIMALS

Prod. No.	Title	Rel. Date	P.D. Page
Y5-4	In the Wilds (9)	5-10-46	3019
Y5-5	The Lonesome Stranger (10)	6-14-46	3163
Y5-6	Be Kind to Animals (10)	8-30-46	3174
Y6-1	Stork Crazy (10)	10-18-46	3348
Y6-2	Pooch Parade (10)	12-27-46	3435
Y6-3	In Country Life (9)	2-27-47	....
Y6-4	They're Not So Dumb	3-28-47	....

TWO REEL SPECIAL

Prod. No.	Title	Rel. Date	P.D. Page
37	Two Decades of History (22½)	1-4-47	....

SPORTLIGHTS

Prod. No.	Title	Rel. Date	P.D. Page
R5-8	Riding the Hickories (9)	5-17-46	3018
R5-9	Birds Make Sports (9)	6-21-46	3263
R5-10	Feminine Class (10)	7-19-46	3129
R6-1	Race Horses Are Born (9)	10-4-46	3239
R6-2	Dive Hi Champs (10)	10-11-46	3349
R6-3	Queens of the Court (10)	11-15-46	3422
R6-4	Like Father—Like Son (10)	12-13-46	3435
R6-5	Jumping Jacks (9½)	1-10-47	....
R6-6	Selling the Sun (10)	1-31-47	....
R6-7	Under White Sails (9)	2-28-47	....

MUSICAL PARADE (Color)

Prod. No.	Title	Rel. Date	P.D. Page
FF5-3	College Queen (19)	5-17-46	3017
FF5-4	Tale of Two Cafes (18)	7-5-46	3018
FF5-5	Double Rhythm (20)	8-23-46	3128
FF5-6	Golden Slippers (17)	12-13-46	3239
FF6-1	Sweet and Low (19)	3-28-47	....

LITTLE LULU (Color)

Prod. No.	Title	Rel. Date	P.D. Page
D5-2	Bargain Counter Attack (7)	5-3-46	3019
D5-3	Bored of Education (7)	7-26-46	3017
D5-4	Chick and Double Chick (6)	8-16-46	3128
D5-5	Musica-Lulu (7)	1-24-47	3239
D5-6	A Scout with the Gout (7)	3-7-47	3435

NOVELTOONS (Color)

Prod. No.	Title	Rel. Date	P.D. Page
P5-1	The Friendly Ghost (7½)	4-5-46	2882
P5-2	Cheese Burglar (7)	5-17-46	3019
P5-3	Old MacDonald Had a Farm (7)	6-7-46	3018
P5-4	Sheep Shape (7)	6-28-46	3018
P5-5	Goal Rush (6)	9-27-46	3262
P5-6	Sudden Fried Chicken (7)	10-18-46	3239
P6-1	Spree for All (7)	10-18-46	3225

COLOR CLASSICS CARTOONS (Color)

(Reissues)

Prod. No.	Title	Rel. Date	P.D. Page
C4-7	The Little Stranger (7)		2351
C4-8	Snubbed by a Snob (7)		2351
C4-9	Kids in the Shoe (7)		2351
C4-10	Hunky & Spunky (7)		2351

TWO REEL SPECIAL

Prod. No.	Title	Rel. Date	P.D. Page
T5-2	Don't Be a Sucker (18)	7-4-46	3263

PACEMAKERS

Prod. No.	Title	Rel. Date	P.D. Page
K6-1	Brooklyn, I Love You (10)	10-4-46	3274
K6-2	Love in Tune (9½)	10-25-46	3349
K6-3	Radio, Take It Away! (11)	1-31-47	3460
K6-4	Try and Catch Me (9)	2-14-47	....

RKO

WALT DISNEY CARTOONS (Color)

Prod. No.	Title	Rel. Date	P.D. Page
64,104	Pluto's Kid Brother (7)	4-12-46	2954
64,105	In Dutch (7)	5-10-46	3363
64,106	Squatter's Rights (7)	6-7-46	3043
64,107	Donald's Double Trouble (7)	6-28-46	3460
64,108	The Purloined Pup (7)	7-19-46	3163
64,109	Wet Paint (7)	8-9-46	3186
64,110	Dumb-Bell of the Yukon (7)	8-30-46	3363
64,111	Lighthouse Keeping (7)	9-20-46	3239
64,112	Bath Day (7)	10-11-46	3349

Prod. No.	Title	Rel. Date	P.D. Page
64,113	Frank Duck Brings 'Em Back Alive (7)	11-1-46	3387
64,114	Double Dribble (7)	11-29-46	3348
64,115	Pluto's Housewarming (7)	2-21-47	3435
64,116	Rescue Dog	3-21-47	....
64,117	Straight Shooters	3-20-47	....

SPORTSCOPES

Prod. No.	Title	Rel. Date	P.D. Page
64,309	Tenderfoot Trail (8)	4-19-46	3019
64,310	Aqua Queen (8)	5-17-46	3043
64,311	Ben Hogan (8)	6-14-46	....
64,312	Palmetto Quail (8)	7-12-46	3128
64,313	Steeplechaser (8)	8-9-46	3250
74,301	Skating Lady (9)	9-20-46	3263
74,302	Hail Notre Dame (9)	10-18-46	3322
74,304	Kentucky Basketeers (9)	12-13-46	3435
74,305	College Climbers (8)	1-10-47	3460
74,306	Ski Champions (8)	2-10-47	....

EDGAR KENNEDY

Prod. No.	Title	Rel. Date	P.D. Page
63,404	Wall Street Blues (17)	7-12-46	3128
63,405	Motor Maniacs (18)	7-26-46	3186
63,406	Noisy Neighbors (17)	9-20-46	3225
73,401	I'll Build It Myself (15)	10-18-46	3387
73,402	Social Terrors	12-18-46	....
73,403	Do or Diet (18)	2-10-47	....

LEON ERROL

Prod. No.	Title	Rel. Date	P.D. Page
63,704	Twin Husbands (18)	5-10-46	3018
63,705	I'll Take Milk (15)	7-19-46	3128
63,706	Follow That Blonde (18)	9-27-46	3225
73,707	Borrowed Blonde (17)	3-7-47	....

FLICKER FLASHBACKS

Prod. No.	Title	Rel. Date	P.D. Page
64,207	No. 7 (7)	4-12-46	3007
74,201	No. 1 (9)	9-13-46	3250
74-202	No. 2 (9)	10-25-46	3349
74,203	No. 3 (8)	12-6-46	3435
74,204	No. 4 (10)	1-17-47	3460

THIS IS AMERICA

Prod. No.	Title	Rel. Date	P.D. Page
63,106	Two Million Rooms (16)	4-5-46	2954
63,107	No Place Like Home (16)	6-3-46	2997
63,108	Panama (16)	5-31-46	3078
63,109	Port of New York (16)	6-28-46	3128
63,110	Courtship to Courthouse (15)	7-26-46	3138
63,111	Highway Mania (17)	8-31-46	3186
63,112	White House (19)	9-20-46	3274
63,113	Northern Rampart (18)	10-18-46	3286
73,101	Beauty for Sale (17)	11-15-46	3312
73,102	Germany Today (18)	12-15-46	3410
73,103	A Nation Is Born (20)	1-10-47	3435
73,104	Campus Boom (18)	2-10-47	3488

MUSICAL FEATURETTES

Prod. No.	Title	Rel. Date	P.D. Page
73,201	No. 1 Melody Time (18)	11-29-46	3422
73,202	Follow That Music (18)	1-31-47	3460

RAY WHITLEY WESTERN MUSICALS

Prod. No.	Title	Rel. Date	P.D. Page
73,501	Bar Buckaroos (16)	9-6-46	3363
73,502	Cupid Rides the Range (18)	10-11-46	3348
73,503	Bandits and Ballads (17)	11-15-46	3363
73,504	A Buckaroo Broadcast (18)	12-20-46	....

SPECIAL

Prod. No.	Title	Rel. Date	P.D. Page
73,901	Football Highlights (19)		....

20TH CENTURY-FOX

MOVIETONE ADVENTURES (Color)

Prod. No.	Title	Rel. Date	P.D. Page
6259	Cradle of Liberty (8)	6-21-46	3007
6260	Across the Great Divide (8)	7-5-46	3128
7251	Sons of Courage (8)	8-2-46	3239
7252	Jamaica (8)	9-13-46	3225
7253	Historic Capetown (8)	10-18-46	3225
7254	Girls and Gags (8)	11-22-46	....
7201	Fantasy of Siam (8)	1-3-47	3488
7202	Royalty of the Range (9)	3-7-47	....
7203	Harvest of the Sea (9)		....
7255	The Cape of Good Hope (8)	4-4-47	
7256	Zululand (8)		....

SPORTS REVIEWS (Color)

Prod. No.	Title	Rel. Date	P.D. Page
6354	Sea Sirens (8)	5-10-46	3043
6355	Golden Horses (8)	4-28-46	3128
7351	Winter Holiday (8)	9-27-46	3239
7352	Summer Trails (8)	11-8 46	....
7353	Playtime's Journey (8)	12-13-46	....
7301	Football Fanfare (9) (Black and White)	8-23-46	3239
7302	Style of the Stars (10)	2-7-47	....

TERRYTOONS (Color)

Prod. No.	Title	Rel. Date	P.D. Page
6514	It's All in the Stars (7)	4-12-46	2954
6516	Throwing the Bull (7)	5-3-46	2954
6516	The Trojan Horse (7)	7-26-46	3007
6517	Dinky Finds a Home (7)	6-7-46	3128
6518	The Johnstown Flood (7)	6-28-46	3128
6519	Peace Time Football (7)	7-19-46	3128
6520	The Golden Hen (7)	5-24-46	2954
7501	Winning the West (7)	8-16-46	3363
7502	The Tortoise Wins Again (7)	8-30-46	3363
7503	The Electronic Mouse Trap (7)	9-6-46	3363
7504	The Jail Break (7)	9-20-46	3225
7505	The Snow Man (7)	10-11-46	3363
7506	The Housing Problem (7)	10-25-46	3363
7507	The Crackpot King (7)	11-15-46	3387
7508	The Uninvited Pests (7)	11-29-46	3387
7509	Mighty Mouse and the Hep Cat (7)	12-6-46	3387
7510	Beanstalk Jack (7)	12-20-46	3422
7511	Crying Wolf (7)	1-10-47	....
7512	McDougal's Rest Farm (7)	1-31-47	....
7513	Dead End Cats (7)	2-14-47	....
7514	Happy Go Lucky (7)	2-28-47	....
7515	Mexican Baseball (7)	3-14-47	....
7516	Aladdin's Lamp (7)	3-28-47	....
7517	Cat Trouble	4-11-47	...
7518	The Sky Is Falling (7)	4-25-47	....

MARCH OF TIME

Prod. No.	Title	Rel. Date	P.D. Page
V12-9	Wanted—More Homes (20)	4-19-46	2954
V12-10	Tomorrow's Mexico (19)	5-17-46	3007
V12-11	Problem Drinkers (19)	6-14-46	3043
V12-12	The New France (19)	7-12-46	3112
V12-13	Atomic Power (19)	8-9-46	3138
V13-1	Is Everybody Happy? (17)	9-6-46	3186
V13-2	World Food Problem (17)	10-4-46	3239
V13-3	The Soviets' Neighbor (18)	11-1-46	3286
V13-4	The American Cop (18)	11-29-46	3335
V13-5	Nobody's Children (17)	12-27-46	3387
V13-6	Germany—Handle with Care! (19)	1-24-47	3435
V13-7	Fashion Means Business (17)	2-21-47	3488

DRIBBLE PUSS PARADE

Prod. No.	Title	Rel. Date	P.D. Page
6902	Muscle Maulers (8)	5-31-46	3128
7901	Monkey-Tone News (9)	1-17-47	...
7951	Fisherman's Nightmare (8)	5-2-47	..

FEMININE WORLD SERIES

Prod. No.	Title	Rel. Date	P.D. Page
6201	Behind the Footlights (8)	4-5-46	2974

UNITED ARTISTS

DAFFY DITTIES (Color)

Prod. No.	Title	Rel. Date	P.D. Page
....	The Lady Said No (8)	4-26-46	2987
....	Choo Choo Amigo (8)	7-5-46	3138
....	Pepito's Serenade (8)	8-16-46	3387

LOEW MUSICOLOR

Prod. No.	Title	Rel. Date	P.D. Page
....	Tocatta and Fugue (10)	10-15-46	3274

UNIVERSAL

LANTZ COLOR CARTUNES

Prod. No.	Title	Rel. Date	P.D. Page
1323	Mousie Come Home (7)	4-15-46	3138
1324	Apple Andy (7)	5-20-46	2927
1325	Who's Cooking Who (7)	6-24-46	3043
1326	Bathing Buddies (7)	7-1-46	3150
1327	Reckless Driver (7)	8-26-46	3163
2321	Fair Weather Fiends (7)	11-18-46	3122
2322	Wacky Weed (7)	12-16-46	3422
2323	Musical Moments (8)	2-24-47	..

PERSON — ODDITIES

Prod. No.	Title	Rel. Date	P.D. Page
1367	Wings of Courage (9)	3-25-46	2927
1368	Cartune Crusades (9)	4-1-46	2927
1369	Scientifically Stung (9)	6-10-46	3055
1370	Lone Star Padre (9)	6-17-46	3163
1371	Artists' Antics (9)	6-24-46	3263
1372	Picture Pioneer (9)	7-1-46	3163
1373	Hobo Hound (8)	8-19-46	3225
1374	Samson Junior (9)	8-19-46	3225
1375	Rural Rhapsody (9)	8-26-46	3262

JUVENILE JURY SERIES

Prod. No.	Title	Rel. Date	P.D. Page
2361	No. 1 (11)	12-16-46	3460

VARIETY VIEWS

Prod. No.	Title	Rel. Date	P.D. Page
1348	Chimp on the Loose (19)	4-1-46	2927
1349	Dog of the Seven Seas (9)	6-17-46	3138
1350	Magic Mineral (9)	7-1-46	3163
1351	Mr. Chimp at Home (9)	8-12-46	3163
1352	Operation Holiday (10)	8-26-46	....
1353	Mr. Chimp to the Rescue (10)	8-26-46	3274
1354	Mr. Chimp on Vacation (10)	8-26-46	3239
2341	Bear Facts (10)	2-24-47	3460
2342	Pelican Pranks (9)	2-24-47	3460
2343	Wild West Chimp	3-17-47	...
2344	Rhumba Holiday	4-21-47	....

NAME-BAND MUSICALS

Prod. No.	Title	Rel. Date	P.D. Page
1308	Takin' the Breaks (15)	5-22-46	3018
1309	Banquet of Melody (15)	5-29-46	3018
1310	Swingin' Down the Scale (15)	6-26-46	3043
1311	Breakin' It Down (15)	8-28-46	3274
2301	Frontier Frolic (15)	10-9-46	3387
2302	Champagne Music (15)	11-20-46	3387
2303	Tumbleweed Tempos (15)	12-4-46	3410
2304	Moonlight Melodies (16)	12-18-46	3422
2305	Tex Beneke and The Glenn Miller Orchestra (15)	3-26-47	....
2306	Melody Maestro	4-2-47	....

SING AND BE HAPPY SERIES

Prod. No.	Title	Rel. Date	P.D. Page
1382	Merrily We Sing (10)	5-27-46	3018
2381	Bit of Blarney (10)	9-30-46	3225
2382	The Singing Barbers (9)	2-17-47	3460

SPECIAL FEATURETTES

Prod. No.	Title	Rel. Date	P.D. Page
1203	Roosevelt—Man of Destiny (18)	4-10-46	2927
1201	Tiny Terrors of the Timberlands (29)	6-26-46	2940

THE ANSWER MAN

Prod. No.	Title	Rel. Date	P.D. Page
2391	No. 1 (10)	10-21-46	3387
2392	No. 2 Nature's Atom Bomb (10)	12-30-46	3422
2393	No. 3 The Jungle Gangster (9)	3-3-47	....

WARNER—VITAPHONE

TECHNICOLOR ADVENTURES

Prod. No.	Title	Rel. Date	P.D. Page
2804	Let's Go Camping (10)	7-27-46	3090
2805	Girls and Flowers (10)	5-25-46	3019
2806	Advertures in South America (7)	8-10-46	3186
3801	Star Spangled City (10)	10-19-46	3250
3802	Rubber River (10)	11-30-46	3348

TECHNICOLOR SPECIALS

Prod. No.	Title	Rel. Date	P.D. Page
2004	Gem of the Ocean (20)	4-13-46	2954
2005	South of Monterrey (20)	6-1-46	3055
2006	Hawaiian Memories (20)	6-15-46	3043
2007	Down Singapore Way (20)	7-20-46	3090
2008	Men of Tomorrow (20)	8-24-46	3078
3001	Cinderella's Feller (20)	9-21-46	3225
3002	The Last Bomb (20½)	11-2-46	3286
....	A Boy and His Dog (20)		....
....	Saddle Up		....
....	Kingdom of the Wild		....

FEATURETTTES

Prod. No.	Title	Rel. Date	P.D. Page
3101	Okay for Sound (20)	9-7-46	3112
3102	Minstrel Days (20)	11-30-46	3422
3103	Alice in Movieland (20)	12-21-46	3460
3104	Dog in the Orchard (20)	1-11-47	....
3105	Keystone Hotel	2-8-47	....
....	Classic of the Screen		....

SPORTS PARADE (Color)

Prod. No.	Title	Rel. Date	P.D. Page
2506	Let's Go Gunning (10)	4-6-46	2954
2507	Fin'n Feathers (10)	4-27-46	2940
2508	Under Sea Spear Fishing (10)	5-18-46	3019
2509	The Riding Hannefords (10)	6-29-46	3043
2510	Facing Your Danger (10)	5-11-46	3019
2511	Beach Days (10)	7-13-46	3090
5212	Ranch in White (10)	8-3-46	3174
2513	Dominion of Sports (10)	8-31-46	3225
3501	King of the Everglades (10)	9-14-46	3225
3502	The Lazy Hunter (10)	10-26-46	3250
3503	Battle of Champs	1-18'47	3435
3504	American Sports Album (10)		....
3505	Let's Go Swimming (10)	1-4-47	3460
....	American Sports Album		....
....	Arrow Magic		....

MELODY MASTER BANDS

Prod. No.	Title	Rel. Date	P.D. Page
2607	Rhythm on Ice (10)	4-20-46	2940
2608	Dixieland Jamboree (10)	5-11-46	3019
2609	Musical Memories (10)	7-6-46	3090
2610	Enric Madriguera & Orchestra (16)	8-10-46	3174
3601	Desi Arnaz and Band (10)	10-12-46	3263
3602	Melody of Youth (10)	12-11-46	3135
3603	Big Time Review (10)	1-25-47	....
3604	Stan Kenton and Orchestra	2-22-47	....
....	Vaudeville Revue		....

BLUE RIBBON HIT PARADE (Color)

Prod. No.	Title	Rel. Date	P.D. Page
2306	Fresh Fish (7)	4-6-46	2940
2307	Daffy Duck and Egghead (7)	4-20-46	2954
2308	Katnip Kollege (7)	5-4-46	3019
2309	The Night Watchman (7)	5-18-46	3019
2310	Little Brother Rat (7)	6-8-46	3112
2311	Johnny Smith and Poker Huntas (7)	6-22-46	3043
2312	Robinhood Makes Good (7)	7-6-46	3090
2313	Little Red Walking Hood (7)	8-17-46	3174
3301	Fox Pop (7)	9-28-46	3225
3302	The Wacky Worm (7)	10-12-46	3263
3303	You're an Education (7)	10-26-46	3250
3304	Have You Any Castles? (7)	2-1-47	3488
3305	Pigs Is Pigs	2-22-47	....

MERRIE MELODIES CARTOONS (Color)

Prod. No.	Title	Rel. Date	P.D. Page
2701	Kitty Kornered (7)	6-8-46	3055
2702	Hollywood Daffy (7)	6-22-46	3055
2703	Eager Beaver (7)	7-13-46	3128
2704	Great Piggy Bank Robbery (7)	7-20-46	3090
2705	Bacall to Arms (7)	8-3-46	3174
2706	Of Three I Sting (7)	8-17-46	3174
2707	Walky Talky Hawky (7)	8-31-46	3174
2708	Fair and Wormer (7)	9-28-46	3225
2709	Mousemerized Cat (7)	10-19-46	3250
2710	Mouse Menace (7)	11-2-46	3348
2711	Roughly Squeaking (7)	11-28-46	3363
2712	One Meat Brawl (7)	1-18-47	3436
2713	Goofy Gohpers (7)	1-25-47	....
2714	Gay Anties	2-15-47	....
2715	Scentimental Over You (7)		....
....	Goofy Groceries		....
....	Hare Grows in Manhattan		....
....	Cat's Tale		....
....	Birth of a Notion		....

"BUGS BUNNY" SPECIALS (Color)

Prod. No.	Title	Rel. Date	P.D. Page
2721	The Hair Raising Hare (7)	5-25-46	3019
2722	Acrobatty Bunny (7)	6-29-46	3055
2723	Racketeer Rabbit (7)	9-14-46	3239
2724	The Big Snooze (7)	10-5-46	3250
2725	Rhapsody Rabbit (7)	11-9-46	3348

VITAPHONE VARIETIES

Prod. No.	Title	Rel. Date	P.D. Page
2406	Smart as a Fox (10)	4-27-46	2940
3401	So You Want to Keep Your Hair (10)	12-7-46	3348
3402	So You Want to Play the Horses (10)	10-5-46	3250
3403	So You Think You're a Nervous Wreck (10)	12-28-46	3436

MISCELLANEOUS

Title	Rel. Date	P.D. Page
The Secret Battle (Telenews)	7-26-46	3174
Moscow Music Hall (Artkino) ([illegible])	9-6-46	3239
Rebirth of Stalingrad (Artkino) (10)	10-28-46	3286
Operation Underground (Telenews) (18)	12-11-46	3349
Music Through the Ages (Superfilm) (16)	1-27-47	3446
Verona (Superfilm) (12)	1-27-47	3460
Via Margutta (Superfilm) (12)	1-27-47	3460
The Etruscan Civilization (Superfilm) (9)	1-27-47	3460
Woman Speaks (Film Studios of Chi.)		
Vol. I, Release 1 (10)	8-46	3422
Vol. I, Release 2 (10)	9-46	....
Vol. I, Release 3 (10)	10-46	3398
Vol. I, Release 4 (10)	11-46	....
Vol. I, Release 5 (10)	12-46	3460
Vol. I, Release 6 (10)	1-47	3460

SERIALS

COLUMBIA

Prod. No.	Title	Rel. Date	P.D. Page
7180	Chick Carter Detective (15 episodes)	7-11-46	3387
8120	Son of the Guardsman (15 episodes)	10-24-46	3387
8140	Jack Armstrong (15 episodes)	2-6-46	....

REPUBLIC

Prod. No.	Title	Rel. Date	P.D. Page
582	King of the Forest Rangers (12 episodes)	4-27-46	2927
583	Daughter of Don Q (12 episodes)	7-27-46	2927
584	The Crimson Ghost (12 episodes)	10-26-46	3043
691	Son of Zorro (13 episodes)	1-18-47	3349
....	Jesse James Rides Again (13 episodes)	3-21-47	....
....	Jungle Girl (Reissue) (15 episodes)		....
....	The Black Widow (13 episodes)		....
....	G-Men Never Forget (13 episodes)		....

UNIVERSAL

Prod. No.	Title	Rel. Date	P.D. Page
1881-1893	Lost City of the Jungle (13 episodes)	4-23-46	3019
2581-2593	Mysterious Mr. M (13 episodes)	7-23-46	3312

THE RELEASE CHART

Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change. Running times are the official times supplied by the distributor.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

For Legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation, see Service Data page numbers in last column.

Short Subjects Chart with Synopsis Index can be found on pages 3515-3516, issue of March 8, 1947.

Feature product listed by Company on page 3504, issue of March 1, 1947. For listing of 1945-46 Features by Company, see Product Digest, pages 3151-3152, issue of August 17, 1946.

(T) before a date in the list below is the tradeshow date; release dates are given as soon as available.

(†) indicates a Box Office Champion.

						REVIEWED			
Title	*Company*	*Prod. Number*	*Stars*	*Tradeshow or Release Date*	**Running Time**	*M. P. Herald Issue*	*Product Digest Page*	*Advance Synopsis Page*	*Service Data Page*
ABIE'S Irish Rose	UA	....	Michael Chekhov-Joanna Dru	Dec. 27,'46	96m	Nov. 30,'46	3334	3066	3492
Accomplice	PRC	....	Richard Arlen-Veda Ann Borg	Sept. 29,'46	68m	Sept. 28,'46	3224	3187	3464
† Adventure (Special)	MGM	616	Clark Gable-Greer Garson	Mar.,'46	126m	Dec. 22,'45	2765	2628	3100
Adventuress (Br.) (Eagle-Lion)	PRC	....	Deborah Kerr-Trevor Howard	Mar. 17,'47	98m	Mar. 8,'47	3513	....	....
Affairs of Geraldine, The	Rep.	603	Jane Withers-James Lydon	Nov. 18,'46	68m	Nov. 30,'46	3334	2951	....
Alexander's Ragtime Band (R.)	20th-Fox	709	Tyrone Power-Alice Faye	Mar.,'47	105m	Jan. 4,'47	3398	....	....
Alias Billy the Kid	Rep.	555	Sunset Carson-Peggy Stewart	Apr. 17,'46	56m	June 29,'46	3065	2981	....
Alias Mr. Twilight	Col.	828	Michael Duane-Trudy Marshall	Dec. 24,'46	69m	Dec. 28,'46	3386	3312	3412
Angel and the Badman, The	Rep.	608	John Wayne-Irene Rich	Feb. 15,'47	100m	Feb. 15,'47	3474	3336	...
† Angel on My Shoulder	UA	....	Paul Muni-Anne Baxter	Sept. 20,'46	101m	Sept. 21,'46	3210	2859	3464
† Anna and the King of Siam	20th-Fox	634	Irene Dunne-Rex Harrison	Aug.,'46	128m	June 8,'46	3029	2907	3288
Apache Rose	Rep.	641	Roy Rogers-Dale Evans	Feb. 15,'47	....	....	....	3434	....
Appassionata (Swedish)	Saga	....	Viveca Lindfors-George Rydeberg	Nov. 16,'46	93m	Dec. 7,'46	3347	....	....
Appointment with Crime (Br.)	Natl.-Anglo	....	William Hartnell-Raymond Lovell	Not Set	90m	June 15,'46	3042	....	....
Arch of Triumph	Univ.	....	Ingrid Bergman-Charles Boyer	Not Set	....	....	....	3487	....
Arnelo Affair, The	MGM	....	John Hodiak-George Murphy	(T) Feb. 13,'47	87m	Feb. 15,'47	3473	3459	....
Avalanche	PRC	....	Bruce Cabot-Roscoe Karns	June 20,'46	70m	May 4,'46	2973	....	....
BACHELOR and the Bobby Soxer, The	RKO	....	Cary Grant-Myrna Loy-S. Temple	Not Set	....	....	....	3363	....
Bachelor's Daughters, The	UA	....	Gail Russell-Claire Trevor	Sept. 6,'46	88m	Sept. 14,'46	3197	3007	3350
Backlash	20th-Fox	711	Richard Travis-Jean Rogers	Mar.,'47	....	....	....	3503	..
Bad Bascomb (Block 16)	MGM	619	Wallace Beery-Margaret O'Brien	Apr.-May,'46	112m	Feb. 9,'46	2837	2784	3288
† Badman's Territory	RKO	622	Randolph Scott-Ann Richards	Block 5	98m	Apr. 20,'46	2949	....	3492
Bamboo Blonde (Block 6)	RKO	630	Frances Langford-Russell Wade	July 15,'46	67m	June 22,'46	3054	2784	....
Banjo	RKO	....	Sharyn Moffett-Jacqueline White	Block 5	....	....	....	....	....
Beast with Five Fingers, The	WB	613	Robert Alda-Andrea King	Feb. 8,'47	88m	Dec. 21,'46	3374	2786	3464
Beat the Band (Block 4)	RKO	718	Frances Langford-Gene Krupa	Feb. 19,'47	67m	Mar. 1,'47	3501	3126	....
Beauty and the Bandit	Mono.	531	Gilbert Roland-Ramsay Ames	Nov. 9,'46	77m	Dec. 7,'46	3347	3312	....
Bedelia (British) (Eagle-Lion)	PRC	....	Margaret Lockwood-Ian Hunter	Jan. 29,'47	83m	Feb. 1,'47	3445	....	3492
Bedlam (Block 6)	RKO	628	Boris Karloff-Anna Lee	May 10,'46	80m	Apr. 27,'46	2962	2951	3350
Beginning or the End, The	MGM	....	Brian Donlevy-Robert Walker	Mar.,'47	110m	Feb. 22,'47	3485	3076	.
Behind the Mask	Mono.	526	Kane Richmond-Barbara Reed	May 25,'46	67m	Apr. 6,'46	2926	...	....
Bells of San Angelo	Rep.	....	Roy Rogers-Dale Evans	Apr. 15,'47	....	....	....	3488	....
Bells of San Fernando	Screen Guild	4614	Donald Woods-Gloria Warren	Mar. 1,'47	....	....	....	3422	....
Beloved Enemy (Reissue)	Film Classics	....	Merle Oberon-David Niven	Apr. 15,'46	86m	Dec. 19,'36	....	....	....
Below the Deadline	Mono.	520	Warren Douglas-Ramsay Ames	Aug. 3,'46	65m	Sept. 28,'46	3224	3127	....
Best Years of Our Lives (Spcl.)	RKO	751	Myrna Loy-Fredric March	Nov. 20,'46	172m	Nov. 30,'46	3335	3312	3464
Betty Co-ed	Col.	824	Jean Porter-William Mason	Nov. 28,'46	71m	Dec. 7,'46	3346	3274	....
Beware	Astor	....	Louis Jordan-Frank Wilson	July,'46	55m	June 22,'46	3054	....	....
Beware of Pity (Br.) Eagle-Lion	PRC	....	Lilli Palmer-Albert Lieven	July 22,'46	105m	Aug. 3,'46	3126	....	...
† Big Sleep, The	WB	601	Humphrey Bogart-Lauren Bacall	Aug. 31,'46	114m	Aug. 17,'46	3249	3126	3464
Big Town	Para.	4622	Philip Reed-Hillary Brooke	(T) Feb. 14,'47	60m	Feb. 22,'47	3486	2776	....
Black Angel, The	Univ.	543	Dan Duryea-June Vincent	Aug. 2,'46	80m	Aug. 10,'46	3137	3076	
Black Beauty	20th-Fox	636	Mona Freeman-Richard Denning	Sept.,'46	76m	July 20,'46	3102	2778	3492
Blaze of Noon	Para.	....	Anne Baxter-Sterling Hayden	(T) Mar. 21,'47	90m	Mar. 8,'47	3513	3503	....
Blind Spot	Col.	825	Chester Morris-Constance Dowling	Feb. 6,'47	73m	Feb. 1,'47	3445	3388	....
Blonde Alibi	Univ.	527	Tom Neal-Martha O'Driscoll	Apr. 12,'46	62m	Mar. 23,'46	2905	2850	....
Blonde for a Day	PRC	....	Hugh Beaumont-Katheryn Adams	Aug. 29,'46	68m	Aug. 10,'46	3137	3030	....
Blondie Knows Best	Col.	806	Penny Singleton-Arthur Lake	Oct. 17,'46	70m	Sept. 21,'46	3211	3031	3350
Blondie's Big Moment	Col.	807	Penny Singleton-Arthur Lake	Jan. 9,'47	69m	Dec. 14,'46	3361	3347	....
Blondie's Holiday	Col.	808	Penny Singleton-Arthur Lake	(T) Feb. 25,'47	67m	Mar. 8,'47	3514	3488	....
Blondie's Lucky Day	Col.	7020	Penny Singleton-Arthur Lake	Apr. 4,'46	69m	June 1,'46	3017	2907	....
Blood Red Rose (Italian)	Superfilm	....	Viviane Romance-George Flamant	Dec. 19,'46	93m	Jan. 11,'47	3409	....	....
† Blue Dahlia, The (Block 4)	Para.	4517	Alan Ladd-Veronica Lake	Apr. 19,'46	99m	Feb. 2,'46	2829	2786	3164
† Blue Skies (color)	Para.	4602	Bing Crosby-Fred Astaire	Dec. 27,'46	104m	Sept. 28,'46	3221	2884	3492
Bon Voyage	20th-Fox	....	Jeanne Crain-Sir Aubrey Smith	Not Set	....	....	....	2230	....
Boomerang	20th-Fox	706	Dana Andrews-Jane Wyatt	Feb.,'47	88m	Feb. 1,'47	3446	3434	....
Boom Town (R.)	MGM	713	Clark Gable-Claudette Colbert	Feb.,'47	119m	Sept. 28,'46	3225	....	....
Born to Kill (formerly Deadlier Than the Male)	RKO	....	Claire Trevor-Lawrence Tierney	Block 5	...	.. ..	....	3078	....
Born to Speed	PRC	....	Johnny Sands-Terry Austin	Jan. 12,'47	61m	Jan. 25,'47	3434	3410	....
Boston Blackie and the Law	Col.	822	Chester Morris-Trudy Marshall	Dec. 12,'46	69m	Nov. 23,'46	3322	3312	....

						REVIEWED			
Title	Company	Prod. Number	Stars	Tradeshow or Release Date	**Running Time**	M. P. Herald Issue	Product Digest Page	Advance Synopsis Page	Service Data Page
Bowery, The (Reissue)	20th-Fox	642	George Raft-Wallace Beery	Oct.,'46	84m	Aug. 24,'46	3162	....	....
Bowery Bombshell	Mono.	511	Leo Gorcey-Huntz Hall	July 20,'46	65m	July 27,'46	3114	....	....
Boy, a Girl and a Dog, A	Film Classics	....	Jerry Hunter-Sharyn Moffett	July,'46	77m	June 29,'46	3065	3031	....
Boys' Ranch (Block 17)	MGM	625	James Craig-"Butch" Jenkins	July 18,'46	97m	May 4,'46	2973	2926	3464
Boy! What a Girl!	Herald	....	Tim Moore-Elwood Smith	Feb.,'47	70m	Feb. 8,'47	3458	....	....
Brasher Doubloon, The	20th-Fox	707	George Montgomery-Nancy Guild	Feb.,'47	72m	Feb. 8,'47	3458	3238	....
Bride Wore Boots, The (Block 5)	Para.	4521	Barbara Stanwyck-Robert Cummings	May 31,'46	86m	Mar. 23,'46	2905	2784	3350
Brief Encounter (Brit.)	Univ.	....	Celia Johnson-Trevor Howard	(T) Aug. 24,'46	85m	Aug. 31,'46	3174	...	3228
Bringing Up Father	Mono.	604	Joe Yule-Renie Riano	Nov. 23,'46	68m	Oct. 19,'46	3262	3186	....
Broadway Limited (R.)	Favorite Films	....	Victor McLaglen-Marjorie Woodworth	Jan. 1,'47	....	....	....	....	....
Brute Man, The	PRC	....	Rondo Hatton-Jane Adams	Oct. 1,'46	58m	Oct. 26,'46	3273	2764	....
Buffalo Bill Rides Again	Screen Guild	4613	Richard Arlen-Jennifer Holt	Feb. 15,'47	70m	....		3410	....
Bush Pilot	Screen Guild	....	Rochelle Hudson-Jack LaRue	Apr. 15,'47	....	....	....	....	....
† CAESAR and Cleopatra (color) (British)	UA	....	Claude Rains-Vivian Leigh	Aug. 16,'46	126m	Aug. 10,'46	3137	....	3288
Calcutta	Para.	....	Alan Ladd-William Bendix	Not Set	....	....	....	2884	....
Calendar Girl	Rep.	607	Jane Frazee-William Marshall	Jan. 31,'47	88m	Feb. 15,'47	3475	3335	....
California (color)	Para.	4606	Ray Milland-Barbara Stanwyck	Feb. 21,'47	98m	Dec. 21,'46	3373	2784	3464
† Canyon Passage (color)	Univ.	541	Dana Andrews-Susan Hayward	July 26,'46	90m	July 20,'46	3101	2883	3350
Captain Caution (Reissue)	Favorite Films	....	Victor Mature-Alan Ladd	Aug. 1,'46	86m	....	....	....	....
Captain Fury (Reissue)	Favorite Films	....	Brian Aherne-Victor McLaglen	Aug. 1,'46	88m	....	....	....	....
Captains Courageous (R.)	MGM	....	Freddie Bartholomew-Spencer Tracy	(T) Aug. 21,'46	117m	Aug. 24,'46	3162	....	....
Captive Heart, The (British)	Univ.	....	Michael Redgrave-Rachel Kempson	Not Set	108m	Apr. 20,'46	2950	....	....
Caravan (British)	GFD	....	Stewart Granger-Ann Crawford	Not Set	122m	May 4,'46	2974	....	....
Caravan Trail, The (color)	PRC	....	Eddie Dean-Al LaRue	Apr. 20,'46	57m	Mar. 30,'46	2918	2884	....
Carmen (French)	Superfilm	....	Viviane Romance-Jean Marais	Nov. 26,'46	102m	Dec. 7,'46	3346	....	....
Carnegie Hall	UA	....	Marsha Hunt-William Prince	Not Set	134m	Mar. 1,'47	3501	....	....
Carnival (British)	GFD	....	Sally Gray-Michael Wilding	Not Set	93m	Nov. 9,'46	3297	....	....
Carnival in Costa Rica (col.)	20th-Fox	....	Dick Haymes-Celeste Holme	Not Set	....	....	....	3090	....
Cat Creeps, The	Univ.	532	Lois Collier-Fred Brady	May 17,'46	58m	Apr. 13,'46	2938	2884	....
Catman of Paris, The	Rep.	514	Carl Esmond-Leonore Aubert	Apr. 20,'46	65m	Feb. 23,'46	2858	....	....
† Centennial Summer (color)	20th-Fox	633	Jeanne Craine-Cornel Wilde	Aug.,'46	102m	June 8,'46	3030	2884	3492
Chase, The	UA	....	Robert Cummings-Michele Morgan	Nov. 22,'46	86m	Oct. 19,'46	3262	....	3492
Cheyenne	WB	....	Dennis Morgan-Jane Wyman	Not Set	....	....	....	2939	....
Child of Divorce (Block 2)	RKO	708	Sharyn Moffett-Regis Toomey	Oct. 15,'46	62m	Oct. 19,'46	3262	2972	....
Children of Paradise (French)	Korda	....	Jean-Louis Barrault-Arletty	Nov. 15,'46	161m	Nov. 9,'46	3298	....	....
Cigarette Girl	Col.	826	Leslie Brooks-Jimmy Lloyd	Feb. 13,'47	67m	Feb. 15,'47	3475	3411	....
Cinderella Jones	WB	513	Joan Leslie-Robert Alda	Mar. 9,'46	92m	Feb. 16,'46	2849	2838	2975
City for Conquest (Reissue)	WB	515	James Cagney-Ann Sheridan	Apr. 13,'46	103m	Sept. 14,'40	....	....	....
Clandestine (French)	Western Hemisphere	....	Constant Remy-Suzy Carrier	Feb. 7,'47	85m	Jan. 18,'47	3421	....	....
Claudia and David	20th-Fox	637	Dorothy McGuire-Robert Young	Sept.,'46	78m	July 27,'46	3113	2939	3350
† Cloak and Dagger	WB	603	Gary Cooper-Lilli Palmer	Sept. 28,'46	106m	Sept. 14,'46	3197	2939	3288
† Cluny Brown	20th-Fox	628	Charles Boyer-Jennifer Jones	June,'46	100m	Apr. 27,'46	2961	2859	3164
Cockeyed Miracle, The	MGM	703	Frank Morgan-Keenan Wynn	Oct.,'46	81m	July 20,'46	3102	2883	3412
Code of the West (Block 4)	RKO	720	James Warren-Debra Alden	Feb. 20,'47	57m	Mar. 1,'47	3502	3410	....
Colorado Serenade (color)	PRC	....	Eddie Dean-Roscoe Ates	June 30,'46	68m	June 15,'46	3042	2884	....
Come and Get It (Reissue)	Film Classics	....	Joel McCrea-Edward Arnold	May 15,'46	99m	Nov. 7,'36	....	....	....
Conquest of Cheyenne	Rep.	568	"Wild" Bill Elliot-Alice Fleming	July 29,'46	55m	June 29,'46	3065	....	....
Courage of Lassie (color) (Bl. 17)	MGM	626	Elizabeth Taylor-"Lassie"-Frank Morgan	Aug. 8,'46	93m	May 11,'46	2985	2926	3412
Cowboy Blues	Col.	7223	Ken Curtis-Jeff Donnell	July 18,'46	....	....	....	3055	....
Crack-Up (Block 6)	RKO	627	Pat O'Brien-Claire Trevor	Sept. 6,'46	93m	June 22,'46	3054	2951	3228
Crime Doctor's Man Hunt, The	Col.	816	Warner Baxter-Ellen Drew	Oct. 24,'46	61m	Sept. 21,'46	3210	3187	....
Criminal Court (Block 2)	RKO	709	Tom Conway-Martha O'Driscoll	Nov. 20,'46	59m	Aug. 10,'46	3137	2963	....
Cross My Heart	Para.	4603	Betty Hutton-Sonny Tufts	Jan. 10,'47	83m	Nov. 23,'46	3321	3055	....
Cry Wolf	WB	....	Errol Flynn-Barbara Stanwyck	Not Set	....	....	....	3138	....
Cuban Pete	Univ.	542	Desi Arnaz-Ethel Smith	July 26,'46	61m	Sept. 14,'46	3198	3066	....
Cynthia's Secret	MGM	....	Lucille Bremer-James Craig	(T) Mar. 11,'47	....	....	....	3459	....
DANGEROUS Business	Col.	7037	Forrest Tucker-Lynn Merrick	June 20,'46	....	....	....	2963	....
Dangerous Millions	20th-Fox	648	Kent Taylor-Dona Drake	Dec.,'46	69m	Dec. 7,'46	3345	3336	....
Dangerous Money	Mono.	603	Sydney Toler-Gloria Warren	Oct. 12,'46	66m	Oct. 12,'46	3250	3186	....
Dangerous Venture	UA	....	William Boyd-Andy Clyde	Not Set	59m	Feb. 22,'47	3487	....	....
Danger Street	Para.	4623	Jane Withers-Robert Lowery	(T) Feb. 21,'47	66m	....	....	2972	....
Danger Woman	Univ.	539	Brenda Joyce-Don Porter	July 12,'46	60m	July 13,'46	3089	3030	....
Dark Alibi	Mono.	519	Sidney Toler-Benson Fong	May 25,'46	61m	Apr. 27,'46	2962	2809	....
Dark Corner, The	20th-Fox	625	Lucille Ball-William Bendix	May,'46	99m	Apr. 6,'46	2925	2859	3188
Dark Horse, The	Univ.	540	Phil Terry-Ann Savage	July 19,'46	59m	July 20,'46	3102	3030	....
† Dark Mirror, The	Univ.	601	Olivia de Havilland-Lew Ayres	Oct.,'46	85m	Oct. 5,'46	3237	2883	3464
Days and Nights (Russian)	Artkino	....	Vladimir Soloviev-Dimitri Sagal	Apr. 27,'46	90m	May 4,'46	2974	....	....
Deadlier Than the Male	RKO	....	Claire Trevor-Lawrence Tierney	Not Set	....	....	....	3078	....
Deadline at Dawn	RKO	617	Susan Hayward-Paul Lukas	Block 4	82m	Feb. 23,'46	2859	2776	2930
Deadline for Murder	20th-Fox	635	Paul Kelly-Kent Taylor	Aug.,'46	65m	June 22,'46	3053	2963	....
Dead of Night (British)	Univ.	547	Mervyn Johns-Roland Carver	Aug. 23,'46	77m	July 6,'46	3077	....	....
Dead Reckoning	Col.	830	Humphrey Bogart-Lizabeth Scott	Feb.,'47	100m	Jan. 4,'47	3397	3387	3464
Death Valley (color)	Screen Guild	4604	Robert Lowery-Helen Gilbert	Aug. 15,'46	72m	....	....	3090	....
Deception	WB	605	Bette Davis-Paul Henried	Oct. 26,'46	112m	Oct. 19,'46	3261	3238	3492
Decoy	Mono.	601	Jean Gillie-Edward Norris	Sept. 14,'46	76m	Sept. 14,'46	3198	3031	....
Desert Horseman, The	Col.	7209	Charles Starrett-Smiley Burnette	July 11,'46	57m	July 27,'46	3124	3055	....
Destry Rides Again (R.)	Univ.	....	Marlene Dietrich-James Stewart	Mar.,'47	94m	Feb. 22,'47	3487	....	....
Devil Bat's Daughter	PRC	....	Rosemary LaPlanche-John James	Apr. 15,'46	66m	Apr. 13,'46	2938	....	....
Devil on Wheels	PRC	....	Damian O'Flynn-Lenita Lane	Mar. 2,'47	67m	Feb. 1,'47	3446	3410	....
Devil's Hand, The (French)	Dist. Films	....	Pierre Fesnay-Josseline Gael	Not Set	80m	Nov. 16,'46	3310	....	....
Devil's Mask, The	Col.	7026	Anita Louise-Jim Bannon	May 23,'46	66m	....	....	2926	....
Devil's Playground, The	UA	....	William Boyd-Andy Clyde	Nov. 15,'46	62m	Sept. 21,'46	3211	3078	....

						REVIEWED			
Title	Company	Prod. Number	Stars	Tradeshow or Release Date	**Running Time**	M. P. Herald Issue	Product Digest Page	Advance Synopsis Page	Service Data Page
Devil Thumbs a Ride, The (Bl. 4)	RKO	719	Lawrence Tierney-Nan Leslie	Feb. 20,'47	63m	Mar. 1,'47	3501	3410	....
Devotion	WB	517	Olivia de Havilland-Ida Lupino	Apr. 20,'46	107m	Apr. 6,'46	2925	2756	3164
Dick Tracy Versus Cueball (Bl. 3)	RKO	714	Morgan Conway-Anne Jeffreys	Dec. 18,'46	62m	Nov. 16,'46	3310	3031	....
Ding Dong Williams	RKO	623	Glenn Vernon-Marcia McGuire	Block 5	62m	Apr. 20,'46	2950	2695	....
Dodsworth (Reissue)	Film Classics	....	Walter Huston-Ruth Chatterton	May 15,'46	101m	Sept. 26,'36	....	....	....
Don Ricardo Returns	PRC	....	Fred Colby-Isabelita	Nov. 5,'46	63m	Dec. 7,'46	3347	3240	....
Don't Gamble with Strangers	Mono.	508	Kane Richmond-Bernadene Hayes	June 22,'46	68m	May 25,'46	3005	....	....
Do You Love Me? (color)	20th-Fox	626	Maureen O'Hara-Dick Haymes	May,'46	91m	Apr. 20,'46	2949	2499	3412
Down Missouri Way	PRC	....	Martha O'Driscoll-William Wright	Aug. 15,'46	75m	July 20,'46	3102	3007	3288
Down to Earth (color)	Col.	....	Rita Hayworth-Larry Parks	Not Set	....	....	....	3126	....
† Dragonwyck	20th-Fox	623	Gene Tierney-Vincent Price	Apr.,'46	103m	Feb. 23,'46	2857	2403	3188
Dressed to Kill	Univ.	534	Basil Rathbone-Nigel Bruce	June 7,'46	72m	May 25,'46	3007	2987	....
Driftin' River	PRC	....	Eddie Dean-Shirley Patterson	Oct. 1,'46	59m	Oct. 5,'46	3237	3187	....
Duel in the Sun (color)	Selznick	....	Jennifer Jones-Joseph Cotten	Not Set	135m	Jan. 11,'47	3409	3363	....
EARL Carroll Sketchbook	Rep.	530	Constance Moore-William Marshall	Aug. 22,'46	90m	Aug. 24,'46	3162	2939	3228
Easy Come, Easy Go	Para.	4607	Sonny Tufts-Diana Lynn	Mar. 7,'47	77m	Feb. 8,'47	3458	2748	....
† Easy to Wed (color) (Special)	MGM	624	Esther Williams-Van Johnson	July 25,'46	111m	Apr. 13,'46	2937	2366	3350
Egg and I, The	Univ.	....	Claudette Colbert-Fred MacMurray	Not Set	....	....	....	3312	....
El Paso Kid	Rep.	556	Sunset Carson-Marie Harmon	May 22,'46	54m	Aug. 3,'46	3125	2972	....
Escape Me Never	WB	....	Errol Flynn-Ida Lupino	Not Set	....	....	....	2861	....
Extenuating Circumstances (French)	Lopert	....	Michael Simon-Suzanne Dantes	Sept. 14,'46	82m	Oct. 5,'46	3238	....	....
FABULOUS Dorseys, The	UA	....	Tommy Dorsey-Jimmy Dorsey	Feb. 21,'47	91m	Mar. 1,'47	3502	3475	....
Fabulous Suzanne	Rep.	604	Barbara Britton-Rudy Vallee	Dec. 15,'46	71m	Dec. 21,'46	3374	2926	....
Faithful in My Fashion (Bl. 17)	MGM	627	Tom Drake-Donna Reed	Aug. 22,'46	81m	June 15,'46	3042	2951	....
Falcon's Adventure, The (Bl. 3)	RKO	715	Tom Conway-Madge Meredith	Dec. 13,'46	61m	Dec. 14,'46	3362	3348	....
Falcon's Alibi, The (Block 6)	RKO	629	Tom Conway-Rita Corday	July 1,'46	63m	Apr. 20,'46	2950	....	....
Fall Guy	Mono.	....	Clifford Penn-Robert Armstrong	Mar. 15,'47	64m	Mar. 8,'47	3514	3410	....
Fantasia (R.) (Spl.) (Color)	RKO	792	Disney Musical Feature	Sept. 28,'46	124m	Oct. 5,'46	3238	....	....
Farmer's Daughter, The (Bl. 4)	RKO	716	Loretta Young-Joseph Cotten	Feb. 18,'47	97m	Mar. 1,'47	3502	3364	....
Fear in the Night	Para.	4621	Paul Kelly-Kay Scott	(T) Feb. 14,'47	72m	Feb. 22,'47	3486	3459	....
Fiesta (color)	MGM	....	Esther Williams-Ricardo Montalban	Not Set	....	....	....	2939	....
Fighting Frontiersman, The	Col.	863	Charles Starrett-Smiley Burnette	Dec. 19,'46	61m	Nov. 16,'46	3309	....	....
Flight to Nowhere	Screen Guild	4605	Alan Curtis-Evelyn Ankers	Oct. 1,'46	74m	....	....	3078	....
Fool's Gold	UA	....	William Boyd-Andy Clyde	Jan. 31,'47	63m	Oct. 12,'46	3249	....	....
Forever Amber (color)	20th-Fox	....	Linda Darnell-Cornel Wilde	Not Set	....	....	....	3475	....
Framed	Col.	....	Glenn Ford-Janis Carter	(T) Mar. 4,'47	82m	Mar. 8,'47	3514	3503	....
Freddie Steps Out	Mono.	515	Freddie Stewart-June Preisser	June 29,'46	75m	June 1,'46	3017	2926	....
French Key, The	Rep.	519	Albert Dekker-Evelyn Ankers	May 18,'46	67m	May 25,'46	3006	....	....
From This Day Forward	RKO	616	Joan Fontaine-Mark Stevens	Block 4	95m	Mar. 2,'46	2869	2861	3264
Frontier Fighters	PRC	....	Buster Crabbe-Al "Fuzzy" St. John	Apr. 12,'47	....	....	....	....	....
Fun on a Weekend	UA	....	Eddie Bracken-Priscilla Lane	Mar. 14,'47	....	....	....	3503	....
GAIETY George (British)	Geo. King	....	Richard Greene-Ann Todd	Not Set	98m	May 4,'46	2974	....	....
Gallant Bess (color)	MGM	702	Marshall Thompson-George Tobias	Jan.,'47	98m	Sept. 7,'46	3185	2778	3492
Gallant Journey	Col.	7002	Glenn Ford-Janet Blair	Sept. 24,'46	86m	Sept. 14,'46	3198	2939	3412
Galloping Thunder	Col.	7207	Charles Starrett-Smiley Burnette	Apr. 25,'46	54m	May 25,'46	3006	2778	....
Gas House Kids	PRC	....	Robert Lowery-Teala Loring	Oct. 28,'46	68m	Oct. 12,'46	3250	3238	....
Gay Cavalier, The	Mono.	529	Gilbert Roland-Martin Garralaga	Mar. 30,'46	65m	June 15,'46	3042	2963	....
Gay Intruders, The (British)	Four Continents	....	Godfrey Tearle-Jeanne de Casalis	Mar. 15,'46	84m	Mar. 30,'46	2917	....	....
Genius and the Nightingale (Italian)	Superfilm	....	Maria Cebotaria-Rossano Brazzi	Nov. 8,'46	137m	Dec. 7,'46	3347		....
Genius at Work (Block 2)	RKO	710	Alan Carney-Anne Jeffreys	Oct. 20,'46	61m	Aug. 10,'46	3138	3078	....
Gentleman from Texas, The	Mono.	562	Johnny Mack Brown-Claudia Drake	June 8,'46	55m	Aug. 31,'46	3174	2963	....
Gentleman Joe Palooka	Mono.	602	Leon Errol-Joe Kirkwood	Oct. 5,'46	72m	Sept. 28,'46	3221	3126	3492
Gentlemen with Guns	PRC	....	Buster Crabbe-Al "Fuzzy" St. John	Mar. 27,'46	52m	Mar. 23,'46	2906	....	....
Ghost Goes Wild, The	Rep.	605	James Ellison-Anne Gwynne	Mar. 8,'47	66m	....	....	2972	....
Ghost of Hidden Valley	PRC	....	Buster Crabbe-Al "Fuzzy" St. John	June 3,'46	56m	June 1,'46	3017	....	....
† Gilda	Col.	7001	Rita Hayworth-Glenn Ford	Apr. 25,'46	107m	Mar. 23,'46	2907	2776	3264
Ginger	Mono.	609	Frank Albertson-Barbara Reed	Jan. 4,'47	67m	Jan. 25,'47	3434	3312	....
Girl and the Devil, The (Swed.)	Scandia	....	Gunn Wallgren-Stig Jarrel	Sept. 28,'46	90m	Oct. 26,'46	3274	....	....
Girl in a Million, A (Br.)	British Lion	....	Hugh Williams-Joan Greenwood	Not Set	86m	June 8,'46	3029	....	....
G.I. War Brides	Rep.	528	James Ellison-Anna Lee	Aug. 12,'46	69m	Aug. 17,'46	3150	3127	....
Glass Alibi	Rep.	516	Paul Kelly-Anna Gwynne	Apr. 27,'46	68m	May 4,'46	2974	2792	....
God's Country (color)	Screen Guild	003	Robert Lowery-Helen Gilbert	Apr.,'46	62m	July 27,'46	3114	....	3264
Great Day (British) (Block 1)	RKO	703	Eric Portman-Flora Robson	Oct. 30,'46	69m	July 27,'46	3114	....	....
Great Expectations (Brit.)	GFD	....	John Mills-Valerie Hobson	Not Set	118m	Dec. 28,'46	3385	....	....
Great Waltz, The (R.)	MGM	....	Luise Rainer-Fernand Gravet	(T) Sept. 30,'46	106m	Sept. 21,'46	3212	....	....
Green for Danger (Brit.)	GFD	....	Leo Genn-Henry Edwards	Not Set	91m	Dec. 28,'46	3386	....	....
† Green Years, The (Special)	MGM	623	Charles Coburn-Tom Drake	July 4,'46	128m	Mar. 16,'46	2893	2883	3228
Guilt of Janet Ames, The	Col.	....	Rosalind Russell-Melvyn Douglas	(T) Mar. 4,'47	81m	Mar. 8,'47	3513	3488	....
Guilty, The	Mono.	....	Bonita Granville-Don Castle	Mar. 22,'47	....	....	....	3410	....
Gunman's Code	Univ.	1107	Kirby Grant-Fuzzy Knight	Aug. 30,'46	....	....	....	3187	....
Gunning for Vengeance	Col.	7206	Charles Starrett-Phyliss Adair	Mar. 21,'46	53m	Apr. 27,'46	2962	2784	....
HARD Boiled Mahoney	Mono.	....	Leo Gorcey-Huntz Hall	Apr. 26,'47	....	....	....	3488	....
† Harvey Girls, The (color) (Block 15)	MGM	611	Judy Garland-John Hodiak	Jan.-Feb.,'46	104m	Jan. 5,'46	2785	2354	2975
Heading West	Col.	7210	Charles Starrett-Smiley Burnette	Aug. 15,'46	56m	Aug. 24,'46	3161	3127	3188
Heartbeat (Special)	RKO	662	Ginger Rogers-Jean Pierre Aumont	Apr. 30,'46	101m	Apr. 27,'46	2961	2883	3412
Heldorado	Rep.	543	Roy Rogers-George "Gabby" Hayes	Dec. 15,'46	70m	Jan. 4,'47	3397	3348	....
Henry the Fifth (British) (color)	UA	....	Laurence Olivier-Robert Newton	(T) June 17,'46	134m	Sept. 1,'45	2626	....	....
Her Adventurous Night	Univ.	538	Dennis O'Keefe-Helen Walker	July 5,'46	75m	June 29,'46	3065	3007	....

						REVIEWED			
Title	*Company*	*Prod. Number*	*Stars*	*Tradeshow or Release Date*	**Running Time**	*M. P. Herald Issue*	*Product Digest Page*	*Advance Synopsis Page*	*Service Data Page*
Here Comes Trouble	UA	....	William Tracy-Beverly Lloyd	Not Set	....	....	....	3363	....
Her Kind of Man	WB	518	Zachary Scott-Janis Paige	May 11,'46	78m	Apr. 27,'46	2961	2838	3264
Her Sister's Secret	PRC	....	Nancy Coleman-Philip Reed	Sept. 23,'46	85m	Sept. 21,'46	3210	3090	3492
High Conquest	Mono.	....	Anna Lee-Warren Douglas	Apr. 19,'47	....	....	....	3435	....
High Barbaree	MGM	....	Van Johnson-June Allyson	(T) Mar. 11,'47	....	....	....	3238	....
High School Hero	Mono.	517	Freddie Stewart-June Preisser	Sept. 7,'46	69m	Aug. 24,'46	3161	3126	....
Hit Parade of 1947	Rep.	610	Eddie Albert-Constance Moore	Mar. 22,'47	....	....	....	3459	....
† Holiday in Mexico (color)	MGM	701	Walter Pidgeon-Ilona Massey	Sept.,'46	128m	July 27,'46	3113	2764	3288
Home in Oklahoma	Rep.	5542	Roy Rogers-Dale Evans	Nov. 8,'46	72m	Nov. 9,'46	3298	3163	....
Home on the Range (color)	Rep.	5501	Monte Hale-Adrian Booth	Apr. 18,'46	55m	Apr. 13,'46	2938	2926	....
Homesteaders of Paradise Valley	Rep.	....	Allan Lane-Bobby Blake	Apr. 1,'47	....	....	....	3475	....
Homestretch, The (color)	20th-Fox	....	Cornel Wilde-Maureen O'Hara	Not Set	....	....	....	3488	....
Home Sweet Homicide	20th-Fox	640	Lynn Bari-Randolph Scott	Oct.,'46	90m	July 27,'46	3124	2939	3492
Honeymoon	RKO	....	Shirley Temple-Guy Madison	Block 5	....	....	....	2939	....
Hoodlum Saint (Block 16)	MGM	618	William Gargan-Philip Reed	June 28,'46	93m	Feb. 9,'46	2837	2830	3164
Hot Cargo (Block 5)	Para.	4523	William Powell-Esther Williams	Apr.-May,'46	57m	Mar. 16,'46	2894	2870	....
Hotel Reserve (British)	RKO	615	James Mason-Lucie Mannheim	Block 3	79m	Mar. 9,'46	2881	....	....
Housekeeper's Daughter (Reissue)	Favorite Films	....	Joan Bennett-Victor Mature	Oct. 1,'46	79m	....	....	.	....
House of Horrors	Univ.	525	Robert Lowery-Virginia Grey	Mar. 29,'46	66m	Mar. 9,'46	2881	2850	....
How Green Was My Valley (R.)	20th-Fox	....	Walter Pidgeon-Maureen O'Hara	Not Set	118m	Jan. 4,'47	3398	....	...
Humoresque	WB	612	Joan Crawford-John Garfield	Jan. 25,'47	125m	Dec. 28,'46	3385	3363	3492
Hungry Hill (British)	GFD	....	Margaret Lockwood-Dennis Price	Not Set	109m	Jan. 25,'47	3433	...	....
I COVER Big Town	Para.	4624	Philip Reed-Hillary Brooke	(T) Feb. 21,'47	63m	Mar. 1,'47	3502	3459	....
If I'm Lucky	20th-Fox	638	Vivian Blaine-Harry James	Sept.,'46	79m	Aug. 31,'46	3174	3066	3412
I Know Where I'm Going (Brit.)	Univ.	....	Wendy Hiller-Roger Livesey	Not Set	91m	Dec. 15,'45	2758	....	....
I Live as I Please (Ital.)	Superfilm	....	Ferruccio Tagliavini-Silvana Jachino	Jan. 3,'47	80m	Feb. 8,'47	3459	....	....
I'll Be Yours	Univ.	607	Deanna Durbin-Tom Drake	Jan.,'47	93m	Jan. 25,'47	3433	3348	3492
Imperfect Lady	Para.	4610	Teresa Wright-Ray Milland	Apr. 25,'47	....	....	....	2870	....
In Fast Company	Mono.	510	Leo Gorcey-Huntz Hall	June 22,'46	63m	May 11,'46	2986	2972	....
Inner Circle, The	Rep.	526	Warren Douglas-Lynn Roberts	Aug. 7,'46	57m	Sept. 21,'46	3211	3127	....
In Old Sacramento	Rep.	517	William Elliott-Constance Moore	May 31,'46	89m	May 4,'46	2973	...	3188
Inside Job	Univ.	537	Preston Foster-Ann Rutherford	June 28,'46	65m	June 22,'46	3053	2987	....
Invisible Informer, The	Rep.	529	Linda Stirling-William Henry	Aug. 19,'46	57m	Aug. 24,'46	3161	3127	....
It Happened in Brooklyn	MGM	718	Frank Sinatra-Kathryn Grayson	Apr.,'47	103m	Mar. 8,'47	3513	3238	....
It Happened on Fifth Avenue	Mono.	....	Don DeFore-Ann Harding	Not Set	115m	Feb. 8,'47	3457	...	....
It's Great To Be Young	Col.	7038	Leslie Brooks-Jimmy Lloyd	Sept. 12,'46	68m	Sept. 21,'46	3210	3163	..
It's a Joke, Son (Eagle-Lion)	PRC	....	Kenny Delmar-Una Merkel	Jan. 15,'47	64m	Jan. 25,'47	3433	3387	3492
† It's a Wonderful Life (Special)	RKO	781	James Stewart-Donna Reed	Jan. 7,'47	130m	Dec. 21,'46	3373	3186	...
It Shouldn't Happen to a Dog	20th-Fox	632	Carole Landis-Allyn Joslyn	July,'46	70m	June 1,'46	3017	2963	....
† I've Always Loved You (color) (Special)	Rep.	601	Maria Ouspenskaya-Philip Dorn	Dec. 2,'46	117m	Sept. 7,'46	3185	2628	3464
JANIE Gets Married	WB	520	Joan Leslie-Robt. Hutton	June 22,'46	91m	June 8,'46	3029	2655	3228
Jericho (French)	Lelarge	....	Pierre Brasseur-Larquey	Dec. 14,'46	139m	Dec. 28,'46	3386	....	....
Joe Palooka, Champ	Mono.	502	Joe Kirkwood-Elyse Knox	May 28,'46	70m	Apr. 13,'46	2938	2809	3164
Johnnie Comes Flying Home	20th-Fox	624	Martha Stewart-Richard Crane	Apr.,'46	65m	Mar. 23,'46	2905	2764	....
Johnny Frenchman (British)	Univ.	....	Francoise Rosay-Tom Walls	Oct.,'46	104m	Nov. 2,'46	3286	....	....
Johnny O'Clock	Col.	....	Dick Powell-Evelyn Keyes	Mar.,'47	85m	Jan. 4,'47	3397	3388	3492
† Jolson Story, The (color)	Col.	831	Larry Parks-William Demarest	Jan.,'47	128m	Sept. 21,'46	3209	2883	3492
Jungle Flight	Para.	4625	Robert Lowery-Anne Savage	(T) Feb. 21,'47	67m	Mar. 1,'47	3502	3126	...
Jungle Princess (Reissue)	Para.	R5-3620	Dorothy Lamour-Ray Milland	Sept. 1,'46	84m	Sept. 21,'46	3212		.
Junior Prom	Mono.	514	Freddie Stewart-June Preisser	May 11,'46	69m	Mar. 2,'46	2869	....	.
† KID from Brooklyn, The (color)	RKO	652	Danny Kaye-Virginia Mayo	Special	114m	Mar. 30,'46	2918	2628	3412
† Killers, The	Univ.	548	Burt Lancaster-Ava Gardner	Aug. 30,'46	102m	Aug. 17,'46	3150	3055	3464
King of Wild Horses	Col.	....	Preston Foster-Gail Patrick	(T) Mar. 12,'47	....	....	....	....	....
Kings Row (Reissue)	WB	608	Ann Sheridan-Robert Cummings	Dec. 7,'46	127m	Nov. 2,'46	3286	....	....
Kit Carson	PRC	....	Dana Andrews-Lynn Bari	Mar. 22,'47	....	....	....	....	....
† Kitty (Block 2)	Para.	4509	Paulette Goddard-Ray Milland	May 10,'46	104m	Oct. 6,'45	2669	2093	3288
LADIES' Man	Para.	4605	Eddie Bracken-Virginia Welles	Feb. 7,'47	90m	Jan. 11,'47	3409	2809	....
Lady Chaser	PRC	....	Robert Lowery-Ann Savage	Nov. 25,'46	58m	Dec. 28,'46	3386	3312	....
Lady in the Lake	MGM	712	Robert Montgomery-Audrey Totter	Jan.,'47	105m	Nov. 30,'46	3333	3312	....
Lady Luck (Block 1)	RKO	702	Robert Young-Barbara Hale	Oct. 18,'46	97m	July 20,'46	3102	2756	3350
Lady Surrenders, A (Brit.)	Univ.	....	Margaret Lockwood-Stewart Granger	(T) Oct. 4,'46	117m	Oct. 12,'46	3249		....
Landrush	Col.	861	Charles Starrett-Smiley Burnette	Oct. 17,'46	54m	Sept. 21,'46	3211	2895	....
Larceny in Her Heart	PRC	....	Hugh Beaumont-Cheryl Walker	July 10,'46	68m	May 25,'46	3006	2963	....
Last Chance, The (Bl. 16) (Swiss)	MGM	621	E. G. Morrison-John Hoy	Apr.-May,'46	105m	Nov. 24,'45	2726	....	2930
Last Crooked Mile, The	Rep.	527	Donald Barry-Ann Savage	Aug. 9,'46	67m	Aug. 17,'46	3150	....	....
Last Frontier Uprising	Rep.	5504	Monte Hale-Adrian Booth	Feb. 1,'47	....	....	....	3187	....
Last of the Mohicans	PRC	....	Randolph Scott-Binnie Barnes	Mar. 22,'47	....	....	..	....	....
La Symphone Pastorale (Fr.)	Films Gibe	....	Michele Morgan-Pierre Blanchar	Not Set	115m	Dec. 7,'46	3346	....	....
Late George Apley, The	20th-Fox	....	Ronald Colman-Peggy Cummins	Not Set	98m	Feb. 8,'47	3457	3434	....
Laughing Lady (Brit.)	Brit. Natl.	....	Anne Ziegler-Webster Booth	Not Set	91m	Nov. 2,'46	3285	...	....
Lawless Breed	Univ.	1106	Kirby Grant-Fuzzy Knight	Aug. 16,'46	58m	Dec. 14,'46	3362	3312	....
Law of the Lash	PRC	....	Al LaRue-Mary Scott	Feb. 28,'47	53m	Mar. 1,'47	3502	3410	....
Les Miserables (Reissue)	20th-Fox	704	Fredric March-Charles Laughton	Jan.,'47	105m	Jan. 4,'47	3398	....	....
Life and Miracles of Blessed Mother Cabrini, The (Ital.)	Elliott	....	La Cheduzzi-Mila Lanza	July 6,'46	60m	July 6,'46	3077	...	....
Life With Father (color)	WB	....	Irene Dunne-William Powell	Not Set	....	....	....	3475	....
Lighthouse	PRC	....	John Litel-June Lang	Jan. 10,'47	62m	Feb. 8,'47	3458	2963	....
Likely Story, A	RKO	....	Bill Williams-Barbara Hale	Block 5	....	....	....	3312	....
Lisbon Story (British)	Natl. Anglo	....	Patricia Burke-David Farrar	Not Set	100m	Mar. 16,'46	2894	....	....

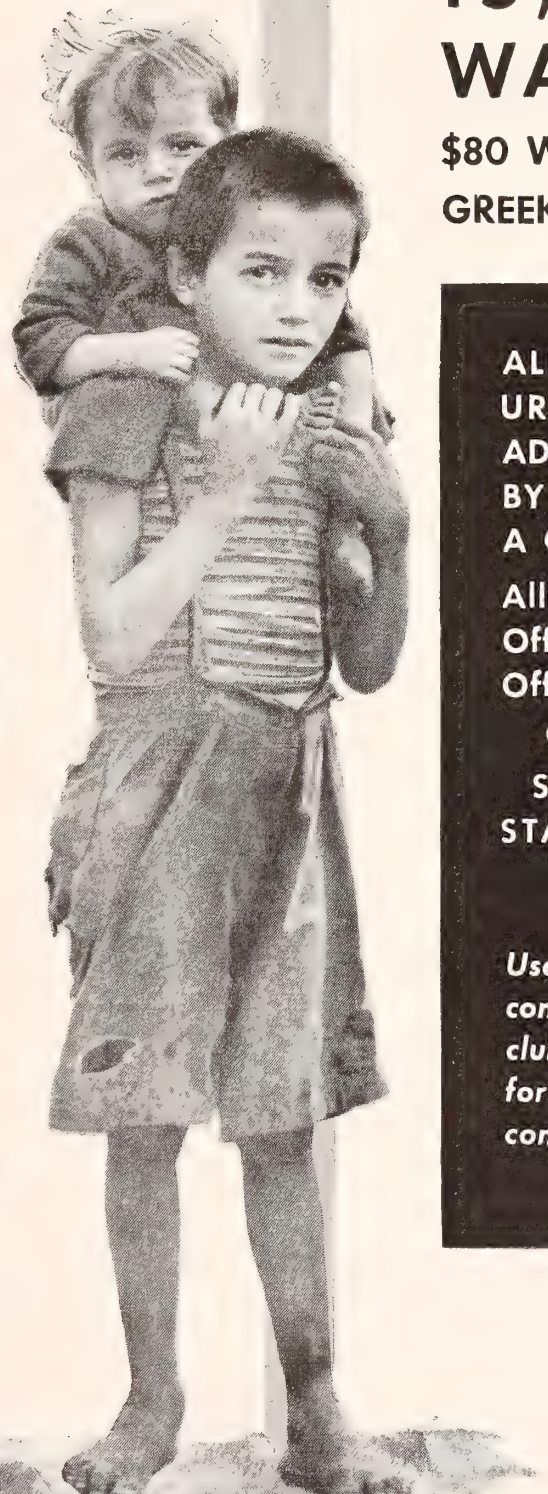
						REVIEWED			
Title	*Company*	*Prod. Number*	*Stars*	*Tradeshow or Release Date*	**Running Time**	*M. P. Herald Issue*	*Product Digest Page*	*Advance Synopsis Page*	*Service Data Page*
Little Iodine	UA	....	Jo Ann Marlowe-Marc Cramer	Oct. 11,'46	94m	June 8,'46	3030	2926	3412
Little Miss Big	Univ.	549	Fay Holden-Beverly Simmons	Aug. 30,'46	57m	Sept. 14,'46	3198	3066	....
Little Mister Jim	MGM	....	"Butch" Jenkins-Frances Gifford	Apr.,'47	61m	Sept. 7,'46	3186	2963	....
Locket, The (Block 3)	RKO	711	Laraine Day-Brian Aherne	Dec. 20,'46	85m	Dec. 21,'46	3373	2939	....
Lone Hand Texan	Col.	....	Charles Starrett-Smiley Burnette	Mar. 6,'47	....	....	....	3422	....
Lone Star Moonlight	Col.	854	Ken Curtis-Joan Barton	Dec. 12,'46	67m	Dec. 14,'46	3362	3274	....
Lone Wolf in Mexico, The	Col.	....	Gerald Mohr-Eric Blore	Jan. 16,'47	69m	Jan. 4,'47	3398	3348	....
Lost Honeymoon (Eagle-Lion)	PRC	....	Franchot Tone-Ann Richards	Mar. 29,'47	....	....	....	3475	....
Love and Learn	WB	....	Jack Carson-Martha Vickers	(T) Mar. 24,'47	....	....	....	....	....
Love Laughs at Andy Hardy	MGM	714	Mickey Rooney-Bonita Granville	Feb.,'47	91m	Dec. 7,'46	3345	3127	....
Lover Come Back	Univ.	536	George Brent-Lucille Ball	June 21,'46	90m	June 22,'46	3054	2939	....
Loyal Heart (British)	Strand-Anglo	....	Harry Welchmann-Percy Marmont	Not Set	78m	Mar. 16,'46	2895	..	....
MACOMBER Affair, The	UA	....	Gregory Peck-Joan Bennett	Mar. 21,'47	90m	Feb. 1,'47	3445	3076	....
Madonna of the Seven Seas (British)	Univ.	526	Phyllis Calvert-Stewart Granger	Apr. 5,'46	88m	Jan. 26,'46	2818	....	....
Magic Bow, The (British)	GFD	....	Stewart Granger-Phyllis Calvert	Not Set	106m	Oct. 19,'46	3262	....	....
Magnificent Doll	Univ.	602	Ginger Rogers-Burgess Meredith	Nov.,'46	95m	Nov. 23,'46	3321	3274	3492
Magnificent Rogue	Rep.	606	Lynn Roberts-Warren Douglas	Feb. 15,'47	74m	Nov. 16,'46	3309	....	....
Make Mine Music (color) (Spcl.)	RKO	692	Disney Musical Feature	(T) July 4,'46	74m	Apr. 27,'46	2662		3264
Man from Morocco, The (Brit.)	English	....	Anton Walbrook-Margaretta Scott	Nov. 23,'46	89m	Nov. 30,'46	3334	....	....
Man from Rainbow Valley (color)	Rep.	5502	Monte Hale-Adrian Booth	June 15,'46	56m	June 22,'46	3053	2963	....
Man I Love, The	WB	611	Ida Lupino-Robert Alda	Jan. 11,'47	96m	Dec. 28,'46	3385	2784	3464
Man in Grey, The (Brit.)	Univ.	523	Margaret Lockwood-James Mason	Mar. 15,'46	90m	Dec. 8,'45	2746	....	....
Man Who Dared, The	Col.	7040	Leslie Brooks-George Macready	May 30,'46	65m	June 29,'46	3065	2926	....
† Margie (color)	20th-Fox	646	Jeanne Crain-Alan Young	Nov.,'46	94m	Oct. 19,'46	3261	2884	3492
Mask of Diijon	PRC	....	Erich Von Stroheim-Jeanne Bates	Apr. 9,'46	74m	Feb. 2,'46	2829	2792	3018
Meet Me at Dawn (British)	20th-Fox	....	William Eythe-Stanley Holloway	Not Set	99m	Jan. 25,'47	3434	....	....
Meet the Navy (Br.)	Natl.-Anglo	....	Oscar Naske	Not Set	81m	June 15,'46	3043	....	....
Men of Two Worlds (Br.) (color)	Univ.	..	Eric Portman-Phyllis Cavert	Sept. 9,'46	109m	Sept. 28,'46	3224	....	....
Michigan Kid, The (color)	Univ.	610	Jon Hall-Rita Johnson	Mar.,'47	69m	Feb. 22,'47	3486	3090	....
Mighty McGurk, The	MGM	711	Wallace Beery-Edward Arnold	Jan.,'47	87m	Nov. 23,'46	3321	3066	3464
Millie's Daughter	Col.	..	Gladys George-Gay Nelson	Mar. 20,'47	72m	Feb. 22,'47	3487	3459	....
Missing Lady, The	Mono.	525	Kane Richmond-Barbara Reed	Aug. 17,'46	60m	Sept. 21,'46	3211	3031	....
Mr. Ace	UA	....	George Raft-Sylvia Sydney	Aug. 2,'46	84m	Aug. 31,'46	3173	2926	3412
Mr. District Attorney	Col.	832	Dennis O'Keefe-Marg. Chapman	Feb.,'47	81m	Jan. 4,'47	3398	....	....
Mr. Hex	Mono.	608	Leo Gorcey-Huntz Hall	Dec. 7,'46	63m	Dec. 14,'46	3362	3240	....
† Monsieur Beaucaire (Special)	Para.	4532	Bob Hope-Joan Caulfield	Aug. 30,'46	93m	May 18,'46	2997	2883	3464
Murder in the Music Hall	Rep.	512	Vera Hruba Ralston-William Marshal	Apr. 10,'46	84m	Feb. 23,'46	2858	2748	....
Murder in Reverse (Brit.)	Four Con.	....	William Hartnell-Jimmy Hanley	Jan.,'47	80m	Dec. 28,'46	3385	....	....
Murder Is My Business	PRC	....	Hugh Beaumont-Cheryl Walker	Apr. 10,'46	63m	Mar. 9,'46	2881	....	....
My Brother Talks to Horses	MGM	715	Peter Lawford-"Butch" Jenkins	Feb.,'47	94m	Nov. 23,'46	3322	3031	....
† My Darling Clementine	20th-Fox	645	Henry Fonda-Linda Darnell	Nov.,'46	97m	Oct. 12,'46	3249	3078	3464
My Dog Shep	Screen Guild	4609	Tom Neal-Helen Chapman-"Flame"	Dec. 1,'46	60m	....	....	3163	....
My Favorite Brunette	Para.	4609	Bob Hope-Dorothy Lamour	Apr. 4,'47	87m	Feb. 22,'47	3485	3388	....
My Pal Trigger	Rep.	5541	Roy Rogers-George "Gabby" Hayes	July 10,'46	79m	June 22,'46	3053	....	....
My Heart Goes Crazy (Br.) (col.) (formerly London Town)	Univ.	....	Syd Field-Greta Gynt	Not Set	121m	Sept. 21,'46	3209	....	....
Mysterious Intruder	Col.	7025	Richard Dix-Barton MacLane	Apr. 11,'46	61m	Mar. 30,'46	2917	2907	....
Mysterious Mr. Valentine	Rep.	531	William Henry-Linda Stirling	Sept. 3,'46	....	....	....	3312	....
'NEATH Canadian Skies	Screen Guild	4606	Russell Hayden-Inez Cooper	Oct. 15,'46	41m	....	....	3127	....
Never Say Goodbye	WB	606	Erroll Flynn-Eleanor Parker	Nov. 9,'46	97m	Oct. 26,'46	3273	2838	3464
New Orleans	UA	....	Arturo de Cordova-Dorothy Patrick	Apr. 18,'47	....	....	....	3488	....
† Night and Day (color)	WB	523	Cary Grant-Alexis Smith	Aug. 3,'46	132m	July 13,'46	3089	2838	3228
Night Boat to Dublin (Brit.)	A.B.P.C.-Pathe	....	Robert Newton-Raymond Lovell	Not Set	100m	Feb. 2,'46	2830	....	....
Night Editor	Col.	7023	William Gargan-Janis Carter	Apr. 18,'46	67m	Apr. 6,'46	2925	2895	....
Night in Casablanca, A	UA	....	Marx Brothers-Lois Collier	May 10,'46	85m	Apr. 20,'46	2949	2884	3288
Night in Paradise, A (color)	Univ.	529	Merle Oberon-Turhan Bay	May 3,'46	84m	Apr. 13,'46	2937	2278	3100
Night Train to Memphis	Rep.	523	Roy Acuff-Adele Mara	July 12,'46	67m	July 27,'46	3114	2748	3288
Nobody Lives Forever	WB	604	John Garfield-Geraldine Fitzgerald	Oct. 12,'46	100m	Sept. 28,'46	3221	2830	3412
Nocturne (Block 2)	RKO	706	George Raft-Lynn Bari	Oct. 29,'46	87m	Oct. 19,'46	3261	3055	3492
† No Leave, No Love	MGM	704	Van Johnson-Marie Wilson	Oct.,'46	117m	Aug. 31,'46	3173	2818	3492
Nora Prentiss	WB	614	Ann Sheridan-Kent Smith	Feb. 22,'47	113m	Feb. 8,'47	3457	2883	3492
North of the Border	Screen Guild	4610	Russell Hayden-Inez Cooper	Nov. 15,'46	42m	....	....	3090	....
No Time for Comedy (Reissue)	WB	516	James Stewart-Rosalind Russell	Apr. 13,'46	99m	Sept. 7,'40	....	....	....
† Notorious (Special)	RKO	761	Ingrid Bergman-Cary Grant	Sept. 6,'46	101m	July 27,'46	3113	2870	3464
Notorious Gentleman (British)	Univ.	603	Rex Harrison-Lilli Palmer	Nov. 1,'46	109m	Oct. 26,'46	3273	....	3412
ODD Man Out (British)	GFD	....	James Mason-Robert Newton	Not Set	116m	Feb. 15,'47	3473	....	....
Of Human Bondage	WB	522	Paul Henreid-Eleanor Parker	July 20,'46	105m	July 6,'46	3077	3031	3228
Of Mice and Men (Reissue)	Favorite Films	....	Burgess Meredith-Betty Field	Dec. 1,'46	105m	....	....	....	....
One Exciting Week	Rep.	521	Al Pearce-Arline Harris	June 8,'46	69m	June 15,'46	3042	2809	....
One Million B.C. (Reissue)	Favorite Films	....	Victor Mature-Carole Landis	Oct. 1,'46	79m	....	....	....	....
One More Tomorrow	WB	519	Ann Sheridan-Dennis Morgan	June 1,'46	89m	May 18,'46	2997	2838	3228
Open City (Italian)	Mayer-Burstyn	....	Aldo Fabrizi-Anna Magnani	Not Set	100m	Mar. 2,'46	2870	....	....
† O.S.S. (Block 6)	Para.	4526	Alan Ladd-Geraldine Fitzgerald	July 26,'46	107m	May 18,'46	2997	2963	3350
Our Hearts Were Growing Up (Block 5)	Para.	4522	Gail Russell-Diana Lynn	June 14,'46	84m	Mar. 16,'46	2893	2555	3264
Out California Way (color)	Rep.	5503	Monte Hale-Adrian Booth	Dec. 5,'46	67m	Dec. 14,'46	3362	3127	.
Outlaw of the Plains	PRC	....	Buster Crabbe-Al St. John	Sept. 22,'46	56m	Sept. 28,'46	3225	3126	....
Overlanders, The (British)	Univ.	....	Chips Rafferty-John N. Hayward	Not Set	91m	Oct. 19,'46	3261	....	....
Overland Riders	PRC		Buster Crabbe-Al "Fuzzy" St. John	Aug. 21,'46	54m	Aug. 24,'46	3162	3126	....
Over the Santa Fe Trail	Col.	852	Ken Curtis-Jennifer Holt	Feb. 13,'47	63m	Feb. 22,'47	3487	3422	....
PARIS Frills (French)	Leo Cohen	....	Micheline Presle-Raymond Rouleau	Nov. 24,'46	123m	Dec. 7,'46	3347	....	....
Partners in Time	RKO	625	Pamela Blake-John James	Block 5	76m	Apr. 20,'46	2951	....	....

Title	Company	Prod. Number	Stars	Tradeshow or Release Date	Running Time	REVIEWED M. P. Herald Issue	 Product Digest Page	Advance Synopsis Page	Service Data Page
Passkey to Danger	Rep.	518	Stephanie Bachelor-Kane Richmond	May 11,'46	58m	Aug. 24,'46	3161	2987	....
Perfect Marriage, The	Para.	4604	Loretta Young-David Niven	Jan. 24,'47	87m	Nov. 23,'46	3321	2883	....
Perilous Holiday	Col.	7008	Pat O'Brien-Ruth Warrick	Mar. 21,'46	89m	May 25,'46	3007	2776	3018
Perils of Pauline (color)	Para.	....	Betty Hutton-John Lund	Not Set	....	....	....	2939	....
Personality Kid	Col.	7039	Anita Louise-Michael Duane	Aug. 8,'46	68m	Aug. 24,'46	3161	3031	....
Phantom Thief, The	Col.	7031	Chester Morris-Jeff Donnell	May 2,'46	65m	June 22,'46	3053	2926	....
Philo Vance Returns	PRC	....	Alan Curtis-Terry Austin	Mar. 29,'47	....	....	....	3422	....
Philo Vance's Gamble	PRC	....	Alan Curtis-Tala Birell	Apr. 13,'47	....	....	....	3434	....
Philo Vance's Secret Mission	PRC	....	Alan Curtis-Sheila Ryan	Mar. 20,'47	....	....	....	3475	....
Piccadilly Incident (British)	Pathe	....	Anna Nagle-Michael Wilding	Sept. 20,'46	100m	Sept. 7,'46	3185	....	....
Pilgrim Lady, The	Rep.	602	Adele Mara-Warren Douglas	Jan. 22,'47	67m	Jan. 25,'47	3433	3347	....
Pinocchio (color) (Reissue)	RKO	691	Disney Feature Cartoon	Special	85m	Feb. 3,'40	....	....	....
Pirates of Monterey (color)	Univ.	....	Maria Montez-Rod Cameron	Not Set	....	....	....	3127	....
Plainsman, The (Reissue)	Para.	R5-3624	Gary Cooper-Jean Arthur	Sept. 1,'46	113m	Sept. 21,'46	3212	....	....
Plainsman and the Lady, The	Rep.	532	William Elliott-Vera Hruba Ralston	Nov. 15,'46	87m	Nov. 9,'46	3297	3127	3350
Portrait of a Woman (French)	Mayer-Burstyn	....	Francoise Rosay-Henry Guisol	Apr. 20,'46	80m	Apr. 20,'46	2950	....	....
Possessed	WB	....	Joan Crawford-Van Heflin	Not Set	....	....	....	3078	....
† Postman Always Rings Twice, The (Block 16)	MGM	620	Lana Turner-John Garfield	Apr.-May,'46	113m	Mar. 16,'46	2893	2883	3228
Postmaster's Daughter (French)	Vog	....	Harry Baur-Jeanine Crispin	Apr. 17,'46	74m	Aug. 24,'46	3162	....	....
Prairie Badmen	PRC	....	Buster Crabbe-Al "Fuzzy" St. John	July 17,'46	55m	July 27,'46	3114	3055	....
Private Affairs of Bel Ami	UA	....	George Sanders-Angela Lansbury	Mar. 7,'47	112m	Mar. 1,'47	3501	3311	....
Pursued	WB	615	Teresa Wright-Robert Mitchum	Mar. 2,'47	101m	Feb. 22,'47	3485	3435	....
QUEEN of Burlesque	PRC	....	Evelyn Ankers-Carleton Young	July 24,'46	70m	July 6,'46	3078	2987	....
Queen for a Night (Swed.)	Saga	....	Gurli Lemon Bernhard-Gosta Bjoerling	Dec. 28,'46	89m	Jan. 4,'47	3398	....	....
Queen of the Amazons	Screen Guild	4611	Robert Lowery-Patricia Morrison	Jan. 15,'47	62m	....	....	3311	....
Quiet Weekend (British)	ABP	....	Derek Farr-Frank Cellier	Not Set	90m	May 25,'46	3006	....	....
RAGE in Heaven (R.)	MGM	705	Ingrid Bergman-Robert Montgomery	Oct.,'46	85m	Aug. 24,'46	3162	....	....
Raider, The (British) (color)	English	....	Documentary	May,'46	70m	Oct. 5,'46	3237	....	....
Raiders of the South	Mono.	564	Johnny Mack Brown-Raymond Hatton	Jan. 18,'47	55m	Feb. 22,'47	3487	3348	....
Rainbow Over the Rockies	Mono.	683	Jimmy Wakely-Lee "Lasses" White	Feb. 8,'47	....	....	....	3410	....
Ramrod	UA	....	Joel McCrea-Veronica Lake	May 2,'47	95m	Mar. 1,'47	3503	3487	....
Range Beyond the Blue	PRC	....	Eddie Dean-Roscoe Ates	Mar. 17,'47	....	....	....	3411	....
† Razor's Edge, The	20th-Fox	701	Tyrone Power-Gene Tierney	Jan.,'47	146m	Nov. 30,'46	3334	3127	3492
Rebecca (Reissue)	UA	....	Laurence Olivier-Joan Fontaine	Apr. 26,'46	125m	Mar. 30,'40	....	....	....
Red House, The	UA	....	Edw. G. Robinson-Lon McCallister	Feb. 7,'47	99m	Feb. 8,'47	3457	3090	....
Red River Renegades	Rep.	557	Sunset Carson-Peggy Stewart	July 25,'46	55m	Sept. 7,'46	3185	3066	....
Red Stallion (Eagle-Lion)	PRC	....	Robert Paige-Ted Donaldson	May 1,'47	....	....	....	3475	....
Rendezvous 24	20th-Fox	627	William Gargan-Marie Palmer	May,'46	70m	May 4,'46	2974	2951	....
Rendezvous With Annie	Rep.	525	Eddie Albert-Faye Marlowe	July 22,'46	89m	Aug. 17,'46	3149	....	....
Renegade Girl	Screen Guild	4612	Alan Curtis-Ann Savage	Dec. 25,'46	65m	Feb. 22,'47	3486	3363	....
Renegades (color)	Col.	7003	Evelyn Keyes-Willard Parker	June 13,'46	87m	May 25,'46	3005	2776	3228
Repeat Performance (Eagle-Lion)	PRC	....	Joan Leslie-Louis Hayward	May 15,'47	....	....	....	3475	....
Resistance (French)	Vog	....	Lucien Coedel-Yvonne Gaudeau	July,'46	76m	July 13,'46	3089	....	....
Return of Monte Cristo, The	Col.	829	Louis Hayward-Barbara Britton	Dec.,'46	91m	Dec. 7,'46	3345	3312	3412
Return of Rin Tin Tin, The	PRC	....	Donald Woods-Bobby Blake	Feb. 20,'47	....	....	....	....	....
Return of Rusty, The	Col.	7032	Ted Donaldson-Barbara Wooddell	June 27,'46	....	....	....	3007	....
Riding the California Trail	Mono.	610	Gilbert Roland-Martin Garralaga	Jan. 11,'47	59m	Feb. 8,'47	3459	3287	....
Riders of Red Rock	PRC	....	Buster Crabbe-Al "Fuzzy" St. John	May 7,'47	....	....	....	....	....
Rio Grande Raiders	Rep.	558	Sunset Carson-Peggy Stewart	Sept. 9,'46	57m	Oct. 12,'46	3250	3163	3350
Riverboat Rhythm	RKO	620	Leon Erroll-Glenn Vernon	Block 4	65m	Feb. 16,'46	2849	....	....
† Road to Utopia (Special)	Para.	4531	Bing Crosby-Bob Hope-D. Lamour	Mar. 22,'46	89m	Dec. 8,'45	2745	2744	3088
Rolling Home	Screen Guild	4607	Jean Parker-Russell Hayden	Nov. 1,'46	71m	Feb. 8,'47	3459	3163	....
Roll On, Texas Moon	Rep.	542	Roy Rogers-Dale Evans	Sept. 12,'46	68m	Sept. 21,'46	3211	3030	....
Romance of the West (color)	PRC	....	Eddie Dean-Joan Barton	Mar. 20,'46	58m	Feb. 9,'46	2838	2792	....
Runaround, The	Univ.	535	Ella Raines-Rod Cameron	June 14,'46	86m	June 15,'46	3043	2987	3350
Russia on Parade (Russ.) (col.)	Artkino	....	Documentary	Sept. 6,'46	45m	Sept. 28,'46	3221	....	....
Rustler's Roundup	Univ.	1105	Kirby Grant-Fuzzy Knight	Aug. 9,'46	56m	Nov. 9,'46	3297	3138	....
SAN QUENTIN (Block 3)	RKO	712	Lawrence Tierney-Marion Carr	Dec. 17,'46	66m	Dec. 7,'46	3345	3336	3412
Santa Fe Uprising	Rep.	661	Allan Lane-Bobby Blake	Nov. 15,'46	....	....	....	3322	....
† Saratoga Trunk	WB	514	Gary Cooper-Ingrid Bergman	Mar. 30,'46	135m	Nov. 24,'45	2725	1431	2975
Scared to Death (color)	Screen Guild	4608	Bela Lugosi-Joyce Compton	Feb. 1,'47	65m	....	....	3127	....
School for Secrets (Brit.)	GFD	....	Ralph Richardson-Raymond Huntley	Not Set	108m	Dec. 7,'46	3346	....	....
Sea of Grass	MGM	720	Spencer Tracy-Katharine Hepburn	Apr.,'47	131m	Feb. 15,'47	3473	3238	....
Searching Wind, The (Block 6)	Para.	4527	Robert Young-Ann Richards	Aug. 9,'46	107m	May 11,'46	2985	2884	3288
Secret Heart, The	MGM	709	Claudette Colbert-Walter Pidgeon	Dec.,'46	97m	Nov. 30,'46	3334	3274	3464
Secret of the Whistler	Col.	818	Richard Dix-Leslie Brooks	Nov. 7,'46	65m	Nov. 2,'46	3286	3274	....
Secrets of a Sorority Girl	PRC	....	Mary Ware-Rick Vallin	Aug. 15,'46	58m	Aug. 24,'46	3161	3031	....
Seven Were Saved	Para.	4620	Richard Denning-Catherine Craig	(T) Feb. 14,'47	73m	Feb. 22,'47	3486	2972	....
Shadowed	Col.	7042	Anita Louise-Robert Scott	Sept. 26,'46	70m	Nov. 30,'46	3334	3163	....
Shadow of a Woman	WB	602	Andrea King-Helmut Dantine	Sept. 14,'46	78m	Aug. 17,'46	3150	2543	3288
Shadows on the Range	Mono.	567	Johnny Mack Brown-R. Hatton	Aug. 10,'46	57m	Oct. 12,'46	3250	3066	....
Shadows Over Chinatown (formerly The Mandarin Secret)	Mono.	518	Sidney Toler-Sen Yung	July 27,'46	64m	....	....	2963	....
Sheriff of Redwood Valley	Rep.	566	"Wild" Bill Elliott-Alice Fleming	Mar. 29,'46	54m	Apr. 13,'46	2938	2778	...
She-Wolf of London	Univ.	531	June Lockhart-Jan Wiley	May 17,'46	61m	Apr. 13,'46	2938	2809	....
She Wrote the Book	Univ.	533	Joan Davis-Jack Oakie	May 31,'46	76m	May 11,'46	2987	2870	....
Shocking Miss Pilgrim, The (color)	20th-Fox	703	Betty Grable-Dick Haymes	Jan.,'47	85m	Jan. 4,'47	3397	2884	....
Shoot to Kill	Screen Guild	4615	Russell Wade-Susan Maters	Mar. 15,'47	....	....	....	3488	....
Shop at Sly Corner, The (Brit.)	Br. Lion	....	Oscar Homolka-Derek Farr	Not Set	91m	Feb. 15,'47	3474	....	....
Show-Off, The	MGM	708	Red Skelton-Marilyn Maxwell	Dec.,'46	83m	Aug. 17,'46	3149	2951	3464
Silver Range	Mono.	563	Johnny Mack Brown-Raymond Hatton	Nov. 16,'46	53m	Dec. 7,'46	3346	3240	....

						— REVIEWED —			
Title	Company	Prod. Number	Stars	Tradeshow or Release Date	Running Time	M. P. Herald Issue	Product Digest Page	Advance Synopsis Page	Service Data Page
Silver Stallion (Reissue)	Mono.	612	David Sharpe-Janet Waldo	Dec. 14,'46	57m	....	....	....	....
Sinbad, the Sailor (color) (Bl. 2)	RKO	762	D. Fairbanks, Jr.-Maureen O'Hara	Jan. 13,'47	117m	Jan. 18,'47	3421	3031	....
Singin' in the Corn	Col.	804	Judy Canova-Allen Jenkins	Dec. 26,'46	68m	Nov. 23,'46	3322	3312	3464
Singing on the Trail	Col.	7224	Ken Curtis-Jeff Donnell	Sept. 12,'46	....	....	....	3187	....
Sing While You Dance	Col.	7033	Ellen Drew-Robert Stanton	July 25,'46	....	....	....	3055	....
Sin of Harold Diddlebock, The	UA	....	Harold Lloyd-Raymond Walburn	Apr. 4,'47	89m	Mar. 1,'47	3503	2870	....
Sioux City Sue	Rep.	681	Gene Autry-Lynn Roberts	Nov. 21,'46	69m	Dec. 7,'46	3345	3322	....
Sirocco (French)	Leo Cohen	....	Viviane Romance-Dalio	Aug. 10,'46	90m	Aug. 17,'46	3150	....	....
Sister Kenny (Block 1)	RKO	701	Rosalind Russell-Alexander Knox	Oct. 10,'46	118m	July 20,'46	3101	2907	3350
Six Gun Serenade	Mono.	684	Jimmy Wakely-Kay Morley	Apr. 5,'47	....	....	....	3459	....
Slightly Scandalous	Univ.	544	Sheila Ryan-Fred Brady	Aug. 2,'46	62m	Aug. 3,'46	3125	3031	....
Smash-Up	Univ.	609	Susan Hayward-Lee Bowman	Mar.,'47	113m	Feb. 15,'47	3475	3421	....
† Smoky (color)	20th-Fox	631	Fred MacMurray-Anne Baxter	July,'46	87m	June 15,'46	3041	2628	3492
Smooth as Silk	Univ.	521	Kent Taylor-Virginia Grey	Mar. 1,'46	65m	Mar. 9,'46	2882	2809	....
So Dark the Night	Col.	805	Micheline Cheirel-Steven Geray	Oct. 10,'46	70m	Sept. 21,'46	3211	2850	....
So Goes My Love	Univ.	528	Myrna Loy-Don Ameche	Apr. 19,'46	88m	Mar. 30,'46	2917	2809	3018
Somewhere in the Night	20th-Fox	629	John Hodiak-Nancy Guild	June,'46	110m	May 11,'46	2986	2859	....
Song of Scheherazade (color)	Univ.	608	Brian Donlevy-Yvonne de Carlo	Mar.,'47	106m	Feb. 1,'47	3445	3312	....
Song of the Sierras	Mono.	681	Jimmy Wakely-Lee "Lasses" White	Dec. 28,'46	58m	Jan. 18,'47	3421	3240	....
Song of the South (Spcl.) (col.)	RKO	791	Disney Feature Cartoon	Nov. 20,'46	95m	Nov. 2,'46	3285	....	3412
South of the Chisholm Trail	Col.	865	Charles Starrett-Smiley Burnette	Jan. 30,'47	58m	Feb. 1,'47	3446	3387	....
South of Monterey	Mono.	530	Gilbert Roland-Frank Yacanelli	July 10,'46	63m	Sept. 28,'46	3224	3127	....
Specter of the Rose	Rep.	524	Ivan Kirov-Viola Essen	July 5,'46	90m	May 25,'46	3006	2776	3350
Spider Woman Strikes Back, The	Univ.	524	Gale Sundergaard-Kirby Grant	Mar. 22,'46	59m	Mar.23,'46	2906	2850	....
† Spiral Staircase, The	RKO	611	George Brent-Dorothy McGuire	Block 3	83m	Jan. 5,'46	2785	2695	2930
Splendor (Reissue)	Film Classics	....	Miriam Hopkins-Joel McCrea	June 15,'46	75m	....	....	....	....
Spoilers of the North	Rep.	....	Paul Kelly-Adrian Booth	Apr. 24,'47	....	....	....	3488	....
Spook Busters	Mono.	512	Leo Gorcey-Huntz Hall	Aug. 24,'46	68m	Aug. 24,'46	3162	3138	....
Spring Song (British)	Brit. Natl.	....	Peter Graves-Carol Raye	Not Set	90m	Oct. 26,'46	3273	....	....
Stagecoach to Denver	Rep.	662	Allan Lane-Bobby Blake	Dec. 23,'46	56m	Jan. 4,'47	3398	3348	....
Stairway to Heaven (Brit.) (col.)	Univ.	....	David Niven-Kim Hunter	(T) Dec. 9,'46	104m	Nov. 16,'46	3310	....	....
Stallion Road	WB	617	Zachary Scott-Alexis Smith	Apr. 12,'47	....	....	....	2939	....
Stanley and Livingstone (R.)	20th-Fox	705	Spencer Tracy-Nancy Kelly	Jan.,'47	101m	Jan. 4,'47	3398	....	....
Stars Over Texas	PRC	....	Eddie Dean-Shirley Patterson	Nov. 18,'46	57m	Dec. 28,'46	3386	3287	....
Step by Step (Block 1)	RKO	705	Lawrence Tierney-Anne Jeffreys	Aug. 30,'46	62m	July 20,'46	3101	3076	....
† Stolen Life, A	WB	521	Bette Davis-Glenn Ford	July 6,'46	109m	May 4,'46	2973	2756	3350
Stone Flower, The (Russ.) (col.)	Artkino	....	Vladimir Druzhnikov-Elena Derevschikova	Dec. 27,'46	88m	Jan. 11,'47	3409	....	....
Stormy Waters (French)	MGM	....	Jean Gabin-Michele Morgan	(T) June 5,'46	80m	July 13,'46	3089	....	....
Story of the Pope, The	Chapel	....	Documentary	Dec. 19,'46	65m	Dec. 28,'46	3386	....	....
Strange Conquest	Univ.	530	Jane Wyatt-Lowell Gilmore	May 10,'46	63m	Apr. 20,'46	2950	2883	....
Strange Holiday	PRC	....	Claude Rains-Barbara Bate	Sept. 2,'46	56m	Nov. 2,'46	3286	....	....
Strange Impersonation	Rep.	513	Brenda Marshall-William Gargan	Mar. 16,'46	62m	Feb. 23,'46	2859	2776	....
Strange Journey	20th-Fox	708	Paul Kelly-Osa Massen	Feb.,'47	65m	Sept. 14,'46	3197	....	....
† Strange Love of Martha Ivers (Block 6)	Para.	4529	Barbara Stanwyck-Van Heflin	Sept. 13,'46	117m	Mar. 23,'46	2907	3870	3492
Stranger, The (Special)	RKO	683	Edw. G. Robinson-Loretta Young	(T) July 15,'46	95m	May 25,'46	3005	2756	3350
Strange Triangle	20th-Fox	630	Signe Hasso-John Shepperd	June,'46	65m	May 11,'46	2986	2951	....
Strange Voyage	Mono.	521	Eddie Albert-Forrest Taylor	July 6,'46	61m	Mar. 2,'46	2870	....	....
Strange Woman, The	UA	....	Hedy Lamar-George Sanders	Oct. 25,'46	101m	Nov. 2,'46	3285	2884	3464
Strike Me Pink (Reissue)	Film Classics	....	Eddie Cantor-Ethel Merman	May 15,'46	100m	Jan. 25,'36	....	....	....
Suddenly It's Spring	Para.	4608	Fred MacMurray-Paulette Goddard	Mar. 21,'47	87m	Feb. 15,'47	3473	2987	....
Sunset Pass (Block 1)	RKO	704	James Warren-Nan Leslie	Oct. 1,'46	59m	July 20,'46	3102	3090	....
Sun Valley Cyclone	Rep.	567	"Wild" Bill Elliott-Bobby Blake	May 10,'46	56m	June 15,'46	3042	2987	....
Sun Valley Serenade (R.)	20th-Fox	641	Sonja Henie-John Payne	Sept.,'46	86m	Aug. 24,'46	3163	....	....
Susie Steps Out	UA	....	David Bruce-Cleatus Caldwell	Dec. 13,'46	65m	Nov. 23,'46	3322	3078	....
Suspense (Special)	Mono.	699	Belita-Barry Sullivan	June 15,'46	101m	Mar. 30,'46	2917	....	3100
Swamp Fire (Block 6)	Para.	4528	Johnny Weissmueller-Virginia Grey	Sept. 6,'46	69m	May 11,'46	2986	2963	3228
Sweetheart of Sigma Chi	Mono.	606	Elyse Knox-Phil Regan	Dec. 21,'46	75m	Dec. 7,'46	3346	3240	....
Swell Guy	Univ.	606	Sonny Tufts-Ann Blyth	Jan.,'47	87m	Dec. 14,'46	3361	3274	3412
Swing Parade of 1946	Mono.	503	Gale Storm-Phil Regan	Mar. 16,'46	74m	Jan. 26,'46	2817	2628	....
Symphonie D'Amour (French)	Alganzy	....	Fernand Gravet-Jacqueline Francell	Mar. 9,'46	90m	Mar. 23,'46	2906	....	....
TALK About a Lady	Col.	7016	Jinx Falkenburg-Joe Besser	Mar. 28,'46	71m	June 8,'46	3030	2818	....
Tangier	Univ.	522	Maria Montez-Preston Foster	Mar. 8,'46	76m	Mar. 16,'46	2895	2756	2975
Tarzan and the Huntress	RKO	....	Johnny Weissmuller-Brenda Joyce	Block 5	....	....	....	3503	....
Tarzan and the Leopard Woman	RKO	618	Johnny Weissmueller-J. Sheffield-B. Joyce	Block 4	72m	Feb. 16,'46	2849	2655	....
Temptation	Univ.	604	Merle Oberon-George Brent	Dec.,'46	98m	Dec. 21,'46	3374	3076	....
Tenth Avenue Angel	MGM	....	Margaret O'Brien-George Murphy	Not Set	....	....	....	3031	....
Terrors on Horseback	PRC	....	Buster Crabbe-Al "Fuzzy" St. John	Aug. 14,'46	55m	Apr. 20,'46	2951	2884	....
Terror Trail	Col.	862	Charles Starrett-Smiley Burnett	Nov. 21,'46	55m	Nov. 2,'46	3286	3274	....
That Brennan Girl	Rep.	533	James Dunn-Mona Freeman	Dec. 23,'46	95m	Nov. 16,'46	3310	3090	....
That's My Gal	Rep.	....	Lynn Roberts-Donald Barry	Not Set	....	....	....	3434	....
That Texas Jamboree	Col.	7223	Ken Curtis-Jeff Donnell	May 16,'46	67m	....	....	2786	....
That Way With Women	WB	....	Sydney Greenstreet-Martha Vickers	Mar. 29,'47	85m	Feb. 22,'47	3487	3031	....
Theirs Is the Glory (British)	GFD	....	Documentary	Oct. 14,'46	82m	Sept. 21,'46	3210	....	....
They Made Me a Killer (Bl. 4)	Para.	4518	Robert Lowery-Barbara Britton	May 3,'46	66m	Jan. 26,'46	2817	2695	....
They Were Sisters (British)	Univ.	1065	James Mason-Phyllis Calvert	Sept. 20,'46	108m	Aug. 3,'46	3125	....	....
Thieves' Holiday (formerly Scandal in Paris)	UA	....	George Sanders-Signe Hasse	July 19,'46	100m	July 20,'46	3112	2764	....
13 Rue Madeleine	20th-Fox	702	James Cagney-Annabella	Jan.,'47	95m	Dec. 21,'46	3374	....	3492
Thirteenth Hour, The	Col.	....	Richard Dix-Karen Morley	Mar. 6,'47	65m	Feb. 15,'47	3474	3421	....
This Man Is Mine (Brit.)	Col. Brit.	....	Tom Walls-Jeanne de Casalis	Not Set	103m	Sept. 28,'46	3224	....	....
This Time for Keeps (color)	MGM	....	Esther Williams-Jimmy Durante	Not Set	....	....	....	3238	....
† Three Little Girls in Blue (color)	20th-Fox	639	June Haver-Vivian Blaine	Oct.,'46	90m	Sept. 14,'46	3198	2907	3464
Three on a Ticket	PRC	....	Hugh Beaumont-Cheryl Walker	Apr. 5,'47	..	....	....	3435	....
Three Wise Fools (Block 17)	MGM	628	Margaret O'Brien-Lionel Barrymore	Aug. 29,'46	90m	June 22,'46	3054	2907	3350
Thrill of Brazil	Col.	7006	Evelyn Keyes-Keenan Wynn	Sept. 30,'46	91m	Sept. 21,'46	3209	3090	3264

Title	Company	Prod. Number	Stars	Tradeshow or Release Date	Running Time	REVIEWED		Advance Synopsis Page	Service Data Page
						M. P. Herald Issue	Product Digest Page		
Throw a Saddle on a Star	Col.	7221	Ken Curtis-Adele Roberts	Mar. 14,'46	65m	Mar. 23,'46	2906	2850	....
Thundergap Outlaws	PRC	....	Dave "Tex" O'Brien-Jim Newill	Apr. 27,'47	....	....	....	....	....
Thunder Town	PRC	....	Bob Steele-Syd Saylor	Apr. 10,'46	57m	Apr. 6,'46	2926	....	....
† Till the Clouds Roll By (color)	MGM	710	Robert Walker-Judy Garland	Jan.,'47	137m	Nov. 16,'46	3309	2963	3492
Till the End of Time (Block 6)	RKO	626	Dorothy McGuire-Guy Madison	Aug. 1,'46	105m	June 15,'46	3041	2784	3350
Time of Their Lives	Univ.	546	Bud Abbott-Lou Costello	Aug. 16,'46	82m	Aug. 17,'46	3149	2939	3464
† Time, the Place, the Girl (color)	WB	610	Dennis Morgan-Jack Carson	Dec. 28,'46	105m	Dec. 14,'46	3361	2555	3464
† To Each His Own (Block 5)	Para.	4524	Olivia De Havilland-John Lund	July 5,'46	122m	Mar. 16,'46	2894	2861	3288
Traffic in Crime	Rep.	522	Kane Richmond-Adele Mara	June 28,'46	....	....	....	3055	....
Trailing Danger	Mono.	676	Johnny Mack Brown-Raymond Hatton	Mar. 29,'47	....	....	....	3435	....
Trail Street (Block 4)	RKO	717	Randolph Scott-Anne Jeffreys	Feb. 19,'47	84m	Feb. 22,'47	3486	3364	....
Trail to Mexico	Mono.	574	Jimmy Wakely-Lee "Lasses" White	June 29,'46	56m	July 6,'46	3077	3031	....
Trail to San Antone	Rep.	682	Gene Autry-Peggy Stewart	Jan. 25,'47	67m	Feb. 1,'47	3446	3434	....
Trap, The	Mono.	607	Sidney Toler-Manton Moreland	Nov. 30,'46	62m	Jan. 18,'47	3421	3287	....
Trigger Fingers	Mono.	568	Johnny Mack Brown-Raymond Hatton	Sept. 21,'46	56m	Oct. 5,'46	3237	3126	....
Trouble with Women	Para.	....	Ray Milland-Teresa Wright	Not Set	....	....	....	2776	....
Truth About Murder, The	RKO	624	Bonita Granville-Morgan Conway	Block 5	63m	Apr. 20,'46	2950	2776	....
Tumbleweed Trail	PRC	....	Edie Dean-Shirley Patterson	Oct. 28,'46	57m	Nov. 9,'46	3297	....	....
Turning Point, The (Russian)	Artkino	....	Mikhail Derzhaven-Pavel Andrievsky	Oct. 26,'46	107m	Nov. 9,'46	3298	....	....
Twilight on the Rio Grande	Rep.	....	Gene Autry-Adele Mara	Apr. 1,'47	....	....	....	3488	....
Two Fisted Stranger	Col.	7208	Charles Starrett-Smiley Burnette	May 30,'46	50m	June 15,'46	3043	2951	....
† Two Guys from Milwaukee	WB	524	Dennis Morgan-Joan Leslie	Aug. 17,'46	90m	Aug. 3,'46	3126	2884	3350
Two Mrs. Carrolls, The	WB	....	Barbara Stanwyck-Humphrey Bogart	(T) Mar. 31,'47	....	....	....	2628	....
† Two Sisters from Boston (Bl. 16)	MGM	622	Jimmy Durante-June Allyson	Apr.-May,'46	112m	Mar. 9,'46	2881	2695	3264
Two Smart People	MGM	706	John Hodiak-Lucille Ball	Nov.,'46	93m	June 8,'46	3029	2748	3492
† Two Years Before the Mast	Para.	4601	Alan Ladd-Brian Donlevy	Nov. 22,'46	98m	Aug. 31,'46	3173	3055	3464
UNDER Arizona Skies	Mono.	561	Johnny Mack Brown-Raymond Hatton	Apr. 27,'46	59m	June 8,'46	3030	2870	....
Unexpected Guest	UA	....	Bill Boyd-Rand Brooks	Mar. 28,'47	61m	Dec. 14,'46	3362	....	....
Undercover Maisie	MGM	....	Ann Sothern-Barry Nelson	(T) Feb. 28,'47	90m	Mar. 8,'47	3514	3459	....
Undercover Woman	Rep.	515	Stephanie Bachelor-Robert Livingston	Apr. 11,'46	56m	July 6,'46	3077	2748	....
† Undercurrent	MGM	707	Katharine Hepburn-Robert Taylor	Nov.,'46	116m	Oct. 5,'46	3237	3007	3412
Under Nevada Skies	Rep.	541	Roy Rogers-Dale Evans	Aug. 26,'46	69m	Aug. 31,'46	3174	3127	....
Unfinished Dance (color)	MGM	....	Margaret O'Brien-Cyd Charisse	Not Set	....	....	....	3240	....
Unholy Garden (Reissue)	Film Classics	....	Ronald Colman-Fay Wray	July 29,'46	77m	Aug. 8,'31	....	....	....
Unknown, The	Col.	7027	Karen Morley-Jim Bannon	July 4,'46	70m	Dec. 21,'46	3374	2055	....
Untamed Fury	PRC	....	Mikel Conrad-Gaylord Pendleton	Mar. 22,'47	....	....	....	3435	...
VACATION Days	Mono.	611	Freddie Stewart-June Preisser	Jan. 25,'47	....	....	....	3363	....
Vacation in Reno (Block 3)	RKO	713	Jack Haley-Anne Jeffreys	Dec. 10,'46	60m	Oct. 12,'46	3249	3127	....
Valley of Fear	Mono.	675	Johnny Mack Brown-Raymond Hatton	Feb. 15,'47	54m	Mar. 8,'47	3514	3410	....
Valley of the Zombies	Rep.	520	Robert Livingston-Adrian Booth	May 24,'46	56m	June 1,'46	3017	3007	....
Verdict, The	WB	607	Sydney Greenstreet-Peter Lorre	Nov. 23,'46	86m	Nov. 9,'46	3297	2764	3492
Vigilantes of Boomtown	Rep.	663	Allan Lane-Bobby Blake	Feb. 15,'47	56m	Feb. 15,'47	3474	3435	....
Violence	Mono.	....	Nancy Coleman-Michael O'Shea	Apr. 12,'47	....	....	....	3459	....
† Virginian, The (color) (Bl. 4)	Para.	4516	Joel McCrea-Brian Donlevy	Apr. 5,'46	90m	Jan. 26,'46	2817	2242	3228
WAKE Up and Dream (col.)	20th-Fox	649	John Payne-June Haver	Dec.,'46	92m	Nov. 30,'46	3333	2499	....
Walk in the Sun, A	20th-Fox	616	Dana Andrews-Richard Conte	Mar.,'46	117m	Dec. 1,'45	2733	2242	2979
Walls Came Tumbling Down, The	Col.	7011	Lee Bowman-Marguerite Chapman	June 7,'46	82m	May 25,'46	3005	2963	3188
Wanted for Murder (Brit.)	20th-Fox	644	Eric Portman-Dulcie Gray	Nov.,'46	91m	Nov. 9,'46	3298	....	....
Way We Live, The (British)	GFD	....	Peter Willes	Not Set	64m	Aug. 24,'46	3162	....	....
Wedding Night (Reissue)	Film Classics	....	Gary Cooper-Anna Sten	June 15,'46	83m	Feb. 23,'35	....	....	....
Welcome, Stranger	Para.	....	Bing Crosby-Barry Fitzgerald	Not Set	....	....	....	2939	....
Welldigger's Daughter (Fr.)	Siritzky	....	Raimu-Fernandel-Josette Day	Sept. 28,'46	122m	Oct. 5,'46	3238	....	....
† Well Groomed Bride, The (Bl. 4)	Para.	4519	Ray Milland-Olivia DeHavilland	May 17,'46	75m	Feb. 2,'46	2829	2786	3228
West of the Alamo	Mono.	573	Jimmy Wakely-Lee "Lasses" White	Apr. 20,'46	58m	May 25,'46	3006	2883	....
West of Dodge City	Col.	....	Charles Starrett-Smiley Burnette	Mar. 27,'47	....	....	....	3488	....
West to Glory	PRC	....	Eddie Dean-Roscoe Ates	Apr. 22,'47	....	....	....	3422	....
When the Daltons Rode (R.)	Univ.	....	Randolph Scott-Kay Francis	Mar.,'47	81m	Feb. 22,'47	3487	....	....
Where There's Life	Para.	....	Bob Hope-Signe Hasso	Not Set	....	....	....	3078	....
While Nero Fiddled (Brit.)	Bacon-Bell	....	Tommy Trinder-Frances Day	Apr. 29,'46	65m	Mar. 11,'46	2986	....	....
White Tie and Tails	Univ.	550	Dan Duryea-Ella Raines	Aug. 30,'46	74m	Sept. 14,'46	3197	....	....
Wicked Lady, The (British)	Univ.	605	Margaret Lockwood-James Mason	Jan.,'47	98m	Dec. 14,'46	3361	....	3412
Wife of Monte Cristo	PRC	....	John Loder-Lenore Aubert	Apr. 23,'46	80m	Mar. 30,'46	2918	2895	3018
Wife Wanted	Mono.	605	Kay Francis-Paul Cavanaugh	Nov. 2,'46	73m	Oct. 26,'46	3273	3138	....
Wild Bill Hickok Rides (R.)	WB	609	Bruce Cabot-Constance Bennett	Dec. 7,'46	72m	Nov. 2,'46	3286	....	....
Wild Beauty	Univ.	545	Don Porter-Lois Collier	Aug. 9,'46	61m	Aug. 17,'46	3150	3076	....
Wild Country	PRC	....	Eddie Dean-Al "Fuzzy" St. John	Jan. 17,'47	55m	Feb. 1,'47	3446	3411	....
Wild West (color)	PRC	....	Eddie Dean-Al LaRue	Dec. 1,'46	73m	Dec. 7,'46	3347	3138	....
Without Dowry (Russian)	Artkino	....	Olga Pyshova-Nina Alisova	Apr. 6,'46	81m	Apr. 27,'46	2962	....	....
† Without Reservations	RKO	621	Claudette Colbert-John Wayne	Block 5	107m	May 11,'46	2985	2884	3164
Woman Chases Man (R.)	Film Classics	....	Miriam Hopkins-Joel McCrea	May 15,'46	70m	May 1,'37	....	....	....
Woman of My Own, A	MGM	....	Greer Garson-Richard Hart	Not Set	....	....	....	3287	....
Woman on the Beach (formerly Desirable Woman)	RKO	....	Joan Bennett-Robert Ryan	Not Set	....	....	....	2883	....
Woman to Woman (British)	Brit. Nat'l	....	Douglas Montgomery-Joyce Howard	Not Set	100m	Nov. 16,'46	3310	....	....
YANK in London, A (Br.)	20th-Fox	622	Anna Neagle-Dean Jagger	Mar.,'46	106m	Feb. 23,'46	2858	....	....
Yank in Rome, A (Ital.)	World Wide	....	Valentina Cortese-Leo Dale	Jan. 31,'47	110m	Feb. 8,'47	3458	....	....
Yankee Fakir	Rep.	....	Douglas Fowley-Joan Woodbury	Apr. 1,'47	....	....	....	3459	....
Yearling, The (color)	MGM	717	Gregory Peck-Jane Wyman	(T) Sept. 13,'46	135m	Nov. 30,'46	3333	2883	3492
Years Between, The (British)	Univ.	....	Michael Redgrave-Valerie Hobson	Not Set	100m	Apr. 20,'46	2949	....	....
Young Widow	UA	....	Jane Russell-Louis Hayward	Mar. 1,'46	98m	Feb. 23,'46	2857	2454	3264
† ZIEGFELD Follies of 1946 (color) (Special)	MGM	617	MGM Contract Stars	Mar.,'46	110m	Aug. 25,'45	2628	1913	3188

HERE
AN
OU
O
O
UCH
OR
O
ANY
OR
O
ITTLE!



The Motion Picture Industry AGREES and WILL ADOPT

15,000 GREEK WAR ORPHANS

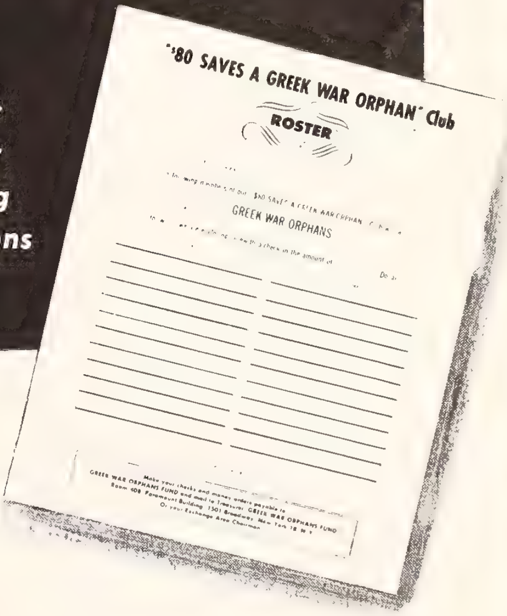
$80 WILL SAVE THE LIFE OF ONE GREEK WAR ORPHAN FOR 1 YEAR!

ALL INDUSTRY WORKERS ARE URGED TO ADOPT OR HELP ADOPT A GREEK WAR ORPHAN BY JOINING AN "$80 SAVES A GREEK WAR ORPHAN" Club!

All personnel in theatres, Home Offices, Branch Film Distribution Offices and Hollywood Studios are NEEDED to join a club!

START A CLUB TODAY!—
START COLLECTING TODAY!

Use the convenient club roster for mailing contributions



"$80 SAVES A GREEK WAR ORPHAN" Club
ROSTER
GREEK WAR ORPHANS

Make Checks and Money Orders Payable To. GREEK WAR ORPHANS FUND and mail to: Treasurer, Greek War Orphans Fund, Room 408, Paramount Building, 1501 Broadway, New York 18, N. Y Or Your Exchange Area Chairman

OTION PICTURE INDUSTRY'S APPEAL FOR THE WAR ORPHANS OF GREECE

in honor of SPYROS P. SKOURAS—March 8th to April 8th

Ambassador of GOOD WILL!

It's The PRIZE BABY...*of course!*... furthering the cause of the UNITED PATRONS...through *Box Office Diplomacy*...that induces theatre-goers to see EYE-to-EYE with TRAILERS and ACCESSORIES...that bring them IN ...and bring them BACK...to see your ATTRACTIONS!

He's Ambassador of Good-Will for the industry...making friends and keeping them...lifting his voice in behalf of the entertainment you sell ...and representing your ATTRACTIONS...colorfully!...forcefully!... truthfully!...

The PRIZE BABY knows all the inducements that turn *people* into PATRONS...and he *uses* them...to build Good-Will for your *theatre*... and *Profits* at your BOX-OFFICE!

NATIONAL *Screen* SERVICE
PRIZE BABY OF THE INDUSTRY

FILE

MOTION PICTURE HERALD

REVIEWS

(In Product Digest)

Buck Privates Come Home
High Conquest
High Barbaree
The Years Between
Lost Honeymoon
The Lone Hand Texan
Danger Street
The Imperfect Lady
Before Him All Rome Trembled
Range Beyond the Blue
Francis the First
Angel and Sinner
Her First Affair

ARBITRATION, ending, gets wide attention « « STAY of DECREE on single sales asked by Columbia and Universal « « BIDDING spreads as majors open new test areas « « Industry ready to take TAX fight in New York to the public « « Iowa exhibitor leader urges "selective buying" as flow of product increases « « "Jolson Story" makes history for Columbia « « U. S. distributors accept Italian formula for imports

VOL. 166, NO. 11; MARCH 15, 1947

Entered as second-class matter, January 12, 1931, at the Post Office, at New York City, U. S. A., under the act of March 3, 1879. P lished weekly by Quigley Publishing Co., Inc., at 1270 Sixth Avenue, Rockefeller Center, New York 20, N. Y. Subscription prices: $5 a year in the Americas, $10.00 a year Foreign. Single copy, 25 cents. *All contents copyright 1947 by Quigley Publishing Company.*

FRANK
SINATRA

Oh, Frankie!

Red Kann, of Quigley Publications says your picture is: "A tip-top package of entertainment!"

KATHRYN
GRAYSON

Oh, Kathryn!

Boxoffice Magazine says your picture is: "Great! One of those pictures that bulges theatre walls."

PETER
LAWFORD

Oh, Peter!

Variety says your picture is: "A star-studded and sock box-office entry!"

JIMMY
DURANTE

Oh, Jimmy!

Hollywood Reporter predicts for your picture: "Box-office returns and enthusiastic word-of-mouth."

M-G-M

Oh, Leo! They're talking about

"IT HAPPENED IN BROOKLYN"

Screen Play by Isobel Lennart
Based on an Original Story by
John McGowan • Directed by
RICHARD WHORF • Produced
by JACK CUMMINGS • A
Metro-Goldwyn-Mayer Picture

Business is great in first date
at Capitol Theatre, N. Y.

WHAT 'MILDRED PIERCE' DID

"NORA PRENTISS"

DOES BETTER!!

RACTICALLY EVERY ONE OF THE 73 ENGAGEMENTS UNDER WAY IS 'WAY AHEAD OF 'PIERCE'! Warner! Warner!

N SHERIDAN *Sensational as* 'NORA PRENTISS'

CO-STARRING KENT SMITH · BRUCE BENNETT · ROBERT AL

ROSE MARY DECAMP

SCREEN PLAY BY N. RICHARD NASH • FROM A STORY B
PAUL WEBSTER & JACK SOBELL • MUSIC BY FRANZ WAXMA

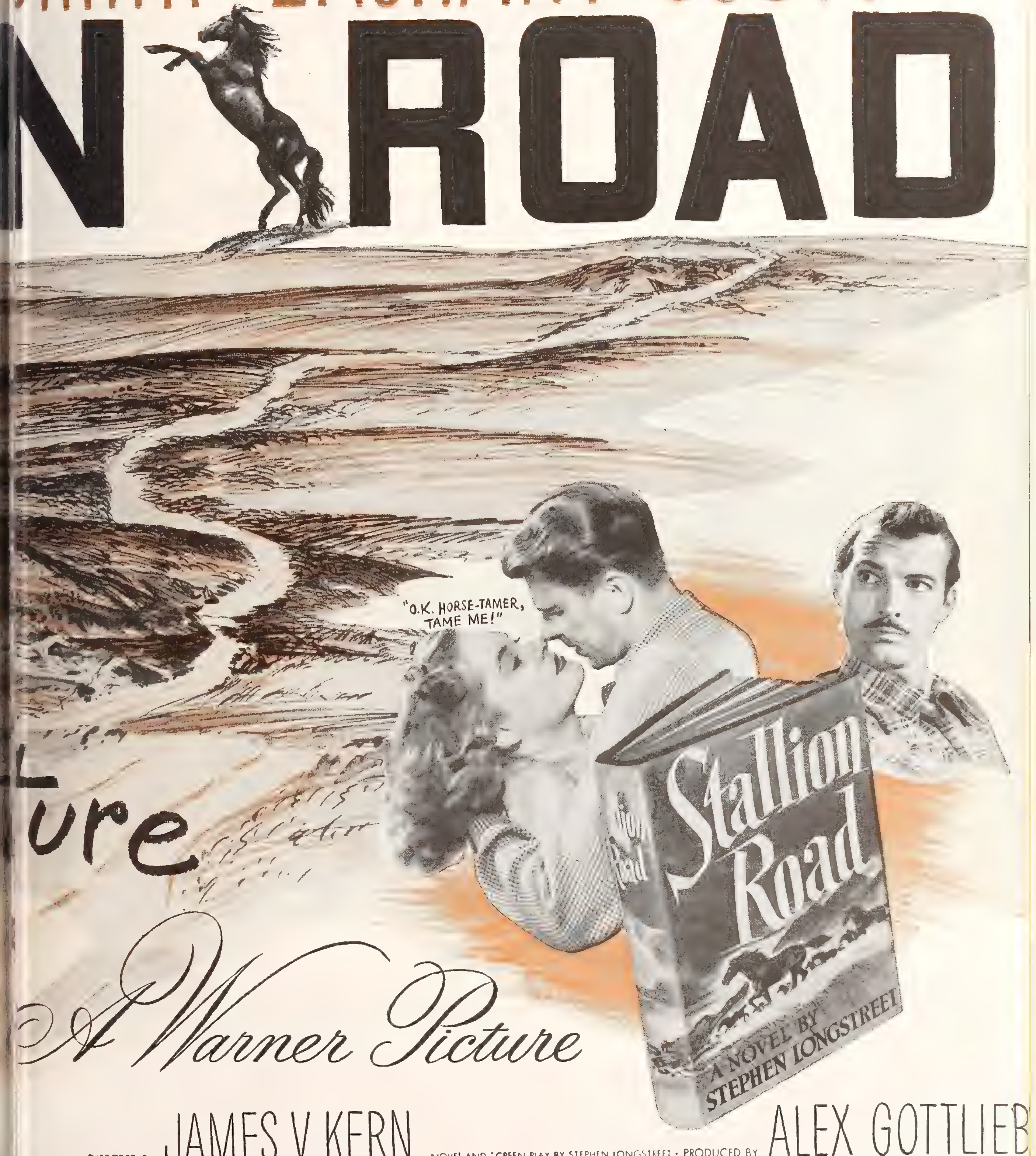
DIRECTED BY VINCENT SHERMAN PRODUCED BY WILLIAM JACO

RONALD REAGAN · ALEXI

STALLIO

SMITH · ZACHARY SCOTT

N ROAD



ture

A Warner Picture

DIRECTED BY **JAMES V. KERN** · NOVEL AND SCREEN PLAY BY STEPHEN LONGSTREET · PRODUCED BY **ALEX GOTTLIEB**

THE BOOM IS ON

"Demonstrating pulling power a-plenty!"

—Motion Picture Daily

NEW YORK!
LOS ANGELES!
BALTIMORE!
WASHINGTON!
PHILADELPHIA!
STAMFORD, CONN.

DARRYL F. ZANUCK presents

DANA ANDREWS

in

Boomerang!

with

Jane Wyatt · Lee J. Cobb

Cara Williams · Arthur Kennedy · Sam Levene · Taylor Holmes · Robert Keith · Ed Begley

Directed by ELIA KAZAN

Produced by LOUIS de ROCHEMONT

Screen Play by Richard Murphy · Based Upon an Article by Anthony Abbot, Published in The Reader's Digest

There's always a Boom at the Boxoffice when you play 20th *Century-Fox*

"THE RAZOR'S EDGE" • "THE LATE GEORGE APLEY" • "THE GHOST AND MRS. MUIR

"CARNIVAL IN COSTA RICA" In Technicolor • "THE HOMESTRETCH" In Technicol

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher *TERRY RAMSAYE, Editor*

Vol. 166, No. 11 March 15, 1947

ARBITRATION

CURRENTLY, the number one issue before the exhibitor in the continuing flux of trade practice problems is the question of arbitration of disputes over product and prices. Exhibition appears substantially unanimously in favour of an arbitration system, but there is no decision in sight on how such a system might be set up.

Meanwhile, the position of the Department of Justice continues opposed. There the contention appears to be that divorcement would cure anything and everything. This is despite the fact that the history in the field shows that controversies requiring such adjustment as arbitration might supply are not peculiar to issues with affiliated theatres.

A decided cogency pertains to the contention of this week's bulletin from the Independent Theatre Owners of Northern California, issued over the signature of Mr. Rotus Harvey, urging strictly local and voluntary arbitration arrangements—entirely divorced from court actions or orders. This bulletin points to the costly, involved and unworkable aspects of nationally organized arbitration under court decree. Their plan would leave all parties with the right to go to the courts—as a last resort.

* * *

THE BUYING AGE

EXAMINATION of the public prints these days finds continuing evidence that the critics continue to grow farther and farther away from the audience. That is manifest in the reiterated contentions for sophistications of all sorts in the product.

Turning to the March issue of *The Screen Writer*, monthly organ of the Screen Writers Guild, one finds quotation of some highly relevant observations from Dr. George Gallup: "The average American movie audience is predominantly a young audience.

"The 19-year-olds contribute more to the box office than any other age group.

"Regular movie attendance seems to begin around the age of 12. It goes up steadily through the age of 19. After that, it falls off sharply. Relatively few persons attend with any regularity after the age of 35."

A few days ago Mr. Cecil B. DeMille, informally discussing the product in a luncheon conversation in New York, remarked upon the basic simplicity of the motion picture audience taste. He says, "They like heroes"—and Mr. DeMille does, too. "They want the story and the issues clean cut, drawn in black and white. They want the characters identified as they emerge into the story—the good ones and the bad ones—and they expect them to stay that way to the finish." That, indicated Mr. DeMille, was his answer to the trend toward psychological complexities in the drama of the screen.

All this has to do with our often-asserted contention that in essence the entertainment picture is enjoyed by its audience as vicarious experience, preferably adventure. They want to learn about life and living.

If one is to accept Dr. Gallup's findings, the picture had better be about what is likely to be most important to the young man or woman of age 19. That would tend to rule out a considerable array of topics that you can remember.

Also, if the most important customer is the 19-year-old, there can be some reflections on the subject of admission prices versus purchasing power.

* * *

GRAPES DILEMMA

BY news cable from Oslo in Norway the daily press has word that the municipal authorities have forbidden a showing there of "Grapes of Wrath" because the "American distributors insisted that the audiences be told the conditions depicted are not normal", at the opening. And again it was requested, so the report runs, that the show close with a statement that conditions recorded "had been improved after having been called to the attention of authorities".

There are exemplified the confusions and problems which can arise when the entertainment screen goes into the realm of social causes and class issues.

Agreeing that the reasons of the Oslo authorities may be "obscure", *The New York Herald Tribune* indicates that perhaps it "is enough to let the variegated blood of Hollywood flow freely, permitting the Europeans to draw their own conclusions as to the variety of society in the United States".

* * *

THE recent death of Harry K. Thaw brings to mind that he had a decided hand in the beginnings of censorship in this industry. In May, 1907, a picture entitled "The Great Thaw Trial", on exhibition to audiences of juveniles, drew the fire of the Children's Society in New York. It presented Evelyn Nesbitt Thaw in her first screen role. It included a drugging scene and a version of the abrupt demise of Stanford White on the Roof at Madison Square Garden. Mr. Thaw, whimsically, joined the attack on the picture on the ground that it was not a good picture of his wife, and that neither the marriage nor the shooting was accurately pictured. Mr. Thaw was in favour of documentary realism, according to his lawyer, Mr. Dan Reilly.

* * *

BUSINESS generally is now viewing the scene with some anxious concerns. Out in Chicago this week the national marketing conference of the Chamber of Commerce of the United States considered forecasts of "the return of a buyers' market" and a mounting public resistance to further price increases. Here in New York, Mr. Edward J. Churchill, president of Donahue & Coe, Inc., advertising agency, speaking in connection with the acquisition of the service of Mr. Kenneth Collins, observed: "Keen students seem to agree that America is on the threshold of a buyers' market, with new battle lines of competition. Problems of distribution and merchandising are demanding a more precise analysis and advertising plans a more critical evaluation."

—*Terry Ramsaye*

THIS WEEK IN THE NEWS

YES or no of arbitration requires an answer from the industry Page 13
PLAN public fight on New York proposal for tax on admissions Page 14
DECREE bidding experiment under way as stays are sought Page 23
PRESIDENT Truman attends benefit film screening in capital Page 23
CHICAGO hot spot on bids; Four majors offer film Page 24
COLUMBIA Pictures history is made by "The Jolson Story" record Page 26
U. S. confers honors on Jack L. Warner for service during war Page 33
NATIONAL SPOTLIGHT—Notes on industry personnel across country Page 34
AMERICAN companies accept Italian formula on importation Page 47
AWARDS of Herald-Fame citations to winners of annual exhibitor poll Page 48

SERVICE DEPARTMENTS

Hollywood Scene Page 31
In the Newsreels Page 61
Managers' Round Table Page 66
Picture Grosses Page 62
Short Product at First Runs Page 64
What the Picture Did for Me Page 56

IN PRODUCT DIGEST SECTION

Showmen's Reviews Page 3525
Advance Synopses Page 3527
Release Chart by Companies Page 3528
The Release Chart Page 3529

Wriggle Test

WHEN confronted with the necessity of chosing the right films for distribution under the Motion Picture Association's Children's Film Library plan, the MPA suggests the children themselves would be the best judges of what is good for them. So, after a list of films had been selected in San Francisco, all pictures were previewed by an unselected audience of school children eight to 12. Whenever a film contained too much love or was over their heads, the children wriggled. In the end the "wriggle curve" was the determining factor in the selection of suitable pictures.

In New York, Glendon Alvine, public relations representative for MPA in the East, said after his return from a trip to the southeast territory that the Children's Film Library had caught on strongly in some areas and was just getting going in others. New Orleans was best, he said, with all prints booked as far ahead as June. Promotional drives to support the program will be launched soon, he said.

MPAA Anniversary

A DINNER will be held in New York some time in May to celebrate the twenty-fifth anniversary of the founding of the Motion Picture Association of America. Representatives of the United Nations, Government officials, and executives of foreign companies will be invited to join the American film representatives in the celebration. The Motion Picture Producers and Distributors of America, predecessor of the MPAA, was established in March, 1922, under the presidency of Will H. Hays. This Association was successor to the National Association of the Motion Picture Industry, Inc., which had been headed by William A. Brady. With the election of Eric Johnston to the presidency, succeeding Mr. Hays, in September, 1945, the Association's name was changed to Motion Picture Association. Under Mr. Johnston's direction, committees will be appointed to handle the dinner which will be held at the Waldorf-Astoria Hotel.

Crisis

WITH PUBLIC resentment against "ugly plugs" and "excessive commercialism" on the air rising steadily, the broadcasting industry has embarked on a plan for self-regulation. It involves appointment of an executive to administer improved standards in programming and advertising and the formation of a council, consisting of representatives of the broadcasters, the advertisers and the major industrial concerns sponsoring network shows, to cope with what is called "a crisis in the radio industry." Edgar Kobak, president of the Mutual Broadcasting System, has been named chairman of the committee on organization and finance for the group.

Easy Money

SOUNDS LIKE an easy thing, getting money from J. Arthur Rank to produce a picture. The way Frank Launder, British picture writer, director and producer tells it, the method is something like this: an independent producer belonging to Rank's Independent Producers company decides on the subject matter for his feature and addresses a memorandum to Mr. Rank which states only: Have idea that Such and Such a novel will make a good film. Would like to star So and So and Whoever.

On that much information, Mr. Rank bases his yes or no. If the answer is yes, the producer goes ahead, with no regulations governing him, no supervision hindering him. Mr. Launder, who, with Sidney Gilliat, heads Individual Pictures, a member company of Independent Producers, met the trade press in New York last Friday.

Here in the U. S. ahead of the premiere of Individual's "The Adventuress," Mr. Launder will make two features during the next 15 months. They are a production of the novel, "London Belongs to Me," a best seller in America under the title of "Dulcimer Street," and "Blue Lagon." He would like to see a Production Code interpreter stationed in London permanently.

Wrong Button

NEW YORK'S Radio City Music Hall had a few uneasy moments last Sunday night. One of the engineers turned the wrong valve at the wrong moment and clouds of steam vapor arose from the stage just as the feature picture was going on. This sort of thing is accepted by Radio City audiences when the corps de ballet is in action, but not when the picture is on. As a result, the audience thought for a moment of fires and other catastrophes. Manager Irving Evans came out before the curtain, explained what had happened, and the audience relaxed.

More Product

HOLLYWOOD production was up 6.4 per cent in 1946 compared to 1945 with 62 per cent of the features based on originals, according to the annual report of the Production Code Administration of the Motion Picture Association to Eric Johnston, president. Altogether 397 features were produced. Shorts totaled 549 in 1946, up 5.4 per cent. Rejected in 1946 were 91 books, plays, treatments and scripts, said Joseph I. Breen, PCA director. Of these, 62 were basically objectionable. A total of 88 Westerns compared with 73 in 1945. The report of the MPA title registration bureau showed that 29 non-members and 26 MPA members use the service. A total of 25 non-members joined the bureau during 1946. The words most often registered by producers were "you" and "love."

Whose "Bel Ami"?

GUY DE MAUPASSANT never thought he'd be that popular on the screen. Currently there are three American claimants to his "Bel Ami" story. The first one is Joseph Scheinman, operator of the Casino Film Exchange, who is showing the German version of "Bel Ami" at his Casino theatre in New York. Willi Forst wrote and directed it and also stars. Mr. Scheinman says he got the film from Mr. Forst during a European trip last year, but the Levinson-Finney Enterprises of Los Angeles say they hold the American rights to the German film, which they have copyrighted in Washington.

Sitting quietly on the sidelines are David Loew and Albert Lewin whose production of the same title and adapted from the same story has just been released by United Artists. They say they aren't worried, but it is understood that the UA producers did try to buy out the German version of "Bel Ami."

German language pre-war pictures soon will flow into the U. S. as a result of contracts signed by Mr. Scheinman with German and Austrian producers.

Television Tax

INGENIOUS, these collectors of Internal Revenue. Now it looks like you might have to pay a 20 per cent amusement tax if you want to take a look at a television show provided in a bar or cabaret. John E. Manning, Collector for New Jersey, reported in the public press Tuesday that the Internal Revenue Bureau had instructed him that, as a general rule, any entertainment in the form of a television set makes the cabaret customer subject to a 20 per cent tax, since the show could be interpreted as a public performance for profit.

New Contracts

JACK COHN, executive vice-president of Columbia, and A. Montague, vice-president and sales manager, had their new contracts ratified by the company stockholders at a meeting Tuesday in New York. Mr. Cohn's contract, which will continue for seven years from January 1, provides for a salary of $2,500 a week and an expense allowance of $300 a week. Mr. Montague, whose seven-year contract continues from June 10, 1946, will also receive a salary of $2,500 a week. All directors and officers of the company were reelected at the meeting. Officers, in addition to those mentioned, include A. Schneider, vice-president and treasurer; N. B. Spingold, vice-president in charge of advertising and publicity; Louis J. Barbano, B. B. Kahane, Joseph A. McConville and Lester W. Roth, vice-presidents; Mortimer Wormser and Leo Jaffe, assistant treasurers; Charles Schwartz, secretary; David Fogelson and Duncan Cassell, assistant secretaries; C. B. Wikoff, comptroller.

All directors of Universal were reelected Wednesday at the annual meeting of the company's stockholders in Wilmington. They are: Robert S. Benjamin, N. J. Blumberg, Paul G. Brown, J. Cheever Cowdin, Preston Davie, Matthew Fox, William J. German, John J. O'Connor, Ottavio Prochet, Charles D. Prutzman, J. Arthur Rank, Budd Rogers, Daniel M. Sheaffer, G. I. Woodham-Smith.

Army Exit

ARMY supervision of the activities of the Motion Picture Export Association in Germany and Austria definitely will end this year, it has been learned. Since January 1 the army has relaxed its grip on the MPEA in Austria, where the association has set up its own office and will also include the Russian zone in its scope. A similar development is expected to take place in Germany within the next six months. It will get under way when MPEA agents start to operate in the British zone and British film is offered in the American zone.

Police! Police!

IN FREDERICK, Md., if you want to know what's playing at the City Opera House you call the police department. Manager Ted Crowther has been getting unusual cooperation, to say the least, from the police department. He furnishes the department with a complete schedule of shows each week to aid the police in handling traffic. Patrons started calling the police to ask: "What's playing?"

IN RECOGNITION of the cooperation given by exchange, circuit, and theatre managers, the American Brotherhood will issue to them a certificate of appreciation. This certificate will carry the signatures of the honorary chairman, President Truman, the general chairman, John G. Winant, and, for the industry, Spyros P. Skouras and J. Robert Rubin. All managers who have obtained 10 or more members and all who now plan to enroll members are urged by the Brotherhood to send in their returns to their area chairman or to Mr. Skouras.

PEOPLE

Milton A. Kramer, of the New York law firm of Paine, Kramer and Marx, and until recently a member of the board of UA, has been named executive vice-president and chairman of the board of the Selznick Releasing Organization.

F. C. Henry, Paramount International's division manager for the Far East, left New York Sunday for Paris on a business trip that will take him to India and other countries in his territory.

Elias Lapinere, formerly with Paramount, has been appointed RKO Radio European publicity director and will make his headquarters in the Paris office of **Wladimir Lissim**, general European supervisor.

Paul L. Pease, assistant treasurer of Walt Disney Productions, was appointed treasurer Monday, it was announced by **Roy O. Disney**, president.

Hal Gerson, assistant to **Garson Kanin**, has been appointed eastern representative of Kanin Productions which has its west coast headquarters at Universal-International Studios.

Wiard Ihenen, art director under contract to William Cagney Productions, Monday was voted the winner of the special award offered annually by the American Institute of Decorators.

M. C. Levee, chairman of the 1947 Permanent Charities Committee Appeal, was given a scroll of appreciation by the committee at a reception honoring him in Hollywood last week.

Richard de Rochemont, producer of The March of Time, was awarded a certificate for "outstanding and conspicuous" patriotic war service at the Overseas Press Club dinner Tuesday at the Waldorf-Astoria in New York.

J. Remi Crasto has been appointed manager for RKO in Hongkong. He has been in the industry for a number of years.

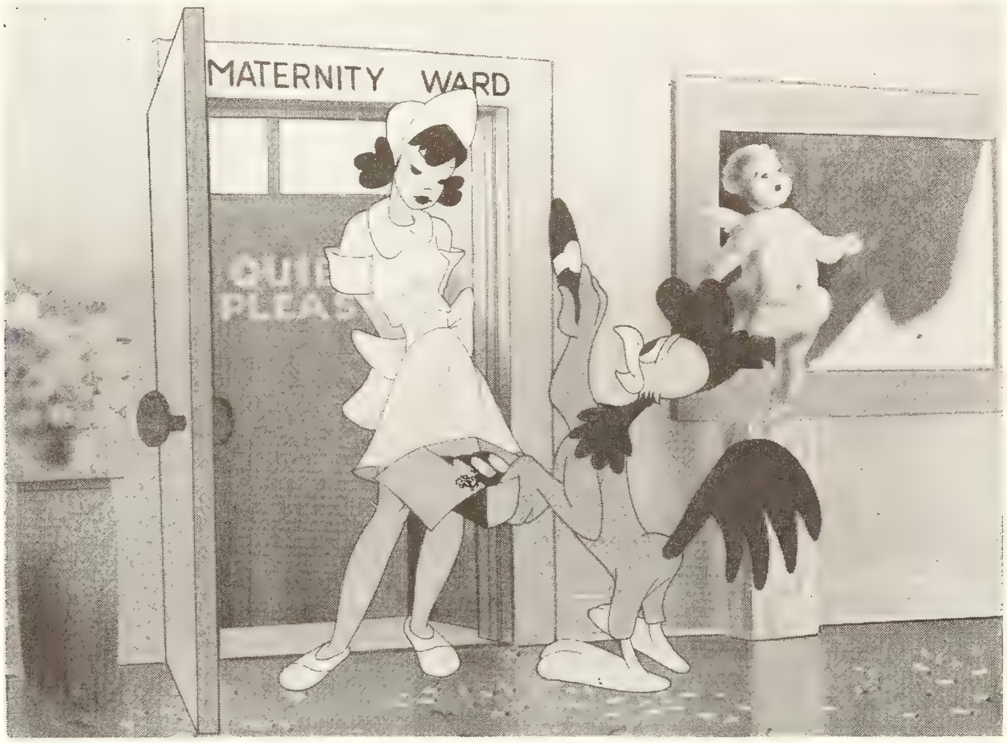
Harry Paul, for the past nine years manager of the Wil-Kin Theatre Supply Company of Atlanta, is resigning his position as of March 15 to become southern division manager for RCA, with headquarters in Atlanta.

William Z. Porter, traveling auditor for Monogram for the past six years, Monday took over as chief of the company's sales contract department.

Siegfried Weening, who joined Paramount International Films, Inc., in December, has been named branch manager for Peru.

MOTION PICTURE HERALD, published every Saturday by Quigley Publishing Company, Rockefeller Center, New York City 20. Telephone Circle 7-3100; Cable address "Quigpubco, New York." Martin Quigley, President; Red Kann, Vice-President; Martin Quigley, Jr., Vice-President; Theo. J. Sullivan, Treasurer; Leo J. Brady, Secretary; Terry Ramsaye, Editor; Martin Quigley, Jr., Associate Editor; James D. Ivers, News Editor; Charles S. Aaronson, Production Editor; Ray Gallagher, Advertising Manager; David Harris, Circulation Director; Bureaus: Hollywood, William R. Weaver, editor, Postal Union Life Building; Chicago, 624 South Michigan Avenue; Washington, Jim H. Brady, 215 Atlantic Bldg., 930 F Street, N.W.; London, Hope Williams Burnup, manager, Peter Burnup, editor, 4 Golden Square, W. 1; Montreal, Stan Cornthwaite, 265 Vitre St., West; Toronto, W. M. Gladish, 242 Millwood Road; Paris, Maurice Bessy, 2 Avenue Matignon; Dublin, T. J. M. Sheehy, 36 Upper Ormond Quay; Rome, Argeo Santucci, 10 Via Versilia; Lisbon, Joao De Moraes Palmeiro, Avenida Conde Valbom 116; Brussels, Louis Quievreux, 121 Rue Beeckman; Amsterdam, Philip de Schaap, 82 Jekerstraat; Copenhagen, Kris Winther, Bogehoi 25; Stockholm, Gosta Erkell, 15 Brantingsgaten; Basel, Carlo Fedier, Brunnmattstr. 21; Prague, Joseph B. Kanturek, U. Grebovsky No. 1; Sydney, Cliff Holt, Box 2608—G.P.O., Derwent House; Johannesburg, R. N. Barrett, 10, Blyth Road, Talboton; Mexico City, Luis Becerra Celis, Dr. Carmona y Valle 6; Havana, Charles B. Garrett, Refugio 168; Buenos Aires, Natalio Bruski, J. E. Uriburi 126; San Juan, Puerto Rico, Reuben D. Sanchez, San Sebastian Street No. 3; Montevideo, Paul Bodo, P.O. Box 664. Member Audit Bureau of Circulations. Other Quigley Publications: Better Theatres, published every fourth week as a section of Motion Picture Herald, Motion Picture Daily, International Motion Picture Almanac and Fame.

THIS WEEK the Camera reports:

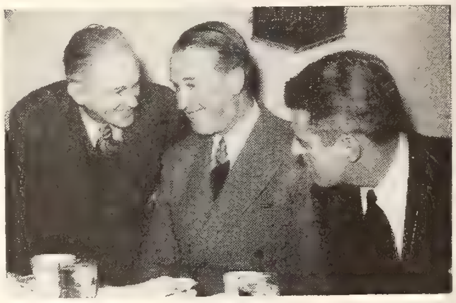


THE EGG IS BORN — a happy scene from Universal-International's three-minute cartoon trailer advertising its feature, "The Egg and I". It is the first such trailer for a "live action" feature.

Acme Newspictures

CO-STAR of "The Egg and I", Claudette Colbert, left, center, arrives in New York with Mr. and Mrs. William Goetz for home office conferences. Mr. Goetz is U-I production chief.

TWENTY-FIVE YEARS with Pathe News will be observed March 17 by Larry O'Reilly, left, chief director-photographer, shown with Jay Bonafield, RKO Pathe production supervisor. They are examining Mr. O'Reilly's first film for Pathe.



By the Herald

A WELCOME BACK to Maurice Chevalier, French star, center, is extended by Rutgers Neilson, left, Associated Motion Picture Advertisers president, at the organization's luncheon in New York last week. Arthur Lesser, Mr. Chevalier's American tour manager, watches.

Bill Williams

BACKSTAGE in Dallas, at the Majestic theatre premiere of the RKO-Liberty Films production, "It's a Wonderful Life": left to right, Raymond Willie, Interstate Circuit executive; James Stewart, star; Robert J. O'Donnell, the circuit's general manager; Frank Capra, producer.

Metropolitan Photo

APPOINTMENTS, in Producers Releasing Corporation: Harry Thomas, right, president, felicitates Ralph H. Clark, left, new general sales manager, and Harold Dunn, Mr. Clark's assistant, as the appointments were announced in the New York home office.

BOOMERANG" in Stamford. At the premiere of the Twentieth Century-Fox documentary-type feature, in the Palace theatre, left to right: Ben Simon, New Haven branch manager; Police Sgt. William Murphy, who plays in the picture, much of which was filmed in the area; Elia Kazan, director; Mayor Charles Moore and Mrs. Sarah Peters.

Metropolitan Photo

CELEBRATION. As Abe Schneider, Columbia vice-president-treasurer, marked 25 years' service, in the New York office: in usual order are Joseph McConville, Louis Weinberg, Louis Frohlich, David Fogelson, Serge Semenenko, Jack Cohn, Mr. Schneider, Charles Schwartz. Mr. Schneider's friends and associates tendered him the informal reception in the executive offices.

By the Herald

AT THE OPENING of the Fred Astaire Dance Studios, New York: Charles Casanave, vice-president and general manager, former National Screen executive and independent distributor; Mr. Astaire, president.

IN MANILA, at the opening in the Boulevard theatre, of Monogram's "Where Are Your Children?" A Philippines Who's Who of politics, industry and education attended. Above, in the theatre lobby, in left to right order, are Natividad Almeda Lopez, presiding judge of the Juvenile Court; William Brown, president of the Monogram Film Exchange; Mrs. Ascuncion Perez, directress, Bureau of Public Welfare; William Osborne, Far East supervisor, Monogram; Mrs. Olimpia Ubaldo-Luzano, secretary of the Coordinating Council, Juvenile Delinquency Prevention, and Primitivo Domingo, owner of the Boulevard.

Ed Sullivan

EXHIBITORS AND A FLYER, at the trade-screening of Paramount's "Blaze of Noon", in the Normandie, New York. Left to right: J. R. Goldberg, Raybond circuit vice-president; Paul Mantz, Hollywood stunt flyer, who three days previously set a transcontinental propeller-plane speed record, and Irving Renner and Ray Herbst of the Endicott circuit. Mr. Mantz's stunt flying is in the film.

Caryle Studio

KENNETH COLLINS on April 1 will become a senior executive of the Donahue & Coe advertising agency. He has resigned as publisher of the *New York Herald Tribune* European edition. Mr. Collins was once executive vice-president of Macy's, New York department store, and was with Gimbels, a rival, and with the *New York Times.*

By the Herald

INTERVIEW, right. David Lewis, producer of "The Arch of Triumph", and Erich Maria Remarque, author of the book, as they were interviewed last week at Loew-MGM's New York office, before Mr. Lewis sailed for London.

By the Herald

FRANK LAUNDER, British producer-director of Eagle-Lion's "The Adventuress", is here for the American premieres and for study of American habits and preferences.

Western Photo

SPYROS D. SKOURAS, president of the Skouras circuit in Greece, declared in Hollywood last week that maintenance of studio standards means playing time.

By the Herald

VIJAY BHATT, Indian producer, is in this country to study the market, particularly for his forthcoming "Lord Buddha's Life", which he may make in English.

By the Herald

GEORGE J. SCHAEFER, vice-president of Enterprise Productions and head of George J. Schaefer Associates, as he told in New York, Tuesday, of Enterprise plans. See page 65.

YES OR NO OF ARBITRATION NEEDS INDUSTRY ANSWER

Exhibitors Agree on Value of System, but When and How Are Something Else

by RAY LANNING

One of the most vigorous and involved arguments to develop from the decision in the New York anti-trust suit currently centers about the question of arbitration.

When the U. S. District Court for the Southern District of New York ruled on December 31 for the liquidation of the consent decree arbitration system, the prediction was made by exhibitors and distributors alike, whether pleased or displeased with the court's order, that trouble was on the way.

The main trouble, just now boiling to the surface, is the trouble involved in deciding upon a system to settle the troubles which all interested parties gloomily insist are bound to arise.

Eight Suits Filed Since Court Issued Decree

In the midst of this confusion, there has been a renewed interest and a sudden flurry of activity in the AAA offices. No less than 11 tribunals have been activated by recent filing of suits. Eight suits have been filed since the December 31 decree.

There is general agreement among exhibitors that arbitration is necessary, but there is no general agreement on what kind of arbitration and when it should be discussed. Some favor voluntary arbitration, others believe that arbitration is impractical without court and government backing. Some want to do something about the problem now, others insist that nothing should be done until after the Supreme Court acts on the appeals from the decree.

This area of disagreement has endangered voluntary arbitration. While exhibitor leaders rage that lack of arbitration would be "one of the greatest tragedies in industry history," leading to "litigation," to "chaos," to "government control," there has not yet evolved a stable enough center of disagreement—let alone agreement—for all exhibitors to cling to.

Forum Could Have Evolved Formula

Evidence of this is seen in the recent cancellation of the exhibitor meeting which was to be held in New York this week for a discussion of a motion picture forum which might have resulted in a voluntary arbitration system. Motion Picture Theatre Owners of America were for the meeting, National Allied was against it on the grounds that there was nothing to discuss until the Supreme Court acted.

ARBITRATION SCORE

Following is a complete list of the number of exhibitor-distributor disputes handled by the 31 *tribunals of the American Arbitration Association since the "Rules of Arbitration and Appeals" were established in November,* 1940, *under the Consent Decree, to the present*:

TRIBUNAL	TOTAL CASES	CLEARANCE CASES
Albany	12	11
Atlanta	3	2
Boston	73	64
Buffalo	31	24
Charlotte	4	1
Chicago	38	29
Cincinnati	16	12
Cleveland	14	11
Dallas	15	7
Denver	3	1
Des Moines	5	1
Detroit	18	13
Indianapolis	6	5
Kansas City	5	4
Los Angeles	18	17
Memphis	4	0
Milwaukee	8	5
Minneapolis	10	4
New Haven	12	10
New Orleans	20	9
New York	72	65
Oklahoma City	11	0
Omaha	4	3
Philadelphia	26	24
Pittsburgh	3	0
Portland	3	1
San Francisco	6	6
Salt Lake City	2	2
Seattle	2	1
St. Louis	21	12
Washington	20	17
	485	361

Complicating the whole situation is the insistence, in their appeals, of the five theatre-owning defendants that the New York Court erred in failing to decree that disputes should be handled by the Rules of Arbitration provided for under the 1940 Consent Decree. They are, of course, concerned over the decree's provision placing the burden of proving clearance upon the distributor and will likely take a great deal of persuading to agree to voluntary arbitration. Indeed, attorneys for the companies say voluntary arbitration would be impractical.

The Department of Justice is flatly opposed to voluntary arbitration and, differing from almost everyone else, prefers arbitration by some such government agency as the Interstate and Foreign Commerce Committee rather than by the 31 tribunals of the American Arbitration Association.

Under the decree, the AAA can accept new cases through March 31. Those tribunals still considering cases on that date, the date on which the dissolution order of the arbitration system takes effect, can continue until all cases have been processed and appealed.

These are the tribunals which are considering cases and liable to continue beyond the March 31 deadline: Cleveland, New Haven, Chicago, New Orleans, New York, St. Louis, Boston (the most active, with two cases before the Appeals Board), Albany, Omaha, Cincinnati and Milwaukee, which has a case before the Appeals Board.

Eight cases have been reported by the AAA since the December 31 decree.

The new cases included:

Albany: Adirondack Theatre Corporation, operating the Placid, Lake Place, a clearance complaint against the five majors.

Cincinnati: Herman Hunt and Maurice Chase, operators of the Vogue, Cincinnati, a clearance complaint against MGM. Maurice Chase, representing the Ritz, Cincinnati, a clearance complaint against MGM.

Cleveland: Idol theatre, Lodi, Ohio, a clearance complaint against Loew's. Orrville Theatres Company, operators of the Orr and Orand, a clearance complaint against the five majors.

New York: Newton Theatre Corporation, operators of the Newton, Queens, a clearance complaint against the five majors.

New Haven: Princess theatre, a clearance complaint against the five majors.

Omaha: Joyo theatre, Havelock, Nebr., a clearance complaint against the five majors.

While numerous exhibitor organizations are on record as willing to go along with other organizations in planning arbitration, tentatively and limitedly united in believing that intra-industry conferences can accomplish more than the courts, one of the first concrete suggestions for settling disputes has come from the Independent Theatre Owners of Northern California, which has stated:

"Yes, we want arbitration, but it must be voluntary and local."

The association intends to form a committee to act for its members in all disputes. The plan is this: Each dispute brought to the attention of the association will be investigated by the committee and if the member is found to be in the right, the committee will recommend arbitration and will see to it that the member's case is properly presented. The committee will appoint one arbitrator, the distributor will appoint another, and the two of them will appoint a third arbitrator.

"The arbitrators," says the association, "to be men who know our business and the territory in which the case arises. No lawyers allowed—and the arbitrators' verdict to be final."

PLAN PUBLIC FIGHT ON NEW YORK TAX

Exhibitors Set Promotion Campaign, Backed by ATA, on Dewey Scheme

Following Governor Thomas E. Dewey's recommendation to the New York State legislature that power be given cities and counties to raise an additional $111,000,000 a year through special taxes, including admissions, New York City exhibitors at midweek were preparing a campaign to array public opinion against the legislation. The campaign would be undertaken if a meeting between exhibitor representatives and the Governor didn't materialize.

As the first step, a committee headed by J. Henry Walters of RKO Theatres, and Samuel Rosen of the Fabian circuit was seeking a conference with the Governor. If the committee fails to meet with Governor Dewey, the Metropolitan Motion Picture Association, supported by the American Theatres Association, will undertake the all-out public information program.

Would Use All Media

The campaign, if undertaken, will make use of newspapers, radio, bilboards and other available media, including a special motion picture trailer, to explain to the public the inequities of the proposed tax.

Under the Governor's recommendation, the additional taxing powers to be given cities and counties consists of the right to impose a five per cent tax on admissions and sporting events, excluding race tracks, boxing and wrestling events. In addition, municipalities could tax restaurants, night clubs, liquor and automobiles.

In Washington, D. C., Tuesday the MPTO of Washington, other exhibitors and their representatives, will be permitted to present their views before the House District Committee, which is considering a proposed special admissions tax for the district. The Washington MPTO will fight passage of the tax measure while the local American Legion has announced that it will contest any type of special tax proposals until the district has adequate representation in Congress and a right to vote.

Hear Oklahoma Arguments

In Oklahoma City Tuesday a Senate legislature committee heard arguments for and against a bill to extend taxing powers of the state's municipalities. It made no recommendation. C. B. Akers, legislative charman for Oklahoma exhibitors, attended the hearing, but did not testify against it. Many other groups have already argued against it.

Exhibitors have agreed to support another measure designed to increase the state's property tax system.

In St. Louis this week exhibitors were preparing for another tax battle. A five per cent amusement tax designed to yield $750,000 annually was one of the four tax measures recommended last weekend by the Citizens Tax Commission to the mayor to help increase municipal revenue.

A five per cent amusement tax was first proposed last spring, but exhibitor opposition helped to kill it at that time. Citing this instance the tax commission pointed out to the mayor that after the bill had been defeated "motion picture admission charges were increased by an amount exceeding the proposed tax, thus refuting motion picture statements that the public could not absorb a five per cent increase."

TREASURY TO REVIEW ADMISSIONS LEVY

The first clear-cut indication that the Treasury is prepared to review the 20 per cent Federal admission tax, along with other excise taxes, came from Washington last Friday during hearings on the appropriations for the next fiscal year before the House Appropriations Committee. Stanley S. Surrey, the Treasury's tax legislative counsel, told the committee that the Treasury is reviewing these taxes with a view to correcting any inequities found. Meanwhile, the Senate approved and sent to the White House legislation indefinitely extending the wartime excise taxes. President Truman signed the bill Tuesday, at which time the Treasury estimated that the new law would bring $500,000,000 during 1947.

"It Happened in Brooklyn" In Local World Premiere

Lauritz Melchior, Kathryn Grayson, Johnnie Johnston, Tom Drake, Harvey Stone and others, were on hand Tuesday when MGM's "It Happened in Brooklyn" had its world premiere at Loew's Metropolitan theatre in Brooklyn. Miss Grayson stars in the film with Frank Sinatra and Jimmy Durante. The opening, Brooklyn's first world premiere, was sponsored by the MGM-inspired, newly-formed First Families of Brooklyn organization whose aim it is to proclaim to the world that Brooklyn "is the garden spot of the world."

Liberty Buys Horse Story

Liberty Films has paid $100,000 for "War Knight," a story by Ethel Hill about her seven-year-old horse which won the Santa Anita Handicap in 1946. Miss Hill also will write the screenplay.

Production Cost Is Up 116% Since '39, Says Price

Since 1939, the per picture cost of production has increased 116 per cent, financial writers and editors were told in Hollywood last Tuesday by Byron Price, vice-president and board chairman of Motion Picture Association, who is leaving the industry next week for a United Nations post.

Unofficially, Mr. Price estimated that the 397 features approved last year by the Production Code Administration cost $350,000,000. He observed that the total expenditure was 38 per cent above 1939, while the number of pictures was 24 per cent less than that year. He said studio operating costs must be cut to overcome a potential drop in revenue.

It was a bright fiscal picture for 1946 that Mr. Price painted, however. He pointed out that it was the first two billion dollar box office year in the industry's history and that weekly paid admissions averaged 85,000,000. The earnings of seven major companies totaled $115,000,000 as against $63,000,000 in 1945 and $19,000,000 for 1940. A 10 per cent increase in foreign sales was cited as one reason for the rise in profits.

The 1947 prospect is somewhat different, in the opinion of Mr. Price. It is expected that the foreign market will be measurably curtailed, and revenue at home showed a decline in January. Paid admissions have dropped in the past three months, he said.

Greek Orphan Appeal Luncheon March 24

Hollywood stars and military and civic leaders will be guests at an industry Greek War Orphans Appeal luncheon at the Astor Hotel in New York March 24. On the luncheon committee are Ned Depinet, Jack Cohn, S. H. Fabian, Harry Kalmine, Sol Schwartz, Harry Brandt, Ted Gamble, Tom Connors, Robert Coyne, Ben Serkowich, S. Barret McCormick, Charles Schlaifer, Sam Shain, Fred Schwartz, Joseph R. Vogel, Sam Rinzler, Ralph Pielow, Max Cohen and Ben Abner.

New Jersey Allied Opposes 16mm in Resort Towns

Contending that it was "viewing with alarm" the expansion of 16mm films into hotels and summer camps, Allied Theatre Owners of New Jersey, at a meeting Monday, recommended to its membership the inclusion of a special clause in contracts to protect exhibitors from narrow-gage com-

Uphold Ban on "Amok"

The Appellate Division of the New York Supreme Court in Albany unanimously upheld a Board of Regents ban on the exhibition of the French film, "Amok," in New York State.

EACH ADDITIONAL ENGAGEMENT MAKES IT BIGGER AND BIGGER AND BIGGER!

The JOLSON STORY

IN TECHNICOLOR

IT PACKS 'EM IN ... AND THEY STAY PACKED!

with

LARRY PARKS · EVELYN KEYES

WILLIAM DEMAREST · BILL GOODWIN

Screenplay by Stephen Longstreet

Directed by ALFRED E. GREEN · Produced by SIDNEY SKOLSKY

Humphrey BOGART

Lizabeth SCOTT

in JOHN CROMWELL'S

Dead Reckoning

BOGART'S OUT WITH A NEW WOMAN...
AND HOW THE CROWDS FLOCK TO SEE THEM!

with

Morris **CARNOVSKY** · Charles **CANE** · William **PRINCE** · Marvin **MILLER** · Wallace **FORD**

Screenplay by Oliver H. P. Garrett, Steve Fisher

Directed by **JOHN CROMWELL** · Produced by **SIDNEY BIDDELL**

Dick POWELL
Evelyn KEYES

JOHNNY O'CLOCK

IT'S A SMART SHOWMAN WHO SAVES HIS BEST TIME FOR JOHNNY O'CLOCK!

with LEE J. **COBB** · ELLEN **DREW** · NINA **FOCH**
S. THOMAS GOMEZ · JOHN KELLOGG
Screenplay by Robert Rossen · Directed by ROBERT ROSSEN
Produced by EDWARD G. NEALIS · Associate Producer MILTON HOLMES

IN THE GREAT TRADITION
OF POPULAR ENTERTAINMENT!

The Return of Monte Cristo

starring

LOUIS HAYWARD · BARBARA BRITTON

with **GEORGE MACREADY**

UNA O'CONNOR · HENRY STEPHENSON · STEVEN GERAY · RAY COLLINS · LUDWIG DONATH

Screenplay by George Bruce and Alfred Neumann
Directed by HENRY LEVIN · Produced by GRANT WHYTOCK
AN **EDWARD SMALL** PRODUCTION

Dennis O'KEEFE · Adolphe MENJOU

Marguerite CHAPMAN · Michael O'SHEA

Mr. DISTRICT ATTORNEY

"CERTAIN TO ENJOY HEAVY PATRONAGE IN ALL OF ITS BOOKINGS."

—BOXOFFICE

with

George COULOURIS · Jeff DONNELL · Steven GERAY · Ralph MORGAN · John KELLOGG

Screenplay by Ian McLellan Hunter

Based on the radio program "Mr. District Attorney" created by Phillips H. Lord

Directed by ROBERT B. SINCLAIR · Produced by SAMUEL BISCHOFF

Rosalind
RUSSELL · Melvyn
DOUGLAS

The GUILT of JANET AMES

EVERYONE WILL WANT TO KNOW:
"WHAT WAS THE SIN OF JANET AMES?"

with
SID CAESAR · BETSY BLAIR · NINA FOCH
Screenplay by Louella MacFarlane, Allen Rivkin, Devery Freeman
Directed by **HENRY LEVIN**

TOP PICTURES
AVAILABLE FROM COLUMBIA
...FOR DATING NOW!

Glenn FORD

FRAMED

THE PICTURE WITH THE SAME GLENN FORD WHO TAMED *Gilda!*

with

Janis CARTER · Barry SULLIVAN

Edgar BUCHANAN · Karen MORLEY · Jim BANNON

Screenplay by Ben Maddow

Directed by RICHARD WALLACE · Produced by JULES SCHERMER

...AND COMING YOUR WAY SOON FROM COLUMBIA!

Jon HALL · Michael O'SHEA

LAST OF THE REDMEN

Adapted from "THE LAST OF THE MOHICANS" by JAMES FENIMORE COOPER

with Evelyn ANKERS · Julie BISHOP · Buster CRABBE · Buzz HENRY

Screenplay by Herbert Dalmas and George H. Plympton

Directed by GEORGE SHERMAN · Produced by SAM KATZMAN

in VitaCOLOR!

GUNFIGHTERS

Starring RANDOLPH SCOTT · BARBARA BRITTON

with Bruce Cabot · Charley Grapewin · Steven Geray · Forrest Tucker · Charles Kemper · Grant Withers

and DOROTHY HART · Screenplay by Alan LeMay · Adapted from Zane Grey's novel, "Twin Sombreros"

Directed by GEORGE WAGGNER · Produced by HARRY JOE BROWN

in CINECOLO

George BRENT · Joan BLONDELL

The Corpse Came C.O.D.

with Adele Jergens · Jim Bannon · Leslie Brooks

Screenplay by George Bricker, Dwight Babcock · Based upon the novel by JIMMY STARR

Directed by HENRY LEVIN · Produced by SAMUEL BISCHOFF

LITHO IN U.S.A.

Universal And Columbia Ask Decree Stay

As experiments with the bidding provisions of the decree in the New York anti-trust suit spread to new areas and new complications this week, two companies, Universal and Columbia, sought stays of execution on those provisions.

Universal, on March 4, requested stays on the competitive bidding order, the order enjoining a distributor from "arbitrarily refusing" to license a feature to an exhibitor, and a stay on all provisions of Section II, paragraphs one to seven, insofar as they enjoin the performance of existing contracts or require the granting of rejection rights.

Appeal on Single Sales

Columbia, which was to request the Supreme Court this week for a stay on competitive bidding, was to ask, in addition, for a stay on the injunction against single sales, the order given the licensee the right to reject 20 per cent of the features not trade show prior to licensing, and the order enjoining the arbitrary refusal to license.

Universal's application asked a stay on all those provisions affecting existing contracts: fixing minimum admission, clearance agreements, performing existing franchise agreements, making or further performing formula deals or master agreements, conditioning the sale of one feature upon another.

Meanwhile bidding experiments were going on in more than 25 areas, concentrating, reported one company, in the west.

Seek Clarification

One major difficulty encountered in the experiments is that a "great many" requests for bidding are vague and generalized. Another problem is linked with the jointly-owned theatres: Must the jointly-owned theatres participate in the bidding for the partner-company's product? It is believed a Supreme Court decision on the anti-trust suit is needed before this question can be answered.

The dissolution of pooling agreements continues. The Fox West Coast Rialto, a San Francisco neighborhood, is reported going to Golden State Theatres. FWC now has four San Francisco houses, the Fox, United Nations, Warfield and El Capitan. Additionally, FWC has taken over a Reno, Nev., house from T & D Jr. Enterprises, operated by Golden State, and one Visalia and one Hanford theatre from Golden State.

Setting Up Four Selznick West Coast Offices

Milton S. Kusell, general sales manager for the Selznick Releasing Organization, arrived in Hollywood this week from New York to establish new sales offices in Los Angeles, San Francisco, Denver and Salt Lake City and to arrange west coast openings for Selznick's "Duel in the Sun."

PRESIDENT ATTENDS BENEFIT SCREENING OF "BEST YEARS"

Reni Newsphoto

THE PRESIDENT AT THE MOVIES: Harry S. Truman and Mrs. Truman Tuesday evening attended the motion pictures for the third time since he became President—honoring in this instance a Washington special screening of Samuel Goldwyn's "The Best Years of Our Lives", at the RKO Keith's. Above, in the theatre lobby are Mrs. Harold H. Burton, wife of the Supreme Court Associate Justice; the President and Mrs. Truman, and, in the background, center, S. L. Sorkin, manager of the theatre, and Senator Henry Cabot Lodge, Jr. The premiere was "an official Washington turnout" for the benefit of the Washington Committee for National Civilian Rehabilitation, of which Mrs. Truman is honorary chairman, and Mrs. Burton chairman. Among those who attended were Supreme Court Chief Justice Fred M. Vinson and Mrs. Vinson; Mrs. Robert S. Patterson, wife of the Secretary of War; Senator Tom Connally; Supreme Court Associate Justice Felix Frankfurter; Secretary of Agriculture Clinton Anderson, and Mrs. Anderson; and motion picture stars Harold Russell, Ilona Massey and Richard Ney.

Buy Selectively, Wolcott Urges

The shortage of films of the past four years has given way to "plenty of pictures in a matter of days" because distributors are liquidating their backlogs, Leo F. Wolcott, chairman of the board of Allied of Iowa and Nebraska, says in a current membership bulletin.

Exhibitors are urged by Mr. Wolcott to take advantage of the situation by buying "only the best pictures" and not the "poor and unsuitable ones." This, he says, will do more than anything else to improve product quality. High flat-rental demands are rapidly replacing percentages, he notes.

He urges exhibitors to "get in on the ground floor" of the Motion Picture Foundation, which, he says, "will give for the first time a definite future to industry people."

The organization's annual convention will be held at the Fontanelle Hotel, Omaha, May 5-6. Regional meetings were to be held this week in Decorah and Osceola, Ia. At a meeting at Storm Lake, Iowa, film rentals, competitive bidding and theatre overhead were discussed.

Mr. Wolcott's bulletin urges exhibitor opposition to three bills pending in the Iowa legislature. One calls for licensing distributors at $1,000 per year, plus $1 per reel for all films brought into the state; another would create a state censor and licensing department; the third would provide inspection by the state fire marshal of places of public assembly where film is used.

Answers Are Due April 2 In Chicago Trust Suit

Defendants in the $2,650,000 treble damage anti-trust suit filed in Chicago by Middle States Corporation and the Riverside Operating Company, on behalf of the Minnesota theatre in Minneapolis and the Riverside in Milwaukee, have been given until April 2 to file answers.

Defendants are nine distributors. In addition, in the Minneapolis case, the Minnesota Amusement Co. is also named as a defendant.

New York Legislature Vetoes Sports Arena

The action of the New York State Legislature March 5 in killing a proposal to build a $20,000,000 sports arena and parking garage at New York City's Columbus Circle, was attacked by Robert Moses, chairman of the Triborough Bridge and Tunnel Authority. It was under this authority that the arena was to be built.

CHICAGO HOT SPOT ON BIDS; FOUR MAJORS OFFER FILM

Observers See Competitive Selling Aid in Ending Exhibitor Disputes

by HAL TATE
in Chicago

Chicago has assumed one of the top positions in the country with regards to auction bidding with four distributors, MGM, RKO, Twentieth Century-Fox and Paramount, already offering pictures on this basis to some 20 houses in this area, even though the actual starting date of auction bidding need not become effective till July 1st.

A survey made by the MOTION PICTURE HERALD indicates that wherever any theatre requests pictures or a run that the owner has not enjoyed heretofore, machinery is immediately put into action offering product to the parties involved. Distributors are bending backwards already in an effort to adhere to the letter in the New York decree in the anti-trust suit.

Distributors Not Working Together on Bidding

One thing is certain. The distributors are not working together on auction bidding, each company offering the feature according to the way their lawyers interpret the decree.

According to J. Harold Stevens, Chicago branch manager for Paramount, pictures are offered competing exhibitors desiring to bid on films with a minimum price tag attached to each picture.

On the other hand, Sam Gorelick, Chicago branch manager for RKO-Radio Pictures, said that no minimum price tag is put on films when offered to the competing exhibitors.

One film row distributor executive said that, according to his interpretation, once a minimum price has been placed on a picture, and any bid over that minimum figure is received, the distributor must accept the bid. He added that where no price tag is placed on the film, the distributor can reject both bids if he feels that they are not satisfactory.

To date, two circuits have been most affected by the new auction method of buying film. One is the Great States Circuit, a down-state Paramount affiliate, the other is the Manta-Rose Circuit, operating some 29 houses in Illinois and Indiana.

Independents Are Bidding Against Great States

Independent houses in at least three downstate cities are bidding against Great States on product. The Wanee theatre in Kewanee, Ill., operated by Norton & Bramlett, is bidding against the Great States' Peerless theatre. Gus Constan, operator of the Avon in Decatur is bidding against the Great States' Lincoln and Empress theatre in that city while the Kerasotes Brothers, operators of the Senate theatre, in Springfield, are bidding against the Great States' Orpheum.

In most instances, no awards have been made to date. However, in Decatur, RKO offered four pictures to the competing parties with Great States getting two and the Avon theatre getting two.

The Manta-Rose Circuit has been hit by auction bidding in two situations. In Michigan City, Ind., Lewis Philon, who reopened the remodeled Liberty theatre on February 4, has obtained films by the auction method while in Maywood, Ill., the Van Nomikos Circuit is asking to bid for its Yale theatre against the Manta & Rose Circuit's Lido theatre.

Cause of Settlement of An Anti-Trust Action

In Michigan City, the introduction of auction bidding has definitely been the cause of a settlement of an anti-trust suit filed by Mr. Philon against Manta & Rose and various distributors. Prior to opening his house, Mr. Philon had filed suit claiming that he was unable to obtain product. Through auction bidding, Mr. Philon has obtained product on a second run basis in Michigan City and is now being given the opportunity of bidding on first run by Paramount, M-G-M and Fox. As a result, an agreement settling the case out of court is now being negotiated by all parties concerned.

In another instance, in suburban Cicero, auction bidding has been the cause of settlement of a "feud" between two rival theatre operators and at the present time they are splitting the product available. The Cicero squabble involved Jim Booth's Palace theatre and the Bartelstein Circuit's Annetta theatre. Following auction bidding by MGM and RKO, the two parties have come to more or less amicable terms with Jim Booth's Annetta joining the Allied Booking and Buying Circuit. RKO, however, is still selling these two houses on the auction method.

Expect Sharp Increase In Bidding Requests

All distributors are unanimous in their conviction that the near future will see a great upsurge of bidding requests. However, one distributor said, he felt it would eventually "level off," especially after some over-zealous exhibitors found they were bidding more than what they could actually afford.

On the other hand, this same spokesman said that auction bidding in certain instances could well prove a boon to an exhibitor who might obtain some 15 or 16 pictures a year in this manner at profit both to the distributor and exhibitor.

To date the small independent exhibitors have been the loudest boosters of the auction method of bidding. Right now, they feel they at least can bid for the films—which is more than they could do before the new practice started.

To date, RKO has been most active in the Chicago area in bidding. Here is their auction bidding schedule to date:

Ten films offered the Bartelstein Circuit's Annetta and Jim Booth's Palace in Cicero. The Palace got nine, the Annetta, one. Six films have been offered both these theatres in a second group—bidding on which is going on at the present time.

Great States Gets Two And Independent Two

In Decatur, RKO offered four pictures. Great States' Lincoln and Empress got two —Gus Constan's Avon theatre obtained two pictures.

In Springfield, bidding will start with the next group of RKO pictures. Competing are Great Statess' Orpheum and the Kerasotes Brothers' Senata.

Lewis Philon has obtained six RKO pictures for second run for his Liberty theatre in Michigan City, while the Manta & Rose Circuit's Tivoli, Lido and Uptown in the same town have obtained none. RKO at the present has nothing available for bidding for first run in Michigan City.

In Toluca, Illinois, John Tozzie, operator of the Roxy, has obtained four RKO pictures, while Russell Hurt, operator of the Isis has obtained one.

Bidding is currently going on for RKO product between the Anderson Circuit's Wilton theatre and the Butcher Brothers' Mar theatre. Both houses are in Wilmington, Illinois.

Pictures will shortly be offered to the Revue theatre and the Meltzer Brothers' Rivoli. Both are in Chicago.

Offering Groups of Films In Competitive Situations

Seven films have been offered for auction bidding to the Morris Alshuler's Vision theatre, booked by Si Greiver, and Ben Banowitz' Harmony theatre, booked by Allied.

In Gary, Indiana, RKO is offering a group of films to the Fifth Avenue theatre, operated by Harry Abbott, and Tivoli theatre, operated by V. U. Young, head of Theatrical Enterprises.

Twentieth Century-Fox is offering groups of pictures in several competing situations. In Kewanee, Illinois, five pictures have been offered to both the Wanee theatre and the Great States' Peerless: "Razor's Edge," "13 Rue de Madeleine," "The Shocking Miss Pilgrim," "Wanted for Murder," and "Dangerous Millions."

Cancel "Cynthia" Date

MGM has cancelled the national tradeshow of "Cynthia's Secret," scheduled March 11. A new title and tradeshow date will be announced shortly.

MEN LOOK AT HER TWICE . . .

because

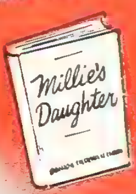
she's

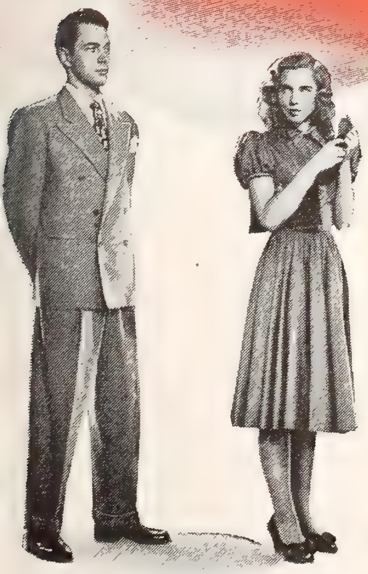
Millie's Daughter

Willful, turbulent youth . . . flaming from the pages of

Donald Henderson Clarke's

frank novel!





with

GLADYS GEORGE · GAY NELSON · PAUL CAMPBELL · RUTH DONNELLY

Adaptation and screenplay by Edward Huebsch

Directed by
SIDNEY SALKOW

Produced by
WILLIAM BLOOM

A COLUMBIA PICTURE

COLUMBIA HISTORY MADE BY "JOLSON"

Picture's Record Climax of Extensive Promotion and Sales Campaign

"'The Jolson Story' is a show that can't miss. It's a special kind of picture with the widest kind of appeal." That's what MOTION PICTURE HERALD said in reviewing the Columbia film in mid-September of last year. Today this prediction has come true and the Sidney Skolsky production has surpassed all expectations at the box office and has set many records of its own.

The history of "The Jolson Story" is unusual in more than one way. From the exhibitors' point of view the Technicolor musical was top box office wherever it played, with runs extending from one and two weeks to as much as 126 days beyond the original schedule.

Proved a Point

For Columbia the success of "The Jolson Story" meant the re-affirmation of an old truth—"Give 'em good product and you can't fail." Also it was the climax of one of the most extensive advertising efforts. At the same time the film literally "made" a new star, Larry Parks, and proved once more the value of "word of mouth" advertising.

"When 'The Jolson Story' was finished we were a little worried about finding the right advertising and publicity approach," a Columbia home office spokesman said this week. "After all, most of the younger generation had not had a chance to hear or see Jolson; his songs were 'out-of-date' and Larry Parks up to then had been confined to bit parts."

Next there was the question of the famed Jolson "blackface" characterizations which, the company felt, might not be acceptable in some parts of the country. Advertising consequently took account of this fact. The first ads showed a silhouette in a typical Jolson gesture rather than a definite star. Later, when Park's popularity had become nationwide, his face was inserted.

Issued Two Pressbooks

To help the exhibitor get the most out of the promotional possibilities of "The Jolson Story," Columbia took the unusual step of issuing two pressbooks. Volume I told the facts about the film. Volume II contained material assembled after the picture had opened. The books were sent out together. All advertising was pre-tested during the summer of 1946. The initial phases of the distribution plan were announced in full-page trade press ads.

The national ad campaign got under way November 15 and ran through January 1. It took in such widely-read magazines as the *Saturday Evening Post, Ladies Home Journal, Life, Look* and *Colliers.* In some cities papers carried three-color ads during the week—another "first" established by "The Jolson Story." Radio spots and the sale of records played an important part in making the public Jolson conscious. Decca Records, which brought out an album of Jolson records, reports the biggest sale in its history and its officials say that, up to now, the supply has not kept up with the demand. As the picture opened, "Jolson weeks" were promoted all over the nation.

Publicity concentration too, was intensive both before the release of the film and through the early playdates. National magazines, newspaper supplements and the local press were all enlisted in creating a desire to see the film.

Eight Weeks at Music Hall

The picture opened October 10 at the Radio City Music Hall in New York and stayed eight weeks. Soon after that it opened day and date at the United Artists, Esquire and Tivoli theatres in San Francisco, at the Roxy in Oakland, the Palace, Cincinnati; the Lafayette, Buffalo, and the Hillstreet and Pantages, Los Angeles.

The result was extended runs which set house records. According to home office figures, as of March 3, the picture was still going strong at Oakland and in San Francisco, 126 days after the originally scheduled seven-day runs. In Detroit it had played 63 extra days; in San Diego, 49; Long Beach, 56; Toledo, 28; Providence, 35; Springfield, 48; Brooklyn, 35; Los Angeles, 82; Oklahoma City, 23, and Chicago, 70. Loew's circuit in New York, for the first time in their history, booked the picture for nine days into their de luxe theatres and later reported that it had broken many records.

Exhibitor reaction to "The Jolson Story" was exemplified by V. C. Weschler of the Colonial theatre in Erie, Pennsylvan, who, in a letter to Columbia, said: "We have just completed the run of 'The Jolson Story' with such amazing results that it seems a fictitious happening. It is like waking up after a magnificent Technicolor dream, wishing it were true; only in this case it is."

"Jolson Story" Sets Seattle Record

Ending its eleventh week March 7 at the Liberty theatre, Seattle, Columbia's "The Jolson Story," has set an all-time box office record for Seattle. According to Clinton Wineholt, Liberty manager, the picture has played to approximately 240,000 patrons, or nearly half the entire population of Seattle. Leroy V. Johnson, general manager of Jensen and Von Herberg Theatres, reports that no feature has displayed the staying quality of "The Jolson Story." The musical has grossed a weekly average of $13,000.

British Theatres Open Full Time As Crisis Ends

by PETER BURNUP
in London

All theatres resumed full-time operations here Monday. The openings were brought about as a result of continuous and excellent work by the Cinematograph Exhibitors Association, which led the all-industry deputation to the Board of Trade and brought to the attention of officials the real facts of the industry's relation to the coal crisis.

In permitting the theatres to reopen, the Government stipulated that the houses must save one-third of the electric power which they consumed prior to the coal crisis. Exhibitors have agreed to cut all auxiliary lighting and concentrate power on projection.

By common consent, Fred A. Prior and W. R. Fuller, CEA president and secretary, respectively, have shown consummate strength throughout the crisis. Without them and their colleagues on the CEA executive board, it is generally agreed, Britain's film industry might well have floundered into a worse morass than that in which it found itself.

The outlook here is still pretty bleak. Studios and laboratories, in common with other factories in the London area, have been permitted to switch on their electric power, but that dispensation is not of much avail to the Eastman Kodak plant, makers of up to 80 per cent of the raw stock consumed this side.

Outstanding circumstance in the fuel emergency palaver has been the fashion in which the independent exhibitor, through the agency of his CEA, has asserted himself as the ultimate arbiter of motion picture business. As head of that organization, Mr. Prior has had ecomiums lavished on him by all sections of the industry.

Rank Reorganizing Odeon Financial Structure

The reorganization of J. Arthur Rank's Odeon Theatres, Ltd., will be complete on the conclusion of an offer of redemption made last week to the holders of Odeon five per cent first mortgage debenture stock. Holders have been invited to exchange their stock for an equivalent nominal amount of three and three-quarters per cent second mortgage debenture stock of Odeon Associated Theatres, Ltd.

"Best Years" Foreign Opening London Benefit

The foreign premiere of Samuel Goldwyn's "The Best Years of Our Lives" was held March 5 at the Leicester Square theatre, London. It was a benefit performance for the Victory Ex-Service Club. Mrs. Clement Attlee, wife of the Prime Minister, was chairman of the benefit committee.

RECORD TIE-UP PROMOTION SET FOR BOB HOPE'S PRIZE PICTURE!

"Free autos, refrigerators, cash, boys! In the only movie tie-up containing irium!"

Huge Exploitation Plan Insures Top Hope Grosses!

Imagine me... giving away $75,

SIX-

BACKED BY THIS $600,000 AD CAMPAIGN

That Will Register Over a BILLION Selling Impressions for Bob Hope's PRIZE Picture!!!

10 BOB HOPE-PEPSODENT BROADCASTS [illegible] NBC Stations. Listen for Bob's [illegible] announcement of contest on [illegible] program.

432 INSERTIONS OF SIX 630-LINE NEWSPAPER ADS [illegible] in 72 Sunday [illegible] secutive weeks.

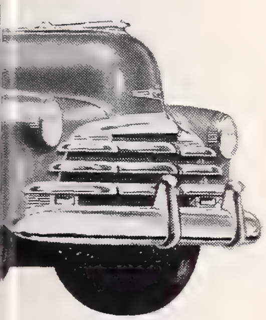
250,000 SALES PERSONNEL of drug stores [illegible] d-of-mouth.

125,000 DISPLAYS IN 78,000 STORES 8,000 Chevrolet showrooms and 70,000 drug and chain outlets.

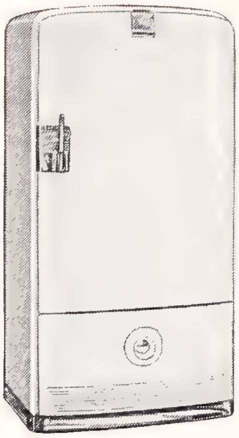
12 MILLION ENTRY BLANKS distributed thru these 78,000 stores and in thousands of theatres.

NEWSPAPER CONTESTS IN 15 STRATEGIC CITIES. Local contests with extra local prizes and promotion in 15 pre-release keys.

0 WORTH OF PRIZES!!



- 24 Free Chevrolets
- 48 Free Frigidaires
- 60 Free $100 Bills
- Scores of Local Prizes



In Paramount-Pepsodent's Nationwide

EEK JINGLE CONTEST

Starting March 18th—on

"my Favorite Brunette"

22 Major Prizes A Week—Every Week For 6 Weeks!

From March 18th to April 29th, all America will be writing 2-line jingles, starting with the words "My Favorite Brunette.....", competing in 6 separate weekly contests to win 4 Chevrolets, 8 Frigidaires and 10 hundred-dollar bills awarded each week!

And The Picture's As Colossal As The Promotion!

because

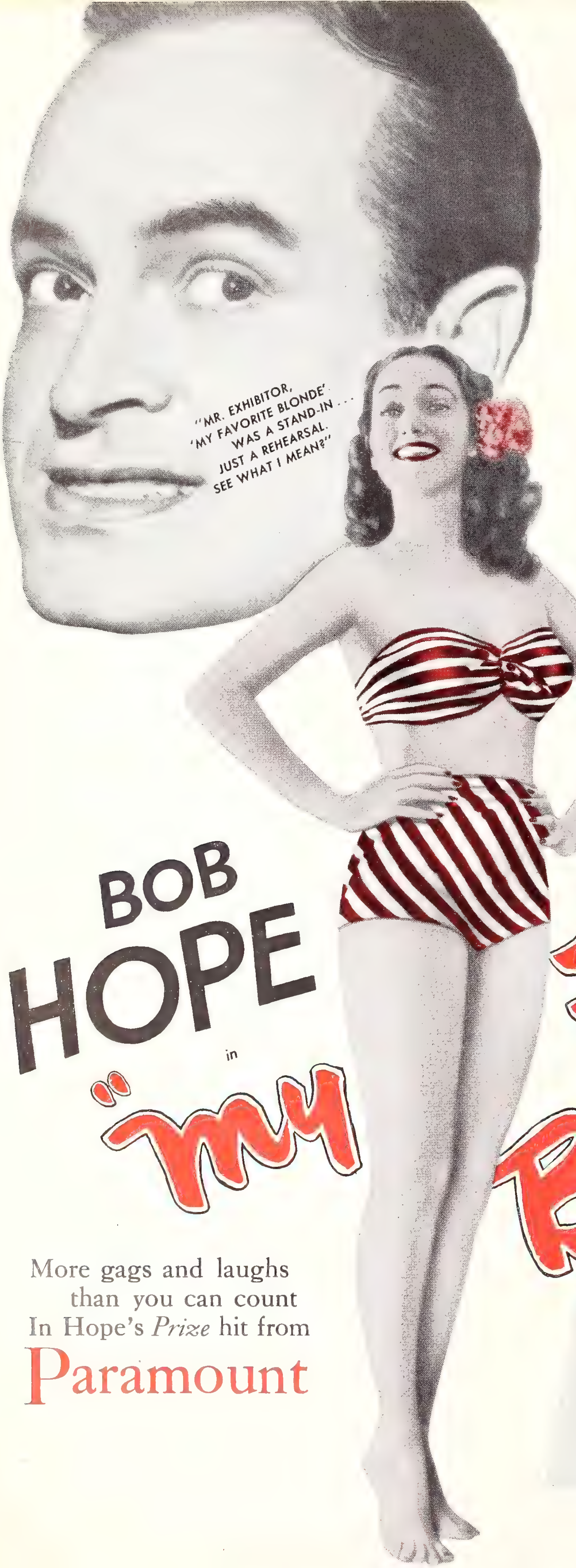
"Hope was never treated to a better vehicle!" . . . . *Says Boxoffice*

"It figures to top the comedian's previous best grosses!". . . . . *Says M. P. Herald*

"The boxoffice will love it!". . *Says Film Daily*

"It's a perfectly swell hunk of boxoffice merchandise!" . . . . . *Says M. P. Daily*

"Gag piles on gag... in sure-fire boxoffice!" *Says Variety*


"MR. EXHIBITOR, 'MY FAVORITE BLONDE' WAS A STAND-IN . . . JUST A REHEARSAL. SEE WHAT I MEAN?"

BOB HOPE

in

"My Favorite Brunette"

DOROTHY LAMOUR

with
PETER LORRE · LON CHANEY

Produced by DANIEL DARE
Directed by ELLIOTT NUGENT
Original Screen Play
by Edmund Beloin and Jack Rose

More gags and laughs
than you can count
In Hope's *Prize* hit from
Paramount

PRINTED IN U.S.A.

THE *HOLLYWOOD SCENE*

Six Pictures Started as Three Are Finished; Shooting Index at 41

Hollywood Bureau

Production in Hollywood continued to climb last week, as six new films went into work, and three others were completed. By the week's end, the shooting index had reached 41, compared with the previous 38.

Robert Young, Robert Mitchum and Robert Ryan have been selected by producer Adrian Scott to co-star in "Crossfire," described as a drama of racial intolerance. Gloria Grahame and Jacqueline White have leading feminine roles. Edward Dmytryk is directing from John Paxton's adaptation of the Richard Brooks novel, "The Brick Foxhole."

At MGM, work began on "Good News," a film version of the musical hit of the '20s. It will feature, among other nostalgic numbers, "Lucky in Love," "The Best Things in Life Are Free" and "Varsity Drag." Gene Kelly and Judy Garland share stellar honors; Arthur Freed produces; Vincente Minnelli directs.

Eagle-Lion Picture Back in Studio for Final Scenes

"The Red Stallion," which has been shooting on location in the High Sierras, returned to Eagle-Lion Studios for final scenes which Crane Wilbur will direct, since Lesley Selander is now busy at Republic. Bryan Foy is the producer, and the cast includes Noreen Nash, Ted Donaldson, Jane Darwell, Robert Paige and Guy Kibbee.

Selander, meanwhile, has undertaken direction of "Saddle Pals," Gene Autry's latest for Republic. Sidney Picker is the producer; Sterling Holloway and Lynne Roberts are in top supporting roles.

Columbia launched an action musical titled "Swing the Western Way," with Jack Leonard and Mary Dugan heading the cast. Colbert Clark produces; Derwin Abrahams directs.

Monogram's new venture is "The Law Comes to Gunsight," a Western starring Johnny Mack Brown with Raymond Hatton and Reno Blair. Barney Sarecky is producing, Lambert Hillyer directing.

Incidental News of Pictures and People

RKO Radio has acquired from Hal Wallis Productions the screen rights to "The White Swamp," as well as the services of Lizabeth Scott and Burt Lancaster as co-stars, of director Byron Haskin and cameraman Leo Tovar. Bert Granet will produce the picture, a melodrama dealing with the recovery of gold lost in the Bahama Islands. . . . Charles F. Reisner, for many years under contract to MGM, has joined Eagle-Lion as a producer. His first assignment there will be "Corkscrew Alley," planned as a vehicle for Broadway actor Richard Basehart.

Michael Curtiz Acquires Two Story Properties

Two recent story acquisitions by Michael Curtiz Productions are "Sugarfoot," by Clarence Budington Kelland, and "Shadow of Fear," an original by Frances Marion. The latter, a period melodrama laid in the California wine country, will be directed by Curtiz for release through Warners. "Sugarfoot" is a Western, and will be filmed in Technicolor. . . . George Archainbaud has been engaged by William Boyd and Lewis J. Rachmil to direct a series of seven "Hopalong Cassidy" Westerns scheduled for production this year.

Walter Wanger has arranged to borrow Robert Cummings from United California Productions to co-star with Susan Hayward in "The Lost Love," Wanger's next production for Universal-International. Joan Loring is set for a featured role. . . . William Dieterle will direct David O. Selznick's production of "Rupert of Hentzau," for which Valli, Louis Jourdan and Joseph Cotten have been signed.

Argosy Plans Five Films Starring Amendariz

Phil Karlson will direct "Kilroy Was Here," Monogram film to star Jackie Coogan and Jackie Cooper. . . . Mexican star Pedro Armendariz, who was born in San Antonio and speaks perfect English, will be starred in five films by Argosy Pictures, new producing company headed by John Ford and Merian C. Cooper. . . . Jack Schwarz plans to produce "Western Barn Dance" for Screen Guild release, and has signed B. B. Ray to direct it.

Universal-International has signed Robert Montgomery to a three-way contract as producer, director and actor. He will head his own production unit. . . . Irene Dunne and Barbara Bel Geddes will co-star, and Oscar Homolka will have a featured role in "I Remember Mama," RKO's film version of the Broadway play which, in turn, is based on Kathryn Forbes' novel, "Mama's Bank Account." Harriet Parsons is to produce.

Walter Lantz has signed a five-year contract with United Artists, under the terms of which he will release 11 cartoons annually through that company, and possibly more when Technicolor facilities become available. Lantz will continue to use the same characters made famous in his Universal cartoons during the past 20 years. . . . Diana Lynn will share with Betty Hutton the title roles in Paramount's "The Sainted Sisters," which Mitchell Leisen will direct for producer Val Lewton.

Warners Buy Rights to "John Loves Mary"

Warners has purchased the film rights to Norman Krasna's current Broadway hit, "John Loves Mary," and assigned it to Jerry Wald for production. . . . Victor McLaglen has returned to 20th Century-Fox for a top role in "The Foxes of Harrow," his first assignment at that studio in five years. . . . Franchot Tone, Janet Blair, Janis Carter and Adele Jergens are set for leading parts in "Double Take," S. Sylvan Simon's next producer-director assignment at Columbia.

Actors' Guild Resignations Precede New Pact Talks

Seven executives of the Screen Actors Guild with financial interests in pictures have resigned to pave the way for contract renewal negotiations with the producers. The group's 10-year contract with the producers, negotiated in 1937 by Robert Montgomery, then serving his third term as president, expires May 15. Those resigned included Mr. Montgomery, president; Franchot Tone, first vice-president; Dick Powell, second vice-president, and board members James Cagney, John Garfield, Harpo Marx and Dennis O'Keefe. The Guild board accepted their resignations and named Ronald Reagan president. Gene Kelly became first vice-president, William Holden second vice-president and George Murphy third vice-president.

Producers Honor Price At Farewell Dinner

The Independent Motion Picture Producers Association gave a farewell dinner last Wednesday evening to Byron Price, board chairman of the organization, who was to leave Hollywood for New York this weekend to assume his new duties as assistant secretary general of the United Nations. Speakers at the dinner were I. E. Chadwick, president of the IMPPA; Donald Nelson, president of the Society of Independent Motion Picture Producers, and Jean Hersholt, Joseph I. Breen, Samuel Broidy and others. Mr. Price spoke on "Freedom of the Movies."

Pioneers Group Marquee Asset

by WILLIAM R. WEAVER

Hollywood Editor

If you're not billing the Sons of the Pioneers when they're in a picture, you're neglecting one of the few opportunities a showman gets to bring the elder generation of customers to the box office. And if you are billing them every time they come along in a Roy Rogers picture you're not risking the ire of that Number One Western star, because he was a Son of the Pioneers himself in the beginning and still is in spirit and professional association. If you're billing both, of course, you're getting the whole family into the theatre.

The special appeal of the Sons of the Pioneers for folks of middle age and upwards—about 50 per cent of their fan mail comes from people over 45—traces to their policy of digging up old songs, of both the prairie and the folk variety, for use on the radio, where the boys work out once weekly on a national commercially sponsored original broadcast and five times weekly via transcriptions, and in their pictures.

Some 85 radio stations carry their transcriptions, with local sponsors, and the dimensions of this phase of the Sons of the Pioneers activities are such that the young men operate their own company, Pioneer Radio Productions, to keep this outlet supplied. They also formed, six months ago, the Tim Spencer Music Company, to publish their own songs, of which they have written no less than 450 since founding their organization in 1932. "Tumbling Tumbleweeds" and "Cool Waters" are among the top hits, already recognized as American folk classics, in their list of successes.

Popularity Grew Steadily

In that year, which you needn't be an oldster to remember as the one in which this nation's and the world's economy hit an all time low, Roy Rogers, Bob Nolan and Tim Spencer were three members of a group singing over Hollywood's radio station KFWB for general manager Jerry King, who encouraged them to make transcriptions of their strictly localized broadcasts and send them around the country. They caught on so well that a sponsor bobbed up prepared to buy the three away from the group and start a commercial program. From that point forward their air popularity grew steadily.

The next step was to crash pictures, specifically Western pictures, which were in the doldrums at the time, and they started with Columbia, working for that studio three years, during which time the then revolutionary idea of throwing songs into shoot-'em-ups became standard practice. Some while later, Roy Rogers got off on his meteoric starring career, and the Sons of the Pioneers went along with him.

Between the start of their Columbia contract and now they have appeared in 71 pictures, 28 for that studio, 36 for Republic, four for Warner Brothers—in one of which they started Cole Porter's "Don't Fence Me In" on its way to the Hit Parade—and three for other studios. And between those points in time the production of Westerns has undergone change. Says Mr. Spencer, answering the several questions reflected in the foregoing. "We used to do a Western in 12 days. Our last one took 58. But the essential appeal of the Western is still the same. They like to see riding and action, in the period of the West and without phony elements introduced. The kids and youngsters come to see Roy—as long as there are kids there'll be Western fans—and the oldsters come not only to see him and follow the story but also to hear the kind of music we give them, music that reminds them of the time when they were young."

Which brings this account back to that observation in the first paragraph.

PREVIEW OF TRADE SHOW

***A FOUR-WAY** conversation may seem at little involved but Robert Hutton, Martha Vickers, Janis Paige and Jack Carson seem to be getting along all right in Warner Brothers' "Love and Learn" which will be tradeshown March 24. William Jacobs produced; Frederick de Cordova directed.*

14 RKO Radio Features Are Now Being Scored

RKO Radio is currently scoring 14 features. Constantin Bakaleinikoff, head of the studio's music department, is in charge. The features include: "The Bachelor and the Bobby-Soxer," "Honeymon," "Magic Town," "Out of the Past," "They Won't Believe Me," "Trail Street," "Desperate," "The Woman on the Beach," "So Well Remembered," "Banjo," "Dick Tracy's Dilemba," "Thunder Mountain," "Memory of Love" and 'What Do I Want With Money."

COMPLETED

MONOGRAM
Louisiana
PRC
Gangway for Murder
REPUBLIC
The Trespasser

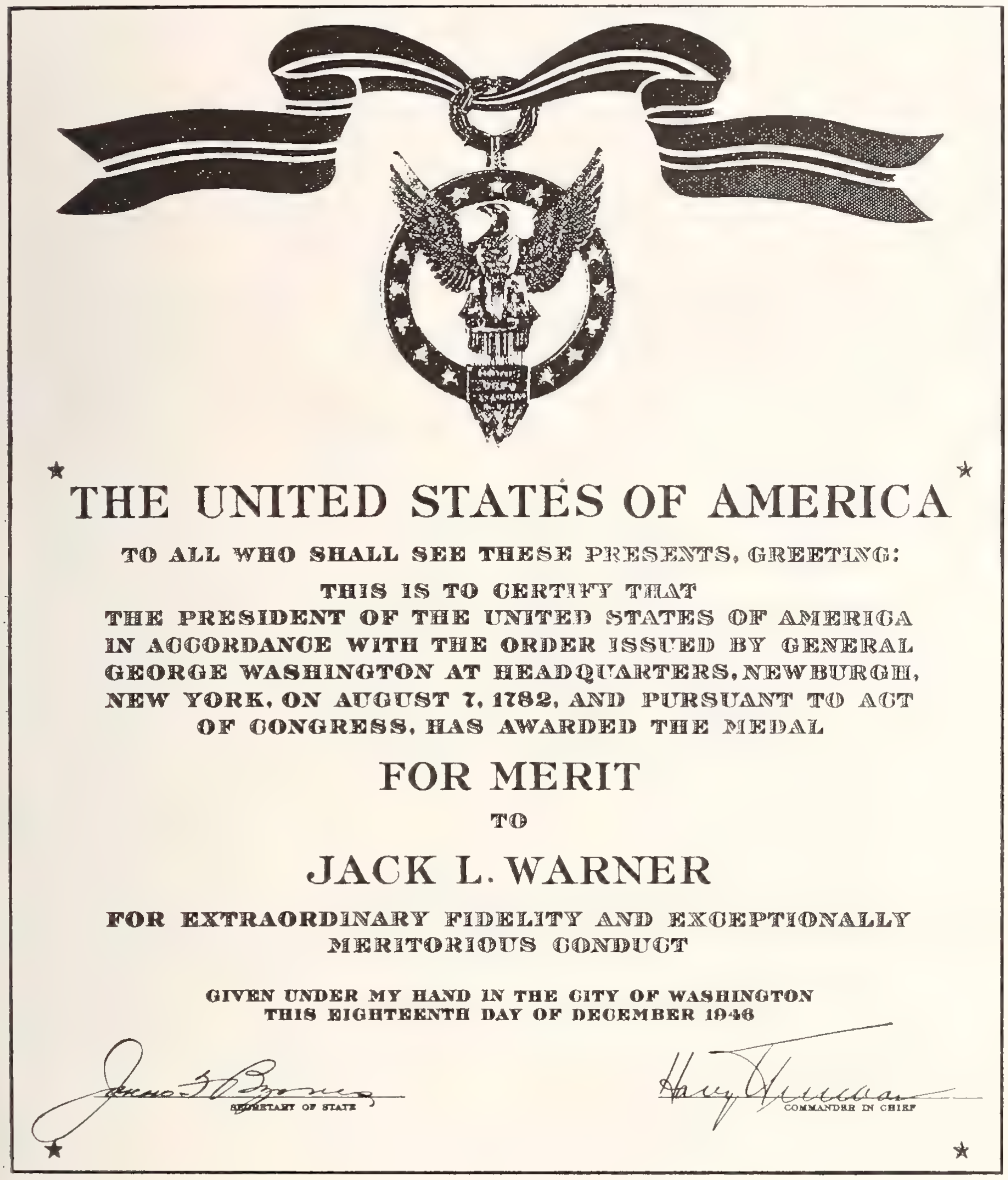
STARTED

COLUMBIA
Swing the Western Way
EAGLE-LION
Red Stallion
MGM
Good News
MONOGRAM
Law Comes to Gunsight
RKO RADIO
Crossfire
REPUBLIC
Saddle Pals

SHOOTING

COLUMBIA
Man from Colorado
Her Husband's Affairs (formerly "Lady Knew How")
Assigned to Treasury (Kennedy - Buchman)
EAGLE-LION
Out of the Blue
Love from a Stranger
MGM
Song of the Thin Man
The Hucksters
MONOGRAM
Sarge Goes to College
The Gangster (Allied Artists)
PARAMOUNT
Big Clock
Road to Rio
Albuquerque (Clarion)
RKO RADIO
Tycoon
Indian Summer
If You Knew Susie
Bishop's Wife (Goldwyn)
REPUBLIC
Springtime in the Sierras
SELZNICK
Portrait of Jennie
Paradine Case
20TH CENTURY-FOX
Scudda Hoo, Scudda Hay
Ghost and Mrs. Muir
Captain from Castile
Forever Amber
UNITED ARTISTS
Atlantis (Nero)
Body and Soul (Enterprise)
UNIVERSAL-INTERNATIONAL
Jeopardy
For the Love of Mary
Singapore
Secret Beyond the Door (Diana)
Brute Force (Hellinger)
WARNERS
Voice of the Turtle
Two Guys from Texas
Wallflower
The Unfaithful
The Unsuspected (Curtiz)

U. S. HONORS JACK WARNER



THE UNITED STATES OF AMERICA

TO ALL WHO SHALL SEE THESE PRESENTS, GREETING:

THIS IS TO CERTIFY THAT
THE PRESIDENT OF THE UNITED STATES OF AMERICA
IN ACCORDANCE WITH THE ORDER ISSUED BY GENERAL
GEORGE WASHINGTON AT HEADQUARTERS, NEWBURGH,
NEW YORK, ON AUGUST 7, 1782, AND PURSUANT TO ACT
OF CONGRESS, HAS AWARDED THE MEDAL

FOR MERIT

TO

JACK L. WARNER

FOR EXTRAORDINARY FIDELITY AND EXCEPTIONALLY
MERITORIOUS CONDUCT

GIVEN UNDER MY HAND IN THE CITY OF WASHINGTON
THIS EIGHTEENTH DAY OF DECEMBER 1946

James F. Byrnes
SECRETARY OF STATE

Harry Truman
COMMANDER IN CHIEF

JACK L. WARNER

JACK L. WARNER, vice-president and executive producer of Warner Brothers, was scheduled to receive the Medal for Merit from General of the Army H. H. Arnold at a special ceremony at March Field, Riverside, Cal., Friday, March 14.

The official presentation ceremony, to begin at two o'clock in the afternoon, was to include the formation of troops who would witness the event with high ranking army and air force officers, Government officials and representatives of the motion picture industry, and an address by General Arnold commending Mr. Warner for his outstanding services during the war years. Following General Arnold's talk the citation was to be read and the presentation of the Medal for Merit made to Mr. Warner by General Arnold.

Accompanying the medal was a citation, the text of which follows.

THE CITATION:

JACK L. WARNER, for exceptionally meritorious conduct in the performance of outstanding services to the United States from September, 1939, to April, 1942, and from November, 1942, to September, 1945. Mr. Warner, through his thirty years of experience and background in the motion picture industry, impelled by the finest patriotic motives, and on his own initiative, pointed out to the armed services of the United States the use which could be made of motion pictures in the effective prosecution of the war. He provided producers, directors, technicians and executives from the industry, indoctrinated them in the needs of the armed services, and established the first Motion Picture Unit of the Air Forces, himself. In addition to providing the full use of motion pictures for combat purposes, he produced more than one hundred films for the recruitment of personnel, the training of officers and men, and the education of the public in various phases of the war effort. He enabled the armed services to accelerate procurement of personnel and training of men already in the service at a time when mobilization was at a critical stage, and the tremendous conversion of a civilian population into an armed force was being attempted. This contribution was an immeasurable one, and was possible only because of his profound insight into the needs of the services and his vast knowledge of the potentialities of the motion picture as a medium. He put at the disposal of the United States forces in the overseas theatres thousands of prints of feature motion pictures for entertainment purposes, which contributed substantially to the morale of the men. Throughout his entire relationship with the armed services, his sole thought was the role the motion picture could play in making possible the defeat of the enemy. He contributed vast sums of money and enabled the armed services to conserve great amounts of money in this part of their program. But, distinct from any financial consideration, the energy and knowledge he provided, unselfishly and unsparingly, were on a level with that of only a few civilians in the business and industrial worlds during the course of the war. Mr. Warner's conduct and achievements, his devotion to the cause of his country, and his complete disregard of personal gain reflect the highest credit upon himself, the Government and the people of the United States.

HARRY TRUMAN

THE WHITE HOUSE
December 18, 1946

THE NATIONAL SPOTLIGHT

ALBANY

The Palace booked "The Beginning or the End" which had unusual local appeal because prominently shown in the picture is Major General Thomas F. Farrell of Albany, deputy chief of the Manhattan Project. The Strand played "Magnificent Doll" and "Michigan Kid". The Grand returned to a holdover policy with "It's a Wonderful Life". The Ritz ran two first run features, "Temptation" and "The Devil's Playground". . . . The Colonial has a new manager, Horace Robinson, formerly managing theatres in Philadelphia and New Jersey. . . . Doormen, ushers, cashiers, janitors and other organized theatre workers are expected to ask for a general moderate pay increase soon. . . . Malcolm Atterbury will remodel the Capitol as a legitimate stage house. . . . Mr. and Mrs. Louis R. Golding visited Albany for the Charles A. Smakwitz testimonial dinner given by the Variety Club. He is general manager for Fabian of the Wilmer and Vincent theatres in Pennsylvania and Virginia. . . . The Variety Club honored Bucky Harris, now RKO exploiteer in New Haven, at a dinner Monday night.

ATLANTA

M. C. Moore, Riverside theatre, Jacksonville, Florida; Lukie Stein and Carl Floyd, Stein and Floyd theatre circuit, Fla., were visitors in the city. . . . Jimmy Hobbs, formerly with Universal Pictures in Charlotte and Oklahoma City, has been appointed local branch manager of Republic Pictures, replacing Sid Reams who resigned last week. . . . Patsy Maher appointed as head of the accounting department of Film Classic. . . . Ellis Rose, Parrish, Ala., will open his new theatre in Oklaman, Ala., just as soon as permission is granted by CPA. . . . R. P. Higginbotham has closed his theatre in Lincoln, Ala., for a few months. . . . G. A. Johnson, Center, Ala., has opened his new 800-seat house there. . . . WBGE, Atlanta's newest radio station, went on the air March 1. Mike Benton is president and Maurice Coleman is general manager. "The Jolson Story" has opened its 11th week at the Rialto and with weather good, business in all theatres is good. . . . A strongly-worded resolution against Sunday shows, recently begun in Calhoun, Ga., has asked the American Legion, which is sponsoring the shows, and the City Council to reconsider and halt the Sunday showings. . . . Allen Cowart is the new manager of the New Houston theatre in Dothan, Ala. . . . The funeral service of Adolph Mandell, 61 years old, treasurer of the St. John's theatre, was held in Jacksonville, Florida.

BALTIMORE

Box offices back to normal for week of March 6. Keith's held "California" for third week. Stanley had big second week opening with "Nora Prentiss" and Town did fine on second week opening with "Sinbad the Sailor." Century had a big special premiere opening Wednesday night for "Beginning or the End." New theatre opened with "Boomerang." Hippodrome did well with opening of "Dead Reckoning"; Little went into second week with "Brief Encounter." Mayfair opened well with "Calendar Girl." Times and Roslyn had good opening with "Flight to Nowhere," plus "Abbott and Costello in Hollywood." Valencia brought back "King Kong." . . . Daylight saving for Baltimore county approved by House at Annapolis, Md. . . . Arthur B. Price, head of the Price Amusement Enterprises, including Aurora theatre, returned from Florida to file his name in Democratic primary for President of City Council, then returned to Florida. . . . Gene Duncan has become assistant to Charles McCleary at Loew's Parkway. . . . About 105 ladies, including wives of members and friends, attended luncheon at Variety Club March 1. . . . F. C. Schanberger, Jr., chief barker, Baltimore Variety, is recovering at Bon Secours Hospital.

BOSTON

John McConville, manager of the Watertown Square theatre in a suburb of Boston has been winning much attention in local newspapers for unusually clever promotion stunts. . . . Cort Hincken has been named general manager and executive secretary of the Franklin Fair Association, Franklin, Mass. He is one of the veteran theatre men of the East. . . . Plans are taking shape for the testimonial dinner to be tendered Ed Fay, Providence veteran exhibitor, May 5 at the Sheraton-Biltmore hotel in Providence. This dinner is being given to celebrate Fay's golden anniversary. . . . UA has moved into its new office building. A housewarming party is being planned for exhibitors and friends as soon as the furniture arrives.

WHEN AND WHERE

March 20: Balaban & Katz "alumni" luncheon in honor of William Hollander, in Hollywood, Calif.

March 25–26: Rocky Mountain area exhibitors meeting at the Brown Palace Hotel, Denver, to discuss affiliation with national Allied.

March 26: Motion Picture Association of America annual meeting in New York.

April 21: Independent Exhibitors of Rhode Island, affiliated with Independent Exhibitors, Inc., of New England, testimonial dinner to Edward M. Fay, circuit executive, at the Sheraton - Biltmore Hotel, Providence, R. I.

April 23: Associated Motion Picture Advertisers' 30th anniversary salute to industry leaders, Hotel Astor, New York.

May 13–17: Eleventh annual Variety Club International convention in Los Angeles.

July 13-16—Independent Theatre Owners of Ohio annual convention at the Dashler Wallick Hotel, Columbus, Ohio.

CHARLOTTE

Glen Allvine of the Motion Picture Association was in Charlotte last week and while here called a meeting of all branch managers, booking service owners and circuit owners to discuss shows for children. Mr. Allvine stated that there are too many theatres running the wrong type of features for children on the weekends. Roxy Brannon, branch manager of RKO, was appointed to report to MPA each month all features used in "kiddie" shows in this area. . . . Jack Sims, manager of the Midway theatre, at Midway Park, N. C., has resigned. . . . The Manor, newest theatre for Charlotte, will open between April 6 and April 20. . . . H. B. Meiselman will operate it. . . . Among theatre men seen on Charlotte Film Row last weekend: Sam Bogo, Batesburg, S. C.; Bill Webb, Shelby and Kings Mountain, N. C.; Jay Workman, Woodruff, S. C.; Johnnie Kime, Roseboro, N. C.; W. O. Dickens and Mrs. Dickens of Nashville, N. C.; Carey Caudell, Wallace, N. C.; Tom Gibson of Laurinburg, N. C.; Kit McGowan, Spring Hope, N. C. . . . The Badin theatre at Badin, N. C., is closing March 29. . . . Roosevelt theatre opened March 8 at Kinston, N. C. . . . McSwain Brothers are opening the Rose theatre at Hamlet, N. C. . . . Irving Beck of the MGM office in Milwaukee has been sent to Charlotte to work in MGM's booking department.

CHICAGO

Despite the Lenten season, business is holding up steadily at the loop boxoffices. The top grossers are all holdovers. They are: "The Best Years of Our Lives," "The Jolson Story," and "The Yearling." . . . Jules Levey, United Artists producer, here during the regional sales conclave, said that because of increasing Hollywood costs, he planned to make one of his next films in New York City. Levey also disclosed he may make a film in Italy this summer. . . . The Chicago Tub Thumpers, Chicago organization of Film Row publicity men, will hold a screening and a buffet dinner at Gamero's Restaurant on March 17. Maury Rotman is chief Tub Thumper. . . . Captain Bill Eddy, director of the B&K television station, WBKB, is conducting a survey among television set owners in the Chicago area to determine their program preference.

CINCINNATI

A procedure, believed to be without precedent in legal circles involving the picture

(*Continued on page 39*)

You asked us for

Action

—and lots of it...
And here are 6 of the
most thrilling answers that have
ever come

From Paramount

"FEAR IN THE NIGHT"

with
Paul Kelly
De Forest Kelley
Ann Doran
Kay Scott
and
Charles Victor
Robert Emmett Keane
Jeff Yorke

Written for the
Screen and
Directed by
Maxwell Shane

Screenplay by
Maxwell Shane

The "sleeper" that's already the talk of the trade!

"SEVEN WERE SAVED"

with
Richard Denning
Catherine Craig
Russell Hayden
and
Ann Doran
Byron Barr
Richard Loo
Don Castle

Directed by
William H. Pine

Screenplay by
Maxwell Shane

Based on original
story by
Maxwell Shane &
Julian Harmon

Two women and 6 men lost at sea — and one must die!

"BIG TOWN"

starring
PHILIP REED
HILLARY BROOKE
ROBERT LOWERY
with
Veda Ann Borg
Byron Barr
Charles Arnt
Nana Bryant

Directed by
William C. Thomas

Screenplay by
Geoffrey Homes

Original Story by
Geoffrey Homes and
Maxwell Shane

Based on the Radio
Program "Big Town"

Radio's popular newspaper serial program brought to the screen!

6 Pin
Ac
Thril

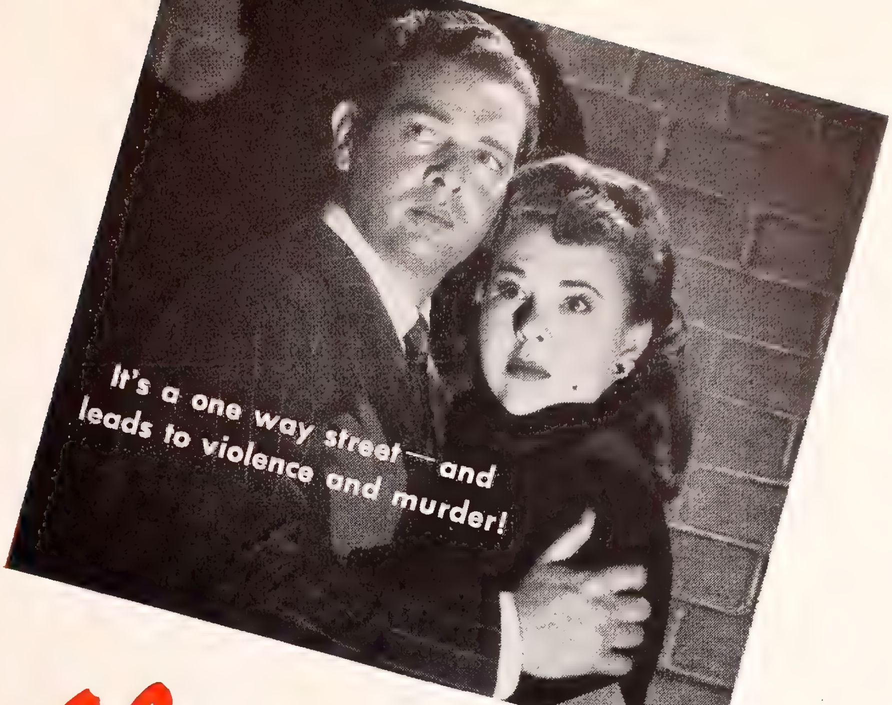
Ready Now.
And They're

Fine
Thomas
on
ns!!

ming Soon . . .
er Than Ever!

o wonder I get my
d-and-butter pictures
from Paramount!

e that 'Fear In The
ight' for instance.
ouldn't trade it for a
ot of high-budget
abies I've played!"



It's a one way street—and leads to violence and murder!

"DANGER STREET"

starring
JANE WITHERS
ROBERT LOWERY
with
Bill Edwards
Elaine Riley
Audrey Young
Lyle Talbot
Charles Quigley

Directed by
Lew Landers

Screenplay by
Maxwell Shane
and Winston Miller
& Kae Salkow

Sequel to "Big Town" and packed with front-page thrills!

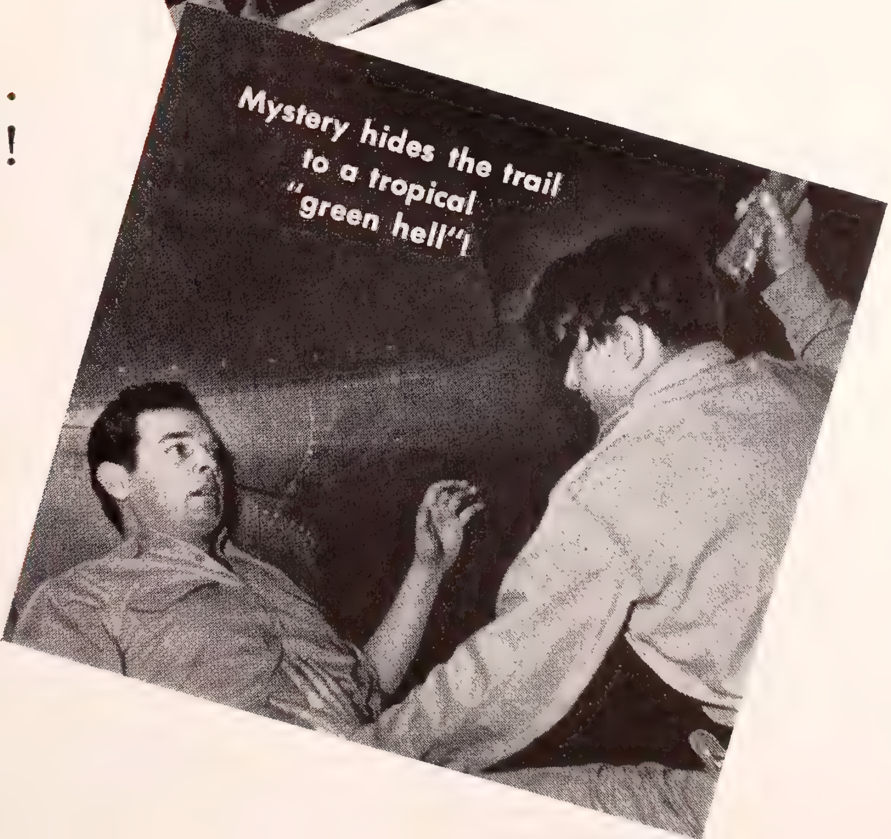
"I COVER BIG TOWN"

starring
PHILIP REED
HILLARY BROOKE
ROBERT LOWERY
with
Robert Shayne
Mona Barrie
Vince Barnett
Louis Jean Heydt

Directed by
William C. Thomas

Original Screenplay by
Whitman Chambers

Based on the Radio
Program "Big Town"



Mystery hides the trail to a tropical "green hell"!

"JUNGLE FLIGHT"

starring
ROBERT LOWERY
ANN SAVAGE
with
Bart McLane
Douglas Fowley
Douglas Blackley
Curt Bois
Duncan Renaldo

Directed by
Peter Steward

Screenplay by
Whitman Chambers

Original Story by
David Lang

more than before Pine-Thomas Product is the best in its field!

"One of the best features of the year is 'Fear In The Night.' On a par with pictures costing several times what was expended."
—*DAILY VARIETY*

. . .

"Expert direction and effective acting put 'Fear In The Night' in the 'sleeper' class." —*FILM DAILY*

. . .

Sensational 4-page publicity break in 'Fear In The Night' sets new precedent for Pine-Thomas pictures in famous fan magazine.
SCREEN GUIDE

. . .

" 'I Cover Big Town' will pay off. 'Jungle Flight' will show returns. 'Seven Were Saved' measures up to all demands." —*VARIETY*

TRADE REVIEWS HAIL BIGGEST VALUES EVER

Led by Sleeper-Sensation "Fear In The Night"

"Top flight 'Fear In The Night' is the finest entertainment upon which Pine-Thomas ever placed a trademark."
—*HOLLYWOOD REPORTER*

. . .

"As the first of a series, 'Big Town' makes an auspicious start."
—*M. P. HERALD*

. . .

" 'Jungle Flight' shows Pine-Thomas talent in characteristic effectiveness." —*M. P. DAILY*

. . .

" 'Fear In The Night' has all the earmarks of a 'sleeper'—and 'Seven Were Saved' is compact, dramatic and exciting!"
—*THE INDEPENDENT*

. . .

" 'I Cover Big Town' is exciting and exploitable. A definite standout is 'Fear In The Night'."—*BOXOFFICE*

Pine-Thomas' Super-6

"DANGER STREET"
"I COVER BIG TOWN"
"JUNGLE FLIGHT"
"FEAR IN THE NIGHT"
"SEVEN WERE SAVED"
"BIG TOWN"

Extra Releases From
Paramount

(*Continued from page 34*)

industry, was taken when a common pleas judge, several local attorneys and other parties interested in the injunction suit filed by 63 residents of nearby Glendale against Theatre Enterprises, Inc., to prevent the opening of a drive-in theatre in the vicinity, went to Dayton, Ohio, at the suggestion of Lucien Strauss, one of the attorneys. Purpose of the visit was to get first-hand information on the type of patronage a drive-in theatre attracts, as well as other pertinent data to help decide the case. . . . The Cincinnati Variety Club, Tent No. 3, will hold "A Night in Miami" entertainment in the club's quarters on March 15. . . . Virgil Moore, manager of the Karolyn theatre, at New London, Ohio, has resigned. Charles Meyer has been named Mr. Moore's successor and will now manage the theatre.

CLEVELAND

First run theatre business is getting spotty. Instead of the high level of attendance during the past few years, the big pictures get the big play and the rest taper off. . . . Return of stage shows at the RKO Palace is quite definitely what the public does want. The King Cole Trio heading, a vaudeville bill, with "San Quentin" on the screen attracted a long box office line hours before opening time. The line held all day. . . . "The Best Years of Our Lives" will play away from the usual first run situation. Goldwyn Productions has leased the Lower Mall, a downtown house which recently played "Henry V" for seven weeks, and the uptown University theatre, both owned by Community Circuit, and will present the picture on a continuous policy. Opening date for the simultaneous bookings is April 4. . . . It's nip and tuck whether Cleveland will hold to central standard time this summer or advance the clocks one hour to get into the eastern standard time zone. City Council committee voted in favor of slow time. Exception was taken, however, by several organization favoring fast time. So the whole question is thrown wide open for concil hearings next Wednesday. . . .PRC and Eagle-Lion held a district meeting here over the week-end with James Hendel, PRC district manager and William S. Shartin, E-L district manager, in charge of product and policy discussions. . . . Drive-in opening time is approaching. Readying for April 5 openings are the Lorian Drive-In, the Maumee Drive-In, and the Gloria Drive-In at Lima. Cleveland's two Drive-Ins, the East Side and the West Side, have an April 12 opening date while the Lima Drive-In will open April 19. . . .Fire starting on the roof of the State theatre, Uhrichsville, caused serious damage. Although remodeling and redecorating of the house has been completed only about a month, the whole theatre will have to be redecorated.

COLUMBUS

Four first run features in as many downtown houses opened simultaneously, something of a rare occurrence. Fair to good business greeted the four, "The Beginning or The End" came into the Ohio to nearly a capacity house. "13 Rue Madeleine" has the box office potency of James Cagney with "Swell Guy" doing fair at the Grand and ditto for the Broad's showing of "The Chase". . . . Leo Haenlein, boss of Zoo Park and longtime member of the Variety Club, Tent No. 2, was named "Swell Guy" by his brother barkers in connection with the Grand's showing of "Swell Guy". . . . Frank M. Ross, 66, stage manager of the Palace since its opening in 1926, died after a short illness. . . . Henry Bieberson, one of the original directors of the Independent Theatre Owners of Ohio, dropped in to visit P. J. Wood during a local visit from his Delaware home. . . . Definite convention dates for the Independent Theatre Owners of Ohio are July 13-16 at the Breakers, Cedar Point, P. J. Wood announced.

DENVER

Paul R. Anderson named manager the Trail, Colorado Springs. . . . Howard Robb, maintenance man for Cooper Foundation Theatres, now office manager Service Theatre and Supply Co. . . . Richard Ivy, shipper, made assistant booker for PRC. . . . E. W. Kerr, Des Moines theatre owner, buys Shaeffers Crossing, home of Isham Jones. . . .Plaza, under Dave Cockrill management for several years, goes under Cinema Amusement banner April 1. . . . J. J. Morgan, National Theatre Supply co-manager, back at work following flu. . . . Poppers Supply Co. adding line of candy.

"SWELL GUY". That's what Leo Haenlein, right, owner of Zoo Park, Columbus, Ohio, and a long-time member of the city's Variety Club, was nominated the other day. The nomination was by his fellow barkers of Tent Two, and in connection (of course) with the opening of Universal's "Swell Guy" at the RKO Grand. Mr. Haenlein is shown above at the Variety ceremonies with Jack Needham, left, Twentieth Century-Fox salesman, and William Corley, station WBNS announcer.

DES MOINES

A premiere of "The Beginning or the End" was held at the Paramount March 6 with Iowa's governor and other state officials present. . . . For the first time, motion pictures are being shown on Sunday in Shelby, Iowa. A town ordinance forbidding them has been replaced. . . . A 40,000 house, to be known as the Swan, is under construction at Mediapolis. Owners are Mrs. Lillie Johnson and I. R. Clesne. . . . Marcus Theatres of Wisconsin, operators of 18 houses in that state, have leased the Casino and Odeon theatres at Marshalltown and plan extensive alterations. . . . A bill to provide for state censorship of all motion pictures and of all posters, banners and other advertising in connection with the showing of films in Iowa was introduced into the House by Harvey Long (Rep., Clinton). Long is the author of another bill to impose a $1,000 license fee on all picture distributors.

HARTFORD

Holdovers included Paramount's "California," second week at the M & P Allyn; Columbia's "Dead Reckoning," a second week at the E. M. Loew's; and Warners' "Nora Prentiss," fortnight at the Warner Strand. . . . "Henry V" has been booked for March 27-28-29 at Bushnell Memorial. . . . Certificates of organization have been filed here for the following corporations: Associated Film Libraries, Inc., Hartford; Montrose Theatre Corporation, Waterbury. . . . Visiting Hartford: Norman Rolfe, formerly manager of the Webb Playhouse, Wethersfield, Conn., now a district manager in Maine for Lockwood & Gordon Theatres; Art Holmes, Plainfield theatre, Plainfield, Conn.; Don Avalon, president, Olympic Motion Picture Corp. . . . Local 84, IATSE, here in Hartford, has re-elected officers as follows: Charlie Obert, president; John Sullivan, vice-president; Harry Sweet, secretary; Rube Lewis, business manager; Lew Mello, treasurer; and Jack Terry, George Richardson, Dan Debonee, trustees. Harry Matarese has been elected sergeant-at-arms.

INDIANAPOLIS

Film business here just now is lacking in sensations, but shows some pretty respectable grosses. "Song of the South" took a hefty $16,000 at the Indiana and went to the Lyric for a second week. "Lady in the Lake" clicked for $15,000 at Loew's. . . . While it allowed a bill calling for a five-man censorship board in every county to die in committee, the Indiana House of Representatives passed a resolution calling for voluntary censorship by theatres, radio stations and newspapers. . . . Bill Sobel, field

(*Continued on following page*)

(*Continued from preceding page*)

representative for Midwest Drive-In, announced the local drive-in will be opened April 11. . . . Lisle Kriekhbaum, Rochester; Abe Kaufman and J. B. Stines, Terre Haute; Bill Studebaker, Logansport; Sam and Harry Switow, Louisville; Claude Flater, Spencer; Walter Easley, Greensburg and Alex Kalafat, Garrett, attended the Associated Theatre Owners of Indiana board meeting here Tuesday.

KANSAS CITY

Heavy snow slowed theatre attendance for several days in the area, but at that some theatres report that crowds waited in the snow at box offices to get tickets. . . . Vending of candy has been stepped up by a good many independents and circuits. . . . Children's patronage has not returned to normal after the polio scare of last summer and fall so exhibitors are making a special effort to attract them to their theatres, principally by special children's matinees. . . . Paul Oetting, owner of the Lyric, Concordia, Mo., is expecting soon to start building a new house. . . . Ernest Clark has sold the Fox, Barnes, Kans., to George Lederer who owns the Joanne at Linn, Kans. . . . Virgil Green is planning the remodeling of his Green theatre at La Plata, Mo. . . . The "Brotherhood" campaign in the Kansas City area had generally complete cooperation from exhibitors and in many cases rather unexpectedly large results. . . . Film Classics has moved its office from West Eighteenth Street to the Rube Melcher building.

LOUISVILLE

Zoning changes to permit construction of a drive-in theatre in Louisville by Louis A. Arrus have been approved by the City-County Planning and Zoning Commission. . . Charles Bowles has announced his new theatre in Beattyville, Ky., the Ritz, will be completed and opened around April 1. . . . The Oak theatre is being redecorated, according to William Reese, manager, as is the Scoop, managed by William Clowes. Clowes has booked "Henry V" into this theatre to be followed by "Brief Encounter" . . . Prior to the Louisville showing of "The Beginning or the End" Lowe's staged an informal discussion on the atom bomb from the stage of the theatre. The discussion was broadcast.

MEMPHIS

Memphians kept first run box offices busy with lively theatre attendance. Ritz reported all attendance records being smashed with the Italian picture, "Open City." Loew's Palace had better than average attendance with "The Beginning or the End." Loew's State, with "Lady Luck," had no complaint. Malco was so pleased with results that "The Jolson Story" was held over a second week. Warner was pleased with "Nora Prentiss." . . . Mid-south exhibitors shopping on Film Row in Memphis included: Grady Green, Union, Grenada, Miss.; Don Landers, Radio, Harrisburg, Ark.; A. N. Rossie, Roxy, Clarksdale, Miss; Grady Cook, Joy, Pontotoc, Miss.; B. F. Jackson, Delta, Ruleville, Miss.; C. G. Collier, Globe, Shaw, Miss.; W. T. Ellis, Ellis, Cleveland, Miss.; and J. H. Moore, Ritz, Crenshaw, Miss.

MIAMI

The newly formed Variety Club of Miami had a luncheon last week for its sideshow committee at which they planned for the coming charter dinner. . . . "Prisoner of Zenda" is playing at the Royal and Variety theatres and drawing crowds. . . . "The Best Years of Our Lives" enters its eighth week at the Colony and will open at the Royal as soon as the Colony showing is over. . . . J. Victor Wilson suffered a heart attack and is no longer at the Variety theatre. Cecil Tuggle will replace him. . . . Hardy Alexander is the new executive secretary to Al Weiss, manager of the Olympia. . . . The Claughton circuit plans to enlarge. A twin theatre will be built next door to the Royal and will show first run pictures. The Canal theatre will be built in Hialeah, the Star theatre in Miami and the circuit has placed 12 offers for theatres throughout the state. Before the end of the year, the circuit hopes to have 25 houses.

MINNEAPOLIS

"Henry V", playing at the Lyceum, semi-legitimate house, grabbed the gross honors for the week with $20,000 for the first half of a two-week stand. "The Jolson Story" (third week) and "California" (second week) topped other loop theatres which failed to show a first run picture. . . . Minneapolis independent exhibitors showed a remarkable lack of interest in fighting the City Council plan to boost theatre license fees. Only five of 24 exhibitors attended a meeting called to map opposition to the increase. . . . Bloomington township, Minneapolis suburb, has approved a drive-in theatre to accommodate about 1,000 cars. Industrial Products, Inc., of St. Paul, was the applicant. . . . George Granstrom, member of a group which purchased the World and Alvin theatres from the W. A. Steffes estate, also has purchased the Steffes lodge in northern Minnesota. . . . Lee Ross is remodeling the Rapids, Sauk Rapids, Minn.

OKLAHOMA CITY

Jim Dunbar, formerly with Dickinson in Kansas, has purchased the Rex at Marysville, Okla., from S. Rose. . . . Doc Schmidt is the new owner of the theatre at Camargo. . . . Bill Slepka of Okemah visiting around after a short sojurn in the hospital there. . . . Tom Kirby and D. C. Carter opening a new 400-seat theatre at Wetumka. . . . L. W. Lewallen has opened the Jewel theatre at Chattanooga, Okla. . . . Wesley LeRoy and Maude Hodges have opened their new Redskin theatre at Anadarko. . . . L. G. Bumpers has purchased the Ritz theatre in Sallisaw from Forrest Dunlap. Bumpers has theatres in Vian.

OMAHA

Box office reports zoomed with "California" hitting $16,100 at the Paramount. . . . Bob Hirz, Warner booker, has been promoted to salesman. Doris Gross takes over the booker's spot. . . . Robert Johnson opened a new theatre at Shelby, Ia. He also has the

(*Continued on page 42*)

DRIVE IN, in your old lizzy. That's the theme here, as the guests who honored Claude Ezell March 3 in Dallas try to start the 1910 Ford. The grand ballroom of the Hotel Adolphus was decorated as a drive-in theatre. Mr. Ezell was given a banquet there, as founder of the well known Texas Variety Club. Left to right in the picture above are Ned E. Depinet, RKO executive vice-president; Robert J. O'Donnell, Variety Clubs of America national chief barker; Frank Capra, producer; Mr. Ezell; Gradwell Sears (the driver), United Artists vice-president, and James Stewart, actor. Some 400 from Texas political and film industry life, and from exhibition, distribution and the studios, attended.

Come to Paramount's

BLAZE OF NOON"

RADE SHOW

ri. Mar. 21

CITY	PLACE	DATE
ALBANY	FOX PROJECTION ROOM, 1052 Broadway	FRI. MAR. 21 2 P.M.
ATLANTA	PARAMOUNT PROJ. ROOM, 154 Walton St., N.W.	FRI. MAR. 21 2:30 P.M.
BOSTON	PARAMOUNT PROJ. ROOM, 58 Berkeley Street	FRI. MAR. 21 2:30 P.M.
BUFFALO	PARAMOUNT PROJ. ROOM, 464 Franklin Street	FRI. MAR. 21 2 P.M.
CHARLOTTE	PARAMOUNT PROJ. ROOM, 305 South Church St.	FRI. MAR. 21 1:30 P.M.
CHICAGO	PARAMOUNT PROJ. ROOM, 1306 So. Michigan Ave.	FRI. MAR. 21 1:30 P.M.
CINCINNATI	PARAMOUNT PROJ. ROOM, 1214 Central Parkway	FRI. MAR. 21 2:30 P.M.
CLEVELAND	PARAMOUNT PROJ. ROOM, 1735 East 23rd Street	FRI. MAR. 21 2 P.M.
DALLAS	PARAMOUNT PROJ. ROOM, 412 So. Harwood St.	FRI. MAR. 21 2:30 P.M.
DENVER	PARAMOUNT PROJ. ROOM, 2100 Stout Street	FRI. MAR. 21 2 P.M.
DES MOINES	PARAMOUNT PROJ. ROOM, 1125 High Street	FRI. MAR. 21 12:45 P.M.
DETROIT	PARAMOUNT PROJ. ROOM, 479 Ledyard Avenue	FRI. MAR. 21 2 P.M.
INDIANAPOLIS	PARAMOUNT PROJ. ROOM, 116 West Michigan St.	FRI. MAR. 21 2 P.M.
KANSAS CITY	PARAMOUNT PROJ. ROOM, 1800 Wyandotte St.	FRI. MAR. 21 2 P.M.
LOS ANGELES	BOULEVARD THEATRE, Washington and Vermont Sts.	FRI. MAR. 21 1:30 P.M.
MEMPHIS	PARAMOUNT PROJ. ROOM, 362 South Second St.	FRI. MAR. 21 2:30 P.M.
MILWAUKEE	PARAMOUNT PROJ. ROOM, 1121 North 8th Street	FRI. MAR. 21 2 P.M.
MINNEAPOLIS	PARAMOUNT PROJ. ROOM, 1201 Currie Avenue	FRI. MAR. 21 1:30 P.M.
NEW HAVEN	PARAMOUNT PROJ. ROOM, 82 State Street	FRI. MAR. 21 2 P.M.
NEW ORLEANS	PARAMOUNT PROJ. ROOM, 215 South Liberty St.	FRI. MAR. 21 10 A.M.
OKLAHOMA CITY	PARAMOUNT PROJ. ROOM, 701 West Grand Ave.	FRI. MAR. 21 10:30 A.M.
OMAHA	PARAMOUNT PROJ. ROOM, 1704 Davenport St.	FRI. MAR. 21 2 P.M.
PHILADELPHIA	PARAMOUNT PROJ. ROOM, 248 N. 12th Street	FRI. MAR. 21 2 P.M.
PITTSBURGH	PARAMOUNT PROJ. ROOM, 1727 Boulevard of Allies	FRI. MAR. 21 2:30 P.M.
PORTLAND	PARAMOUNT PROJ. ROOM, 909 No. West 19th Ave.	FRI. MAR. 21 2 P.M.
ST. LOUIS	PARAMOUNT PROJ. ROOM, 2949 Olive Street	FRI. MAR. 21 1 P.M.
SALT LAKE CITY	PARAMOUNT PROJ. ROOM, 270 East 1st South St.	FRI. MAR. 21 1 P.M.
SAN FRANCISCO	PARAMOUNT PROJ. ROOM, 205 Golden Gate Ave.	FRI. MAR. 21 2 P.M.
SEATTLE	PARAMOUNT PROJ. ROOM, 2330 First Avenue	FRI. MAR. 21 2 P.M.
WASHINGTON	PARAMOUNT PROJ. ROOM, 306 H Street N.W.	FRI. MAR. 21 2:30 P.M.

SEE THRILLS AS BOLD
AS THE SCREEN
CAN HOLD
...in the famous best-seller
spectacularly filmed with a
6-STAR CAST

starring
ANNE BAXTER · WILLIAM HOLDEN · SONNY TUFTS
WILLIAM BENDIX · STERLING HAYDEN · HOWARD DA SILVA
with
JOHNNY SANDS · JEAN WALLACE · EDITH KING · Produced by ROBERT FELLOWS
Directed by JOHN FARROW

(Continued from page 40)

theatre in Logan, Ia. . . . Two Milwaukeens were here for a meeting attempting to organize a local chapter of the Coliseum. . . . Bud Jones has taken over the Bee theatre at Beemer, Neb., from Rose Nebuda.

PHILADELPHIA

Samuel Cummins' new Pix theatre has concluded a long run of "Henry V" and is now playing "The Great Mr. Handel." . . . C. E. Peppiatt, 20th-Fox district manager, has been named chairman of the welfare drive for the Motion Picture Associates . . . A permit was issued to Charles Kahn, owner of the Lane in the Oak Lane sector, for the construction of a one-story addition to the theatre, to cost $35,000. . . . The Elton, which Henry Chertcoff is rushing to completion in Steelton, Pa., is expected to open by summer. . . . John Mazur reopened the long-closed Park in Wilkes-Barre, Pa.

PITTSBURGH

"Henry V" opened at the tiny Art Cinema here to an advance sale of over $6,000. . . . Jim Levine, Paramount exploiteer in this district, is being transferred to the Cleveland sector. . . . Nearby Baden will get its first theatre this spring. Construction is planned by Abe and Martin Rothenstein. . . . James B. Clark, the veteran showman who was a partner in the old Rowland and Clark theatre circuit here, has celebrated his 74th birthday. . . . Iona Karel has resigned from the MGM exchange staff here.

PORTLAND

Into a third big week goes "The Jolson Story" at the Paramount and "Blue Skies" at Evergreen's Orpheum and Oriental theatres. . . . Following installation of new sound and air-conditioning equipment the Ore theatre has reopened at Norport, Washington. . . . Pioneering suburban road showing of pictures, Mr. and Mrs. C. L. McNeil, owners of "Plaza" in Portland, report nice returns on "Henry V." . . . With rapid closing of Oregon Legislature, looks like Oregon again escapes further theatre taxation. . . . P. J. Koppinger, theatre owner of Woodburn, Ore., making application for a second theatre, to be constructed at a cost of $65,000.

SAN FRANCISCO

Plans for a Variety Club are zooming ahead with unexpected rapidity. Over $35,000 has already been collected from individual donations of charter members. The club is expected to open by summer. . . . Sturdy box office business is reported for "Best Years of Our Lives." . . . "Smash-Up" is scoring top records for its dual runs at the Tivoli and Esquire. . . . Standards for rural building have been set up by the Tulare Planning Commission as a result of announcement by the Tulare Theatre Company that they will erect a drive-in theatre in that locale. . . . Charles Muehlmann, well known theatre man who had lately made his headquarters in Sacramento, died last week after a brief illness.

ST LOUIS

"It's a Wonderful Life" off to a wonderful start in its first at the Ambassador, grossing $25,000 in a week marked by bad weather. . . . Ellis Shafton, former salesman with MGM, is now local representative of Selznick Releasing Organization here. . . . George Barbarich, assistant booker at Twentieth Century-Fox, died last week at the age of 44. Death due to heart ailment. . . . Capacity crowd at special premiere of "Beginning or the End" at Loew's State here last week. . . . Princess theatre at Collom, Ill., opened by George, Lester and Ray Farber. . . . Alfred Sorenson has sold the Casey theatre at Casey, Ia., to Mr. and Mrs. William Lyons. . . . Sol Hankin, who recently resigned as city salesman for Universal Pictures, has been named St. Louis manager for Film Classics. . . . Sam Weiss has resigned as manager of the St. Louis PRC exchange and has gone to Cleveland to become manager of the Screen Guild Productions branch there. . . . The Hull, Ill., theatre sold by Meyer, Melton & King to J. Geyer.

TORONTO

Half of the first run theatres were playing holdovers last week, including "Scheherazade" for a third week at Loew's Uptown, the second week of "The Razor's Edge" at Shea's and a second week for "The Secret Heart" at Loew's. . . . "The Turning Point," a Russian war film, went into the Kino theatre after five weeks of "Open City," the Italian picture. . . . Vice-president R. W. Bolstad of Famous Players Canadian said construction of new theatres would be started shortly on theatres in the Maritime Provinces, the sites being at St. John, Halifax and New Waterford. Famous Players has already started work on a theatre at Windsor, Ont. . . . John Kurk, formerly of Sudbury, Ont., is the new manager of the Ottawa Imperial. . . . The Speech from the Throne at the opening of the Ontario Legislature referred to taxing necessities but made no mention of the proposed amusement tax which may come up later. . . . President Oscar R. Hanson of the Canadian Picture Pioneers entertained his new board of directors at a luncheon when 1947 committee chairmen were announced, principally Hon. J. Earl Lawson of Canadian Odeon for the finance committee; Len Bishop of the Toronto Tivoli theatre, as entertainment chairman and A. W. Perry of Empire-Universal as chairman for membership and organization. . . . National Theatres Service, a branch of Canadian Odeon, has taken over the Biltmore Theatres at Kingston and Oshawa, formerly independently operated.

VANCOUVER

Hazel Smith, secretary to Odeon's district office for the past six years, was feted at a party given by Howard Boothe recently. She is leaving Odeon to return to private life. Betty Wynne succeeds Mrs. Smith as secretary at the British Columbia district office of the Odeon Circuit. . . . There is a deal in the making between Famous Players and an independent circuit which operates three theatres on Vancouver Island, which will give FP, when completed, nine theatres on the island. . . . With more favorable weather, grosses are picking up again. Night business is tops. Matinees are not up to average. "Till the Clouds Roll By" at the Capitol and "California" at the Orpheum holding up nicely in their second weeks, both above average. "Clouds" will hold for a third week. "The Jolson Story" had a smash opening at the Orpheum and looks set for a long run. Rest of downtowners all did sturdy business.

WASHINGTON

Washington theatre business was good despite continued cold weather, with "It's a Wonderful Life" holding for a fifth week at RKO Keith's and "Carmen" holding for a fourth week at Sidney Lust's Hippodrome. New entries were: "Nora Prentiss" at Warner's Earle; "Bachelor's Daughter" at Loew's Capitol; "Boomerang" at Loew's Palace, and "Sinbad the Sailor" at Warners' Metropolitan. Loew's Columbia opened with "Lady in the Lake," a carry-over from the Capitol. . . . Warners' Metropolitan will present only first run attractions in the future eliminating carry-overs and revivals. . . . The local Variety Club presented a check for $1,800 to the Veterans Housing Center. . . . Washington showmen won seven out of a total of 13 prizes awarded for the most dimes collected per theatre seat in the recent March of Dimes Drive. . . . The autographed shooting script used by Laurence Olivier in filming Shakespeare's "Henry V" was presented to the Folger Shakespeare Library as a gift of the British government. The Fairlawn Amusement Company has announced the opening of its new Anacostia theatre. . . . Sam Wheeler, general sales manager of Film Classics, will be given a testimonial dinner March 31 at the Mayflower Hotel. Mr. Wheeler has been in Washington film business since 1931.

Republic and Feldman In Production Deal

Republic Pictures and Charles K. Feldman Group Productions have joined in a production deal involving story properties, stars and directors. The first joint picture will be produced and directed by Lewis Milestone. This is John Steinbeck's "The Red Pony," which will be a Technicolor production getting under way May 15. The secold may be Ben Hecht's "The Shadow," also to be produced in Technicolor. Mr. Feldman and Republic are also negotiating for the filming of "The Glass Menagerie," the Pulitzer Prize play of 1945.

STOP APOLOGIZING FOR SEX, GEORGE APLEY...

You didn't invent it!

The Late George Apley was bor

“THE LATE GEORGE APLEY” started life as a best-selling novel that won unprecedented public and critical acclaim . . . *and* the Pulitzer Prize!

“The Late George Apley” was adapted to the stage and became a smash success that ran two years!

Now “The Late George Apley” comes to the screen . . . topping *both* those triumphs as a magnificent motion picture achievement!

box-office greatness!

RONALD COLMAN

in "THE LATE GEORGE APLEY"

with

VANESSA BROWN · RICHARD HAYDN
CHARLES RUSSELL · RICHARD NEY
EDNA BEST · MILDRED NATWICK
PERCY WARAM · NYDIA WESTMAN

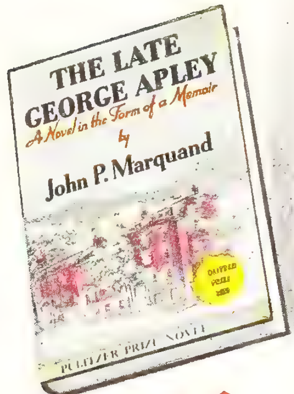
AND

PEGGY CUMMINS

Directed by
JOSEPH L. MANKIEWICZ

Produced by
FRED KOHLMAR

Screen Play by Philip Dunne • From the Play by John P. Marquand and George S. Kaufman
Based on the Pulitzer Prize Novel by John P. Marquand



All

THE GREATEST BEST SELLERS ARE BROUGHT TO THE SCREEN BY 20th CENTURY-FOX

PRINTED IN U.S.A.

U. S. FIRMS ACCEPT ITALIAN PROGRAM

by ARGEO SANTUCCI
in Rome

American producer and distributor representatives last Friday in Rome accepted a six-point conditional program governing imports for the rest of 1947. The progarm, advanced by the Government, had been in discussion for almost a month. A revised program will be drawn up for 1948.

Provisions of the 1947 agreement include:

Importing countries are to grant Italy reciprocal treatment.

Proceeds from all imported features must be placed in a non-transferable lira account at a bank authorized to deal in foreign exchange selected by the importer.

Foreign companies producing in Italy must use Italian studio facilities and participate in Italian production up to 50 per cent. Proceeds from such pictures will be shared proportionately. Funds must also be applied to the construction and rental of theatres.

Foreign companies may dispose of accumulated foreign exchange by exporting films produced in Italy in partnership.

Permission for importing must be obtained from the Minister of Foreign Trade.

The program is conditional for 1947 and will be revised for 1948.

▽

Four new theatres will open in Rome within the next few months. The capacity of the houses will range from 1,200 to 3,000 seats.

Rumors are much in evidence here that MGM will open a big modern theatre in Via Nazionale, which is possibly the most crowded street in Rome. The theatre, it is reported, will be established in the Palace of the Art Exhibition. It could have a capacity of 4,000 seats.

A new theatre, the theatre of Masques, opened February 21 in Rome in the former clubroom belonging to employees of the Treasury Department.

BELGIUM

by LOUIS QUIEVREUX
in Brussels

Because Belgium exhibitors are now obtaining their films on a percentage rather than a flat rental system, the cry has been raised that many cinemas are now losing money. In a roundabout way the Germans are responsible for this.

Before 1940 exhibitors obtained their films on a flat fee basis. If the feature turned out to be a hit, it meant a boom for the theatre-owner. When the Germans occupied Belgium, they imposed a new system, that of percentage, varying according to the film. The return of liberty did not mean a return to flat rentals. On the contrary, today the percentages go as high as 55 and 70 per cent.

▽

On behalf of eight American companies, the Motion Picture Association has accepted an invitation to participate in the Brussels World Film Festival to be held June 1-30. The acceptance was made on behalf of United Artists, Columbia, MGM, Paramount, RKO, Universal, Twentieth Century-Fox and Warner Brothers. A committee of three has been formed in the States to publicize the festival.

SOUTH AFRICA

by R. N. BARRETT
in Johannesburg

Private film societies to further interest in motion pictures and to study the sociological aspects of the film are gaining ground here. Starting in Cape Town, the movement has spread to Johannesburg, where monthly showings of old features or features with educational interest are held.

▽

All motion picture negatives of the Royal Tour of South Africa by the King and Queen of England are being handled by African Film Productions, Ltd., for newsreels all over the world. About 100,000 feet of film will pass through the company's processing machines during the 10 weeks of the tour, and a total footage of 250,000 feet will be processed.

MEXICO

by LUIS BECERRA CELIS
in Mexico City

Producers see more union trouble here because of the start of feature production by the National Cinematographic Industry Workers Union at their studios at Cuernavaca. That union's rival, the Picture Production Workers Union, charges that Cinematographic, by entering into such work, is disobeying the edict of ex-President Camacho, who ordered Cinematographic to confine itself to newsreels and shorts and to leave features to the Picture Production Workers. The union is said to be financing the feature by collecting a day's wages from each union member.

▽

The theatre circuit in Monterrey once owned by the Rodriguez brothers has been purchased from them by a syndicate headed by Manuel Espinosa Iglesias.

▽

A cooperative production society has been organized by Jorge Negrete, Mexico's leading romantic actor; Alex Phillips, the Canadian cameraman working in Mexico; Manuel Espinosa, Jean Angelo, Felipe Montoya and Enrique Gouce. The cooperative claims a number of first rate players and technicians.

CZECHOSLOVAKIA

by JOSEPH B. KANTUREK
in Prague

Louis Kanturek, European supervisor for the Motion Picture Export Association, left Prague February 26 for an inspection tour of the Balkans. His itinerary includes Vienna, Budapest, Bucharest and Sofia. He will also go to Belgrade to work on a deal with the Jugoslav film monopoly.

▽

Newsreel theatres have been established in the larger cities of the country. Some of the regulation theatres are now devoting half their playing time to newsreels, the other half to features.

▽

The export branch of the Czech monopoly reports good results in exporting new product. Lately the monopoly sold several features to an importer in the U. S., and other product has been sold to Russia, Jugoslavia, Rumania, Greece, Poland and Palestine.

▽

Recent MPEA releases in the country include: "Remember the Day," "Holy Matrimony," "You Were Never Lovelier," "Hold Back the Dawn," "Guadalcanal," "I Married a Witch" and "Reap the Wild Wind."

PALESTINE

by IBRAHIM ZEIN
in Jaffa

The independent motion picture importers, distributors and dealers in Palestine are planning to organize an association for mutual aid.

▽

Aptekman Pictures, the first and only Egyptian company to set up an agency in Tel-Aviv, has purchased the rights to five French pictures which it will dub in Arabic.

▽

The Russians are turning now to the Oriental market and are beginning to dub some of their product in Arabic. They have recently released here their "The First of May," a six-reel documentary in color.

Remittances from France On Films Are Approved

Remittances for more than 100 American features brought into France before July 1, 1946, by the Psychological Warfare Department of the Army and the old Office of War Information, and not released before that date, may now be made due to the "legalization" of those imports the latter part of February. These features may now receive dubbing permits. These features had posed a serious problem for the distributors since all proceeds from their release would have been blocked unless they were recognized as legal imports.

AWARDS OF DISTINCTION— HERALD-FAME CITATIONS

CHOSEN BY EXHIBITORS, Hollywood's money-making stars of features and Westerns, and champion producers and directors these past weeks have been receiving their scrolls awarded by *Motion Picture Herald* and *Fame*. Scrolls went also to Greer Garson, Gary Cooper, Sunset Carson, Fuzzy Knight and Eddie Dean, not shown.

***VAN JOHNSON**, right, long a favorite among the younger customers, was a Star of Tomorrow, long before he entered the Money Maker ranks, two years ago.*

***TOPS:** Bing Crosby, for the third year the Top Money-Making Star, holds citations from Motion Picture Herald-Fame, and also an Award of Achievement from the Motion Picture Daily, a result of its poll of radio editors for Fame.*

***BOB HOPE**, left, has been a consistent winner since the first of his successful "Road" pictures.*

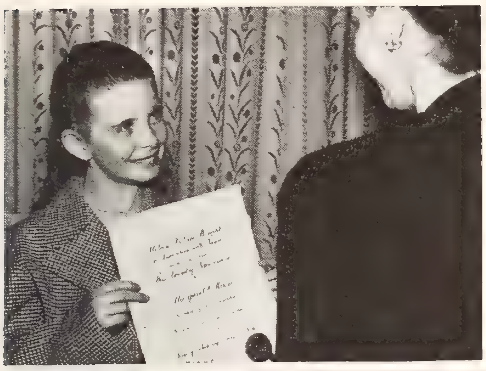
***HUMPHREY BOGART**, at right, shows his citation to his actress wife, Lauren Bacall, on the set of "Dark Passage".*

Mac Julian

by the Herald

***INGRID BERGMAN**, right, placed for the first time among money-makers.*

WESTERN MONEY MAKERS



MARGARET O'BRIEN

BETTY GRABLE

A CHAMPION DIRECTOR: Hal Walker

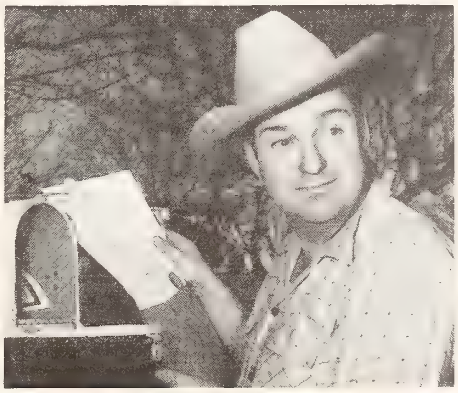
A CHAMPION DIRECTOR: Mervyn Le Roy

Herb Ball

ROY ROGERS, left, tenth among Money-Makers, and tops among Best Western Stars, receives his award from Hugh Quigley, Quigley Publications Hollywood advertising representative.

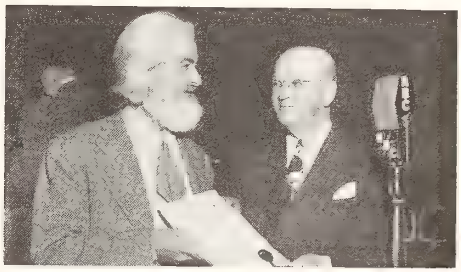
BILL ELLIOTT

JOHNNY MACK BROWN and producer Barney Sarecky.



Van Pelt

GENE AUTRY



Herb Ball

GEORGE "GABBY" HAYES and Hugh Quigley.

Van Pelt

CHARLES STARRETT

SMILEY BURNETTE, left

PRODUCERS

PANDRO S. BERMAN

PAUL JONES

SAMUEL GOLDWYN

DAVID O. SELZNICK, Hugh Quigley.

HAL WALLIS

SHORT PRODUCERS:

JOHN NESBITT, right, above, with Eric A. Johnston, Motion Picture Association president.

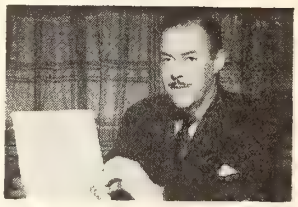
FRED QUIMBY, PETE SMITH

JERRY FAIRBANKS

EDWARD SELZER

by the Herald

SAM BUCHWALD



By Herald

RICHARD DE ROCHEMONT

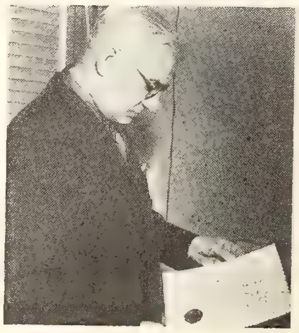
DIRECTORS:

Roy McLean

DAVID BUTLER, above.

Floyd McCarty

MICHAEL CURTIZ



LLOYD BACON, right.

WHAT
This COUNTRY
NEEDS IS
MORE
FARMERS'
Daughters!

THE SNAPPIEST STORY ABOUT TH
since the Farmers Daughte

—She hitched her heart to a fighting ma
on the rugged road from cornfield to Congress!...*Everybody* will love this laughin
love story of the girl who ran a glowin
romance into a spectacular career!

RKO
PRESENTS

LORETTA YOUNG
JOSEPH COTTEN
ETHEL
BARRYMORE

in

"The Fa

RMER'S DAUGHTER
ent to Town!

mer's Daughter"

WITH **CHARLES BICKFORD**

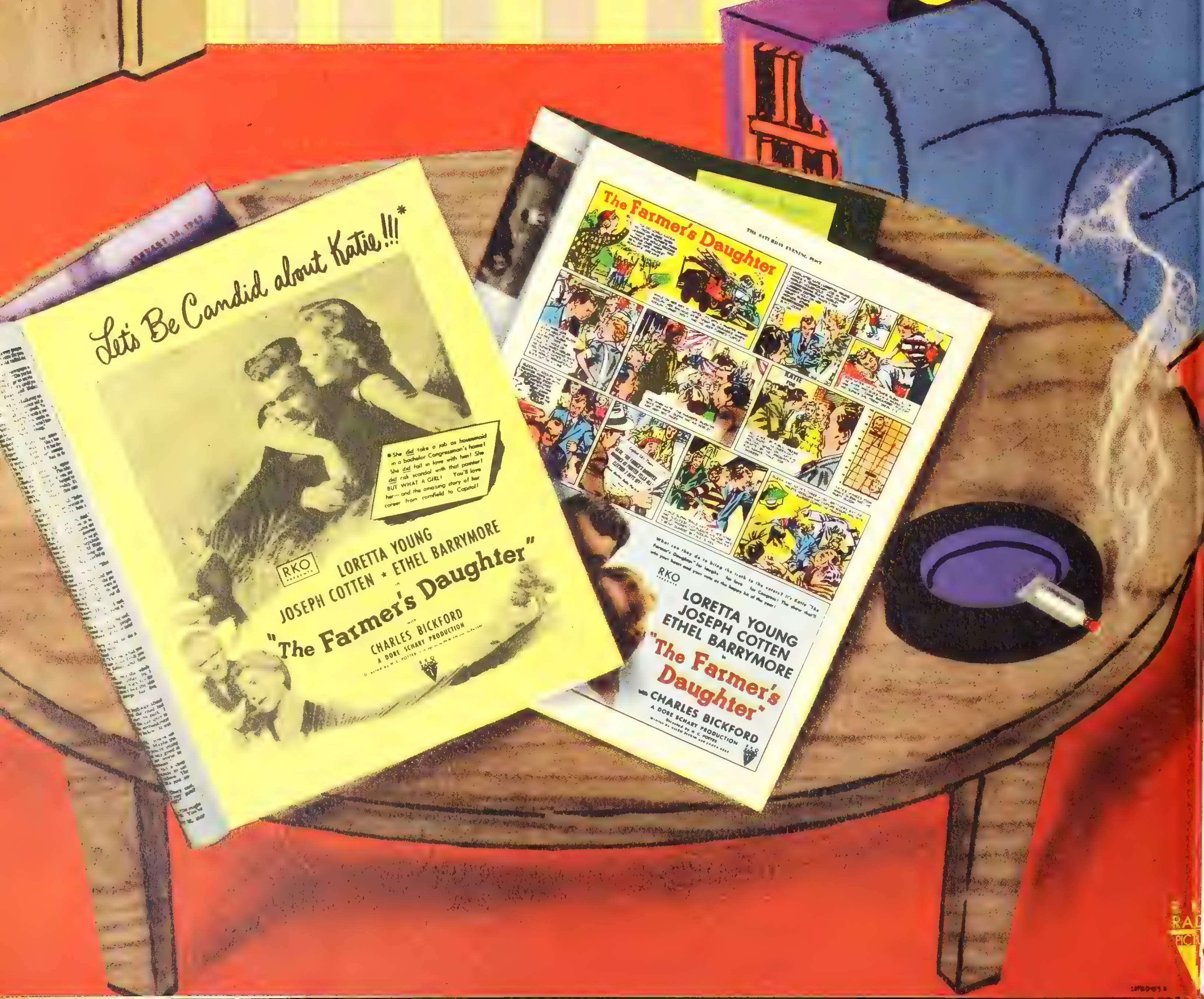
ROSE HOBART · TOM POWERS

A DORE SCHARY Production

Directed by H. C. POTTER · Written by ALLEN RIVKIN and LAURA KERR

RKO SHOWMANSHIP IN ADVERTISING!

Delivering a terrific DOUBLE-PLAY seat-selling punch to national magazine advertising for a big dramatic comedy by running both pictorial-type ads and COMIC-TYPE ADS . . . plus the use of comic type ads in the comic or magazine sections of 118 leading Sunday newspapers, to a total of 102,310,984 CIRCULATION!


Let's Be Candid about Katie!!!*
*She did take a job as housemaid in a bachelor Congressman's home! She did fall in love with him! She did risk scandal with that pointer! BUT WHAT A GIRL! You'll love her—and the amazing story of her career from cornfield to Capitol!
RKO
LORETTA YOUNG
JOSEPH COTTEN ★ ETHEL BARRYMORE
in
"The Farmer's Daughter"
with
CHARLES BICKFORD
A DORE SCHARY PRODUCTION
The Farmer's Daughter
THE SATURDAY EVENING POST
RKO
LORETTA YOUNG
JOSEPH COTTEN
ETHEL BARRYMORE
"The Farmer's Daughter"
with CHARLES BICKFORD
A DORE SCHARY PRODUCTION

Connection with Browne or Bioff Denied by Walsh

Any connection between William Bioff or George Browne and the International Alliance of Theatrical Stage Employees was denied emphatically Tuesday in New York, when Richard F. Walsh, president of the union, said that if either of the two men showed up at an IA office, "he would be put out." Mr. Walsh further said if anyone could prove a connection between him and Mr. Bioff and Mr. Browne, he would immediately resign.

In reference to proposed legislation to outlaw jurisdictional disputes of the kind that has plagued Hollywood for the past two years, Mr. Walsh said flatly that he was in favor of such measures, "providing they are workable." He said that striking Building Service employees, number about 1,500, had been ordered back to their jobs and predicted that the Electrical Workers also would return soon.

This was in line with a statement from Dan Tracy, International president of the International Brotherhood of Electrical Workers, who said in Washington this week that settlement of the dispute between his union and the Conference of Studio Unions on the coast could be expected within two or three weeks.

Mr. Walsh disclosed a telegram he had sent to the House Labor Committee, urging the group to complete its investigation of the coast dispute and make known the facts. The telegram was sent in reference to testimony given before the committee by Oscar Schatte, the head of carpenters at an independent studio. Mr. Schatte had said that he was testifying at the risk of his life and position.

Mr. Walsh also said that Mr. Schatte had filed a suit for declaratory judgment in the Southern California District Court, seeking to set aside the agreement between the carpenters and IATSE. The court refused to act on the ground that it had no jurisdiction in the matter.

The jurisdictional Hollywood dispute, which has been going on since October, 1944, has cost everyone involved about $50,000,000, Mr. Walsh said. About 3,000 workers, belonging to the carpenters and painters unions, still are out on strike, but chances for their return to work are slim.

Manitoba Exhibitor Unit Will Meet March 31

The first annual meeting and banquet of the Manitoba Motion Picture Exhibitors Association will be held at the Royal Alexandra Hotel, Winnipeg, March 31. During the past year the Association was reorganized and for the first time country and city exhibitors of the Province worked together in one compact body. Many out-of-town exhibitors are expected to attend.

House Committee To Study Coast Strike

Congressional interest in the Hollywood labor situation continued this week with indications pointing to a revision of the Wagner Act to include a ban on jurisdictional strikes. Fred A. Hartley, Jr., chairman of the House Education and Labor Committee, is considering a special investigation of the Hollywood jurisdictional dispute and has appointed Congressman Richard Nixon of California to study the situation on the spot.

In Chicago, David Benzor, Milwaukee attorney and negotiator for the Colosseum of Motion Picture Salesman, said the companies had been asked to bargain with his film salesmen's organization. The Colosseum, unaffiliated, is said to include 13 film salesmen's groups numbering about 500. Arthur M. Van Dyke, sales manager of 20th-Fox in Chicago, elected national president of the Colosseum December 1, said an executive group composed of 14 men from all sections would handle strategy.

A strike by the Motion Picture Laboratory Technicians, local 702, IATSE, in New York, against 18 eastern film laboratories was averted Tuesday through the appointment of James J. Brennan, IA vice-president, to continue bargaining attempts.

Trans-Lux Has Mexican House

As part of its expansion program, the Trans-Lux Theatre Corporation will open its new Prado theatre in Mexico City March 27, with the foreign premiere of RKO-Liberty Picture's "It's a Wonderful Life," it was announced in New York Tuesday by Norman W. Elson, vice-president.

The Prado, seating 950, was built by the Mexican Government as part of the Prado Hotel, under construction for 10 years. The theatre has RCA equipment and uses the Trans-Lux rear projection system. Trans-Lux has a 10-year lease.

The policy of the theatre, Mr. Elson said, will be to play exclusively first run American films with Spanish subtitles unless the Mexican Government eventually decrees that part of the playing time must be devoted to local product.

Mr. Elson also announced that Trans-Lux plans to take over two other theatres in Mexico City and has purchased a site for a third.

In this country, Trans-Lux is awaiting approval of a 1,700-seat house in Washington, D. C., plus a 12-story office building. Another theatre will be erected on Madison Avenue in New York, devoted to feature pictures.

W. E. Votes Dividend

The board of directors of Western Electric Company Tuesday declared a dividend of 75 cents per share on its common stock. The dividend is payable March 31, 1947, to stockholders of record March 25, 1947.

Greek Patrons WantGoodFilms: S. D. Skouras

Hollywood Bureau

Audiences in Greece, like audiences anywhere else in the world, want good pictures, according to Spyros D. Skouras, president and general manager of the D. P. Skouras circuit, which operates 45 leading theatres in Greece.

"Immediately after the end of the war," Mr. Skouras told newsmen at a press conference in Hollywood last week, "war pictures were popular, because the public, deprived for many years of accurate information, wanted to know what had been going on in other occupied countries. Now that the desire for information has been satisfied, there remains a craving for entertainment. The Greek people, who have suffered untold hardships, want to blot out—for a few hours at least—the memories of the past, and the uncertainties of the future. They demand distraction, and they'll pay for it, even if it means doing without some of the necessities of life."

Theatre Ticket a Good Buy

The current admission price in Athens, where the chief Skouras theatres are located, is 25000 drachmas, the exhibitor said, or roughly 20 cents. Because of inflation, as well as the fact that nearly all commodities are available only on the black market, a theatre ticket represents as good a buy today as can be found in war-ravaged Greece.

Queried as to possible competition from other film-producing countries, Mr. Skouras said, "as long as American producers maintain their present high standards of quality, they need fear no competition.

Cites Cooperation

"Another reason why American films command preferred playing time is the close cooperation and good will that has always existed between exhibitors and distributors in Greece, and producers in America," said Mr. Skouras, who, as head of Skouras Film Company, is the distributor in Greece for 20th Century-Fox, Paramount and RKO Radio.

"As for local competition, there isn't any," he said. "There are only four or five pictures produced annually in Greece. We haven't the technical equipment to produce more, nor the capital to acquire such equipment. And, in view of the unsettled political and economic situation, it will be many years before there is any substantial film production in Greece."

Mr. Skouras said it was his intention to maintain the American system of operation in both exhibition and distribution. He is accompanied on his trip by Mrs. Skouras, and by Mr. and Mr. Nick Argyryos. Mr. Argyryos is the distributor in Greece for Universal-International, United Artists and Republic.

"WHAT THE PICTURE DID *FOR ME*"

. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product — providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS: What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

Columbia

RENEGADES: Evelyn Keyes, Willard Parker—These glorified Westerns in color draw around here. Whoever played the part of Mr. Dembrow almost stole the picture. Played Sunday, Monday, Jan. 24, 25.—Marcella Smith, Vinton Theatre, McArthur, Ohio.

SINGING ON THE TRAIL: Ken Curtis, Jeff Donnell—Here is a good picture for the small town. It will be liked 100 per cent. It has good music, just the type that the farmers and hillbillies go for. You can't go wrong on this picture. Columbia is a good company for a small town theatre. Played Friday, Saturday. Feb. 14, 15.—Albert Hefferan, Century Theatre, Coopersville, Mich.

SINGIN' IN THE CORN: Judy Canova, Allen Jenkins—When Judy was not too big to allow other names in the picture they were O.K. Played Friday, Saturday, Feb. 14, 15.—A. J. Simmons, Plaza Theatre, Lamar, Mo.

SINGIN' IN THE CORN: Judy Canova, Allen Jenkins—An excellent draw and it pleased, even if it was corn. Hurry back, Judy. Played Sunday, Feb. 16.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

THRILL OF BRAZIL: Evelyn Keyes, Keenan Wynn—A well produced picture with a capable cast. However, the South American locale doesn't appeal to our patronage. The gross reached only 86 per cent of our Sunday and Monday average. Played Feb. 2, 3.—J. B. Stine, Garfield Theatre, Terre Haute, Ind.

Metro-Goldwyn-Mayer

ABBOTT AND COSTELLO IN HOLLYWOOD: Abbott & Costello—Abbott and Costello certainly draw the crowds here. Business was above average for Friday and Saturday. A good comedy. Played Friday, Saturday, Feb. 7, 8.—Keith Buell, Community Theatre, Murray Harbor, P. E. I., Can.

COURAGE OF LASSIE: Elizabeth Taylor, Frank Morgan—Good draw. The customers were very happy and so was I. Played Sunday, Monday, Feb. 16, 17.—C. W. Ritenour, Milford Theatre, Milford, Ill.

COURAGE OF LASSIE: Elizabeth Taylor, Frank Morgan—This was a honey. All the kids in the town turned out for it as well as a good percentage of the adults. Everyone was pleased. This is a must feature for any small town. The color and the scenery were superb. Played Friday, Feb. 21.—Fred J. Hutchings, Community Theatre, Leader, Sask., Can.

EASY TO WED: Esther Williams, Van Johnson—Business was below average on this fine picture. It was probably due to the cold weather. Played Thursday-Saturday, Feb. 13-15.—E. C. Armold, Chapman Theatre, Chapman, Kans.

FAITHFUL IN MY FASHION: Tom Drake, Donna Reed—Nice little picture that hit three days of extremely cold weather. So it was played to about half of our average gross. Played Tuesday-Thursday, Feb. 4-6.—J. B. Stine, Garfield Theatre, Terre Haute, Ind.

GALLANT BESS: Marshall Thompson, George Tobias—Should have lifted the mortgage with this; however, it is just another Cinecolor that didn't equal an ordinary Western. We in the sticks still need names, and these socalled hicks know Cinecolor from Technicolor. Played Friday, Saturday, Jan. 31, Feb. 1.—Bernie Stevens, Hampton Theatre, Hampton, N. H.

GREEN YEARS, THE: Charles Coburn, Tom Drake—Business not up to average on this fine production. Played Thursday-Saturday, Jan. 30-Feb. 1.—E. C. Armold, Chapman Theatre, Chapman, Kan.

HOLIDAY IN MEXICO: Walter Pidgeon, Ilona Massey—An excellent musical. Color gorgeous. Music tops and acting tops. The patrons enjoyed it extremely well. They had nothing but nice things to say about it in the lobby. What a singer is that little girl who stars! Played Tuesday, Wednesday, Feb. 18, 19.—Ken Gorham, Town Hall Theatre, Middlebury, Vt.

HOLIDAY IN MEXICO: Walter Pidgeon, Ilona Massey—This was a grand picture as far as the manager was concerned. But the high class singing kept the colored and the rural patronage away. It has a grand story and good acting, but it does not have box office in a small town. Played Wednesday, Thursday, Feb. 12, 13.—Cleo Manry, Buena Vista Theatre, Buena Vista, Ga. Small town and rural patronage.

SHOW-OFF, THE: Red Skelton, Marilyn Maxwell—Just one or two good laughs. Skelton must have something on the radio that the pictures miss.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

THREE WISE FOOLS: Margaret O'Brien, Lionel Barrymore—Business was average on this picture. It was well received. Played Sunday, Monday, Feb. 16, 17.—E. C. Armold, Chapman Theatre, Chapman, Kan.

THREE WISE FOOLS: Margaret O'Brien, Lionel Barrymore—We have shown pretty awful pictures in the year, but none compared to the latest Margaret O'Brien feature. Our patrons, with the exception of the children, were fed up. If you haven't played this feature, skip it by all means. If you play it don't be around when it is over. Played Friday, Feb. 14.—Fred J. Hutchings, Community Theatre, Leader, Sask., Can.

TWO SISTERS FROM BOSTON: Jimmy Durante, June Allyson—Business was about average on this offering. Played Sunday, Monday, Feb. 2, 3.—E. C. Armold, Chapman Theatre, Chapman, Kan.

TWO SMART PEOPLE: John Hodiak, Lucille Ball—An excellent picture that didn't do very well. Could be the lack of names, and perhaps Lent and Ash Wednesday had something to do with it. It didn't get them in. Those who came loved it. Played Wednesday, Thursday, Feb. 19, 20.—Bernie Stevens, Hampton Theatre, Hampton, N. H.

Monogram

HAUNTED MINE, THE: Johnny Mack Brown, Linda Johnson—A little better than the average Johnny Mack Brown Western. Played Friday, Saturday, Feb. 14, 15.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

HIGH SCHOOL HERO: Freddie Stewart, June Preisser—Used on a double bill and it was a big hit. I would recommend this to any exhibitor as excellent double feature program. Played Friday, Saturday, Feb. 14, 15.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

Paramount

SEARCHING WIND, THE: Robert Young, Sylvia Sidney—Talk, talk, talk. It is pretty boring entertainment. It is slow and jumpy. There is a mixture of love and international diplomacy with a poor show of both. Business was off. Just took in film rental. Played Wednesday, Thursday, Feb. 19, 20.—Charles L. Jones, Elma Theatre, Elma, Iowa.

SEARCHING WIND, THE: Robert Young, Sylvia Sidney—A peculiar picture. Those who are concerned about the complacency of our diplomats will appreciate it. Well acted and well produced, but not box office. Played Tuesday-Thursday, Feb. 18-20.—C. W. Ritenour, Milford Theatre, Milford, Ill.

STRANGE LOVE OF MARTHA IVERS, THE: Barbara Stanwyck, Van Heflin—They continue to drag American womanhood through the gutters and mire. Why do they make stories of such out of the ordinary type people. Most Americans are pretty decent people, but Hollywood leads one to think our nation is a hodge-podge of murderers, psychopathics, drunks or crooks. A story about a kind-hearted, lovable, loving, faithful woman might take the taste of these out of our mouths. The story is tense. Kids don't come. No pleased comments. Business below average and not due to the snow. Did better in worse weather on "Blondie." Played Sunday, Monday, Feb. 9, 10.—Charles L. Jones, Elma Theatre, Elma, Iowa.

PRC

DON RICARDO RETURNS: Fred Colby, Isabelita—I did not see this picture. Stayed as far away from the theatre as possible. Now I wish I had left town. Don't play this, if they give it to you. Played Friday, Saturday, Feb. 14, 15.—Marcella Smith, Vinton Theatre, McArthur Ohio.

GHOST OF HIDDEN VALLEY: Buster Crabbe, Al "Fuzzy" St. John—A good Western drama which pleased the weekend trade. Played Friday, Saturday, Feb. 14, 15.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

WILD WEST: Eddie Dean, Al La Rue—This is Eddie Dean's best picture to date. I advertised it as a special and had no complaints. Had a cold wave for competition. Believe that this picture will do better than average business in good weather. I am going to play it again later. Played Wednesday, Thursday, Feb. 12, 13.—L. Brazil, Jr., New Theatre, Bearden, Ark.

RKO Radio

BADMAN'S TERRITORY: Randolph Scott, Ann Richards—Grand picture for small towns where the patrons like action. Some patrons say, "Glorified Westerns." Good box office and many good comments. Played Monday, Tuesday, Feb. 10, 11.—Cloe Manry, Buena Vista Theatre, Buena Vista, Ga. Small town and rural patronage.

BADMAN'S TERRITORY: Randolph Scott, Ann Richards—This picture brought us the best midweek business we have enjoyed for some time. Any criticism of the film would be similar to looking a gift horse in the mouth. The cultured English accent of Miss Richards seems a trifle, to say the least, incongruous. Played Wednesday, Thursday, Feb. 12, 13.—A. E. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

KID FROM BROOKLYN, THE: Danny Kaye, Virginia Mayo—Kaye is versatile and he is the perfect clown. It is well and lavishly produced, with nice work by Miss Mayo and Miss Ellen. Kaye's routines are much the same as in all his shows. He could wear out with too many pictures.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

MAKE MINE MUSIC: Disney Musical Feature—Very, very good. Did nice business. It is too good, or something, for small towns. They insist that it is a kid show. Disney is going to have to wait until the people catch up. Second night was off badly so I guess they didn't exactly eat it up. Good opening day in cold weather and bad roads. Played Sunday, Monday, Feb. 16, 17.—Charles L. Jones, Elma Thaetre, Elma, Iowa.

SISTER KENNY: Rosalind Russell, Alexander Knox—Better than average business. It brought in new people. It was too heavy for the children, but it pleased the adults. Played Sunday-Tuesday, Feb. 16-18.—Orr, Rodman & Bailey, Rex Theatre, Henning, Minn.

STRANGER, THE: Edward G. Robinson, Orson Welles, Loretta Young—Too heavy a picture for a small town. So few people came out that I felt like a stranger in my own town. Played Sunday-Tuesday, Feb. 9-11.—Orr, Rodman & Bailey, Rex Theatre, Henning, Minn.

WITHOUT RESERVATIONS: Claudette Colbert, John Wayne—The first night was killed by freezing weather. The second night was good, but no colored patrons. Good comments. Good comedy and good acting. Played Wednesday, Thursday, Feb. 5, 6.—Cleo Manry Buena Vista Theatre, Buena Vista, Ga. Small town and rural patronage.

Republic

FLAME OF THE BARBARY COAST: John Wayne, Ann Dvorak—We played this very late. Republic pictures have not played here before, so I am picking up a few of the old ones. This satisfied our

(Continued on page 58)

WARNER BROS.' TRADE SHOWINGS OF

JACK CARSON · ROBERT HUTTON

MARTHA VICKERS · JANIS PAIGE

in

"LOVE AND LEARN"

MONDAY, MARCH 24th, 1947

CITY	PLACE OF SHOWING	ADDRESS	TIME
Albany	Warner Screening Room	79 N. Pearl St.	12:30 P.M.
Atlanta	20th Century-Fox Sc. Rm.	197 Walton St. N.W.	2:30 P.M.
Boston	RKO Screening Room	122 Arlington St.	2:30 P.M.
Buffalo	Paramount Exchange	464 Franklin Street	2:00 P.M.
Charlotte	20th Century-Fox Sc. Rm.	308 S. Church St.	10:00 A.M.
Chicago	Warner Screening Room	1307 So. Wabash Ave.	1:30 P.M.
Cincinnati	RKO Screening Room	Palace Th. Bldg. E. 6th	8:00 P.M.
Cleveland	Warner Screening Room	2300 Payne Ave.	2:30 P.M.
Dallas	20th Century-Fox Sc. Rm.	1803 Wood St.	10:00 A.M.
Denver	Paramount Sc. Room	2100 Stout St.	2:00 P.M.
Des Moines	20th Century-Fox Sc. Rm.	1300 High St.	12:45 P.M.
Detroit	Film Exchange Bldg.	2310 Cass Ave.	2:00 P.M.
Indianapolis	Paramount Sc. Room	116 W. Michigan St.	2:00 P.M.
Kansas City	20th Century-Fox Sc. Rm.	1720 Wyandotte St.	1:30 P.M.
Los Angeles	Warner Screening Room	2025 S. Vermont Ave.	2:00 P.M.
Memphis	20th Century-Fox Sc. Rm.	151 Vance Ave.	2:00 P.M.
Milwaukee	Warner Th. Sc. Rm.	212 W. Wisconsin Ave.	2:00 P.M.
Minneapolis	20th Century-Fox Sc. Rm.	1015 Currie Ave. N.	2:00 P.M.
New Haven	Warner Th. Proj. Rm.	70 College St.	2:00 P.M.
New Orleans	20th Century-Fox Sc. Rm.	200 S. Liberty St.	1:30 P.M.
New York	Home Office	321 W. 44th St.	2:30 P.M.
Oklahoma	20th Century-Fox Sc. Rm.	10 North Lee St.	1:30 P.M.
Omaha	20th Century-Fox Sc. Rm.	1502 Davenport St.	1:00 P.M.
Philadelphia	Vine St. Sc. Room	1220 Vine St.	2:30 P.M.
Pittsburgh	20th Century-Fox Sc. Rm.	1715 Blvd. of Allies	1:30 P.M.
Portland	Jewel Box Sc. Room	1947 N.W. Kearney St.	2:00 P.M.
Salt Lake	20th Century-Fox Sc. Rm.	216 East 1st South	2:00 P.M.
San Francisco	Republic Sc. Room	221 Golden Gate Ave.	1:30 P.M.
Seattle	Jewel Box Sc. Room	2318 Second Ave.	10:30 A.M.
St. Louis	S'renco Sc. Room	3143 Olive St.	1:00 P.M.
Washington	Earle Th. Bldg.	13th & E Sts. N.W.	10:30 A.M.

(*Continued from page* 56)

action fans and drew an above average Monday night crowd. Our print was good. More of the same will be appreciated. Played Feb. 17.—Fred J. Hutchings, Community Theatre, Leader, Sask., Can.

HOME ON THE RANGE: Monte Hale, Adrian Booth—The color was not too good, but the picture, otherwise, proved acceptable to our Western fans. Played Friday, Saturday, Feb. 14, 15.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

MY PAL TRIGGER: Roy Rogers, Dale Evans—This did O.K. They still click. Although this almost took enough time for a single feature, we got cold feet and hung a quickie under it. It is the best Rogers to date. Played Friday, Saturday, Feb. 7, 8.—Bernie Stevens, Hampton Theatre, Hampton, N. H.

PLAINSMAN AND THE LADY, THE: William Elliott, Vera Ralston—A fine super Western with very good music and good acting. It is the type of picture that held up well on Sunday. Monday business was off, but Monday never is good, as every showman will tell in small towns. Played Sunday, Monday, Feb. 16, 17.—Albert Hefferan, Century Theatre, Coopersville, Mich.

PLAINSMAN AND THE LADY, THE: William Elliott, Vera Ralston—One of the best yet from Republic. Plenty of action. Good story and good directing. The patrons were well pleased, even the college students had praise for it. The rural populace ate it up. Played Sunday-Tuesday, Feb. 16-18.—Ken Gorham, Town Hall Theatre, Middlebury, Vt.

THAT BRENNAN GIRL: James Dunn, Mona Freeman—Very good entertainment and it was thoroughly enjoyed by the majority. James Dunn does a fine job and so does Mona Freeman. It is a good down-to-earth show that all the members of the family will enjoy. Played Sunday-Tuesday, Feb. 9-11.—Ken Gorham, Town Hall Theatre, Middlebury, Vt.

Twentieth Century-Fox

ANNA AND THE KING OF SIAM: Irene Dunne, Rex Harrison—Blizzard and blocked roads. The town people stayed home, too. It is really something different. Maybe it is good, but can't see it doing any business in small towns. Just why it was made is a question. Played Wednesday, Thursday, Feb. 5, 6.—Charles L. Jones, Elma Theatre, Elma, Iowa.

BLACK BEAUTY: Mona Freeman, Richard Denning—A nice easy-going picture that makes everyone happy. The title is a natural. We regret that we didn't make more out of it. Picture follows the book and it can be pounded that way to advantage. Don't lose it. Played Friday, Saturday, Feb. 14, 15.—Bernie Stevens, Hampton Theatre, Hampton, N. H.

CENTENNIAL SUMMER: Jeanne Craine, Cornel Wilde—A fine picture. Many favorable comments. Isn't it rather silly for people to be solemnly going about their work and suddenly burst into song in a chorus? The colored boy who danced really has rhythm. Played Wednesday, Thursday, Feb. 12, 13.—Marcella Smith, Vinton Theatre, McArthur, Ohio.

CENTENNIAL SUMMER: Jeanne Crane, Cornel Wilde—Picture was well liked and business was about average. Played Thursday-Saturday, Jan. 23-25.—E. C. Armold, Chapman Theatre, Chapman, Kan.

CLAUDIA AND DAVID: Dorothy McGuire, Robert Young—A bust, and for no reason. A natural for a small town and nothing happened. Think the title scared them into expecting another "Caesar and Cleopatra." Played Wednesday, Thursday, Feb. 5, 6.—Bernie Stevens, Hampton Theatre, Hampton, N. H.

HOME SWEET HOMICIDE: Lynn Bari, Randolph Scott—Good little picture. Box office weak. Comments "right good." Played Monday, Tuesday, Feb. 3, 4.—Cleo Manry, Buena Vista Theatre, Buena Vista, Ga. Small town and rural patronage.

IF I'M LUCKY: Vivian Blaine, Harry James—Business was below average. Played Thursday-Saturday, Feb. 6-8.—E. C. Armold, Chapman Theatre, Chapman, Kan.

IF I'M LUCKY: Vivian Blaine, Harry James—We believe this is the worst picture of the past year. It played to that type of business. Played Sunday, Monday, Feb. 23 ,24.—A. J. Simmons, Plaza, Lamar, Mo.

SPIDER, THE: Richard Conte, Faye Marlowe—This type of picture goes over well here. You could hear a pin drop. If you wish to have good order, play this one. Played Jan. 31, Feb. 1.—Keith Buell, Community Theatre, Murray Harbor, P. E. I., Can.

THREE LITTLE GIRLS IN BLUE: June Haver, Vivian Blaine—A color picture without a plot. Bad songs and no business. However, it is in Technicolor. Played Wednesday-Friday, Feb. 19-21.—A. J. Simmons, Plaza Theatre, Lamar, Mo.

United Artists

LITTLE IODINE: Jo Ann Marlowe, Marc Cramer Good comedy which did good business and pleased. Played Tuesday, Feb. 11.—E. M. Freiburger, Paramount Thetare, Dewey, Okla.

MR. ACE: George Raft, Sylvia Sidney—No tempo. It is too slow. It has too much footage to tell the story. With the new awareness of the value of the dollar that is now apparent it is going to take better than this to hold the paying customers. They are getting fed up with the poor or mediocre pictures. Make no mistake, the joy-ride is over, at least in the midwest.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

WHISTLE STOP: George Raft, Ava Gardner—A slow moving, heavy drama that failed to click at our box office. Raft has to get better stories than this or soon he will be washed up for our trade. Played Tuesday-Thursday, Feb. 11-13.—J. B. Stine, Garfield Theatre, Terre Haute, Ind.

Universal

CANYON PASSAGE: Dana Andrews, Susan Hayward—Many remarked about the wonderful scenic shots and the beautiful Technicolor. It is rough and tough, but the story holds interest and it would have been impossible to have assembled a better cast. Business on this reached 140 per cent of our Sunday and Monday average. Don't pass this one up. Played Feb. 16, 17.—J. B. Stine, Garfield Theatre, Terre Haute, Ind.

KILLERS, THE: Burt Lancaster, Ava Gardner—This picture was a flop, but it was not what I advertised. We had several walkouts and many kicks. Stay clear of this for small towns. It is too artistic for farmers and the rural patrons. Played Sunday, Monday, Feb. 9, 10.—Albert Hefferan, Century Theatre, Coopersville, Mich. Small town patronage.

TIME OF THEIR LIVES: Abbott & Costello—This was different, but it has good clean fun which went over well. Business good. Played Friday, Saturday, Feb. 14, 15.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

Warner Bros.

BIG SLEEP, THE: Humphrey Bogart, Lauren Bacall—Good drama with Bogart cast as a detective. Business was a little above average. Played Sunday, Monday, Feb. 9, 10.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

BIG SLEEP, THE: Humphrey Bogart, Lauren Bacall—Good picture and many good comments from the patrons. My patrons don't like to see Humphrey Bogart play opposite anyone but Lauren Bacall. Played Wednesday, Thursday, Jan. 29, 30.—Cleo Manry, Buena Vista Theatre, Buena Vista, Ga. Small town and rural patronage.

BIG SLEEP, THE: Humphrey Bogart, Lauren Bacall—They murdered six people. In spite of the fact that the children stayed home, this did a little business. Business was off due to bad roads and cold, but it was not as bad as might be expected. The story is very involved and complicated. Will get by midweek. Drips with blood. Played Wednesday, Thursday, Feb. 12, 13.—Charles L. Jones, Elma Theatre, Elma, Iowa.

CLOAK AND DAGGER: Gary Cooper: Lilli Palmer—Cooper was completely miscast. Not a bad picture, but nothing for the entire family trade. It is slow moving, but a certain amount of tenseness is maintained. Lilli Pamer is very good. Below average Sunday business in fair weather. Played Sunday, Monday, Feb. 2, 3.—Charles L. Jones, Elma Theatre, Elma, Iowa.

CORN IS GREEN, THE: Bette Davis, John Dahl—I failed to do any business with this picture, although those who were there liked it. It is a good picture. Played Monday, Tuesday, Jan. 27, 28.—Keith Buell, Community Theatre, Murray Harbor, P. E. I., Can.

MILDRED PIERCE: Joan Crawford, Jack Carson—I can't understand why these big pictures fail to draw a crowd here. I find the cheaper pictures do twice the business. Joan Crawford was excellent. A good show. Try and see what you can do. Played Monday, Tuesday, Feb. 10, 11.—Keith Buell, Community Theatre, Murray Harbor, P. E. I., Can.

NEVER SAY GOODBYE: Errol Flynn, Eleanor Parker—Drew well. Everyone liked it. Had just the right amount of pathos and humor to satisfy everybody. A good buy. Played Sunday, Monday, Feb. 16, 17.—Marcella Smith, Vinton, McArthur, Ohio.

NIGHT AND DAY: Cary Grant, Alexis Smith—Cole Porter, being a native Hoosier, this should have broken records for us, but the cold weather held down the business to less than average. Beautiful color with an interesting story and fine acting. It pleased 100 per cent. Played Sunday, Monday, Feb. 9, 10.—J. B. Stine, Garfield Theatre, Terre Haute, Ind.

OF HUMAN BONDAGE: Paul Henried, Eleanor Parker—Not for a small town. It failed to please and there were lots of complaints. Played late, but not late enough. Played Friday, Saturday, Feb. 7, 8.—Orr, Rodman & Bailey, Rex Theatre, Henning, Minn.

SARATOGA TRUNK: Gary Cooper, Ingrid Bergman—Business was not up to par on this fine offering. Played Sunday, Monday, Jan. 26, 27.—E. C. Armold, Chapman Theatre, Chapman, Kan.

SHADOW OF A WOMAN: Andrea King, Helmut Dantine—This is a dull rehash of the old theme of the villainous madman who poses as a doctor. How many pictures have been made this year with the identical theme? The old cycle again.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

STOLEN LIFE, A: Bette Davis, Glenn Ford—A heavy drama which failed to draw. Bette Davis will not do business in a small town. Wednesday, Thursday, Feb. 12, 13.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

THREE STRANGERS: Sidney Greenstreet, Geraldine Fitzgerald—Worst box office on Saturday in several years. Played Friday, Saturday, Feb. 21, 22.—C. W. Ritenour, Milford Theatre, Milford, Ill.

TIME, THE PLACE, THE GIRL: Dennis Morgan, Jack Carson—This is a Warner picture that my fans raved over and asked for more like it. At least they let Dennis Morgan sing. Beautiful Technicolor with a light plot which appeals to all classes. Very good. Played Wednesday, Thursday, Feb. 12, 13.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

TIME, THE PLACE, THE GIRL: Dennis Morgan, Jack Carson—This is based on the same wornout theme as most musicals. "Girl in Calico" and "Rainy Night in Rio" are catchy tunes. The bands were good, and it got by.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

TWO GUYS FROM MILWAUKEE: Jack Carson, Dennis Morgan—Business was average on this picture. It was well liked and well received. Played Sunday, Modnay, Feb. 9, 10.—E. C. Armold, Chapman Theatre, Chapman, Kan.

Short Features

Metro-Goldwyn-Mayer

NORTHWEST HOUNDED POLICE: MGM Technicolor Cartoons—A below-standard cartoon for this company. It has a few laughs, but they seemed rather forced.—Fred J. Hutchings, Community Theatre, Leader, Sask., Can.

SOLID SERENADE: Tom and Jerry Cartoons—This is an extra good comedy and all your patrons will have a grand laugh.—Cleo Manry, Buena Vista Theatre, Buena Vista, Ga.

SPRINGTIME FOR THOMAS: Tom and Jerry Cartoons—Superior. This series is always good. Too bad there aren't more of them made. The producers deserve a good cheer for this one.—Fred J. Hutchings, Community Theatre, Leader, Sask., Can.

TRAFFIC WITH THE DEVIL: Two-Reel Specials—This should be sponsored by Safety Council. One of the best on reckless driving. It certainly makes you think.—Cleo Manry, Buena Vista Theatre, Buena Vista, Ga.

TRAP HAPPY: Tom and Jerry Cartoons—Good color cartoon.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

Paramount

CINDERELLA'S FELLER: Musical Parade—One of Paramount's best two-reel shorts. Excellent entertainment. More compliments on this than on the feature.—Charles L. Jones, Elma Theatre, Elma, Iowa.

RKO Radio

NORTHERN RAMPARTS: This Is America—Excellent reel on Alaska. More on the economic and social side than on the military. Very well liked. It is a definite screen contribution to public information. It is educational and entertaining.—Charles L. Jones, Elma Theatre, Elma, Iowa.

Twentieth Century-Fox

NOBODY'S CHILDREN: March of Time—This March of Time is a little more interesting than usual.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

THE TORTOISE WINS AGAIN: Terrytoons—Good cartoon of the old race. Funny and good for both adults and children.—Charles L. Jones, Elma Theatre, Elma, Iowa.

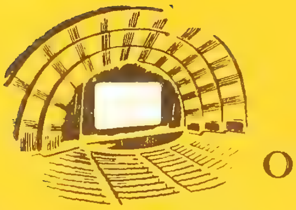
Warner-Vitaphone

FAIR & WORMER: Merrie Melodies Cartoons—Lots of laughs and good comments. In fact, they loved it.—Bernie Stevens, Hampton, Hampton, N. H.

MOUSEMERIZED CAT: Merrie Melodies Cartoons—Rather good. Drew many appreciative laughs. It is well worth playing.—Fred J. Hutchings, Community Theatre, Leader, Sask., Can.

KITTY KORNERED: Merrie Melodies Cartoons—One of the worst I have ever seen. Positively crazy. Played Saturday, Sunday, Feb. 1, 2.—Kenneth L. Feldhaus, Beverly Theatre, University City, Mo.

U-I
has
"The
Egg
and
I"
set
in
the
Radio
City
Music
Hall!

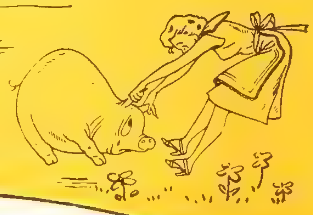


Of course, we are extremely excited and happy about "THE EGG AND I" being booked into the Radio City Music Hall by Mr. Gus Eyssell, President and Managing Director.

This is a fitting tribute to this fine American comedy based upon the perennial best-seller by Betty MacDonald.

We extend our appreciation to Gus Eyssell and to all exhibitors throughout the country who will ultimately appraise to the same degree the box office and entertainment quality of "THE EGG AND I." At this writing it is estimated that "THE EGG AND I" has been read by twenty-five million persons. This indicates that "THE EGG AND I" will be one of the best patronized pictures of all time.

Naturally, U-I is backing it up with the biggest advertising campaign in its history.



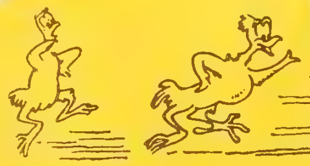
UNIVERSAL-INTERNATIONAL *presents*

Claudette **COLBERT** Fred **MacMURRAY**

IN BETTY MACDONALD'S

"The EGG and I"

with MARJORIE MAIN
LOUISE ALLBRITTON • PERCY KILBRIDE
BILLY HOUSE • RICHARD LONG



From the Best Selling Book by Betty MacDonald

Produced and Written for the Screen by CHESTER ERSKINE and FRED F. FINKLEHOFFE
Directed by CHESTER ERSKINE • A UNIVERSAL-INTERNATIONAL PICTURE

Cost Impedes Production of Teaching Films

Only two of the seven experimental educational films originally planned by the Motion Picture Association have been produced and probably no more than five will be made altogether, Roger Albright, head of Teaching Film Custodians, the educational film section of the MPA, said this week. The $100,000 project was first announced by Eric Johnston, president of MPA, in April, 1946.

Production details were taken over on a voluntary basis by Arthur Mayer, New York exhibitor. The pictures, if successful, will serve as a standard for the producers of classroom films. Dr. Mark A. May of Yale University and a member of the MPA's Commission on Motion Pictures in Education, as well as a group of textbook publishers, cooperated in preparation of the scripts.

Live Action and Animation

One of the educational one and one-half reel subjects was to have been ready this week. Entitled "Osmosis," it deals with the diffusion of life through the cell and is aimed at the high school level. The other film, "The Seasons," will be ready some time next month. Both have live action as well as animation. The other three pictures, which so far have only reached script form, will deal with arithmetic, religious liberty and Congress.

Production of the last two may be held up, Mr. Albright said, because of excessive cost. Other producers, to whom these films should serve as an example, would never be able to spend $65,000-$70,000 on such pictures. Ways and means to produce them on a more economical but still equally effective basis now are being studied. All pictures will be released through Teaching Film Custodians after exhaustive classroom tests have established their worth.

School bookings of the Custodian films went up 50 per cent in 1946 as compared with 1945, Mr. Albright stated. Bookings for the first nine months of 1947 were ahead of the number recorded for the same period in 1946. This, he thought, was due mainly to an increased awareness on the part of the schools that films are a valuable aid in education. Also, the whole educational film field has been vigorously promoted since the war and the number of projectors in U. S. schools has gone up sharply.

Projector Total Up

Before the war it was estimated that there were some 16,000 projectors in American classrooms. Now there are from 25,000 to 30,000 and manufacturers still have unfilled orders for thousands of machines from schools, clubs, churches, etc. Production rate currently ranges from 5,000 to 6,000 projectors a month. The average price is about $450 or from $50 to $100 higher than before the war.

IN NEWSREELS

MOVIETONE NEWS—Vol. 29, No. 55—President Truman visits Mexico City. . . . Secretary of State Marshall leaves for Moscow. . . . Belgium: 50,000 war veterans demonstrate. . . . New bombings in Palestine. . . . King George and Queen Elizabeth in South Africa. . . . Lewis and miners' union found guilty by Supreme Court. . . . Sports: Wrestling, ice boating, baseball.

MOVIETONE NEWS—Vol. 29, No. 56—Truman says world economic peace depends on U. S. . . . Disasters on land and sea: 1. Mt. Etna eruption. 2. Ship destroyed by fire. 3. High seas wreck ship. . . . Senate Labor Committee hears John L. Lewis. . . . Girl skating champ of the world shows how she did it. . . . Sports: St. Louis Cardinals, Boston Red Sox, Ski School.

NEWS OF THE DAY—Vol. 18, No. 253—Truman in Mexico. . . . Martial law in Palestine. . . . Secretary Marshall off to Mexico. . . . Belgiums riot. . . . High Court finds John L. Lewis guilty. . . . Royal family in Africa. . . . Navy basketeers sink Army.

NEWS OF THE DAY—Vol. 18, No. 254—Mt. Etna erupts. . . . Fire perils liner Queen Elizabeth. . . . Truman in Texas. . . . Worst Jap train wreck. . . . New boarders at Bronx zoo. . . . Basket bonnets for spring. . . . Ski classic. . . . World's ice queen.

PARAMOUNT NEWS—No. 56—Basketball: Army vs Navy. . . . Marshall begins Moscow mission. . . . Supreme Court upholds Lewis conviction. . . . Tension mounts in Palestine. . . . Mexico hails Truman.

PARAMOUNT NEWS—No. 57—First pictures of Japan's worst train disaster. . . . Senate hears John L. Lewis. . . . Displaced persons, Europe's problem. reaches crisis point. . . . Zoo news: animals get spruced up for spring.

RKO PATHE NEWS—Vol. 18, No. 57—Truman in Mexico. . . . Hoover speaks on food. . . . Maurice Chevalier arrives in U. S. . . . Marshall off to Moscow.

RKO PATHE NEWS—Vol. 18, No. 58—Lilienthal confirmed. . . . Mt. Etna erupts. . . . Douglas is new ambassador. . . . Truman speech at Texas. . . . Hitler's cameraman convicted. . . . Sox and Cards in training.

UNIVERSAL NEWSREEL—Vol. 20, No. 19—Sixteen killed in Palestine bombing. . . . President Truman's three-day visit to Mexico. . . . Hoover reports on conditions in Europe. . . . Navy beats Army in basketball.

UNIVERSAL NEWSREEL—Vol. 20, No. 20—President Truman warns of trade war. . . . Lewis blasts Government. . . . 178 die in Japanese train wreck. . . . Blaze wrecks liner in New York harbor. . . . Mt. Etna goes on rampage. . . . Douglas sworn in as envoy to Great Britain. . . . Joan Fontaine leaves for Caribbean tour. . . . Golden Glove tournament. . . . Youngsters learn to ski.

Levinson-Finney Enterprises Distributing Foreign Films

Michael J. Levinson will establish office in New York for the distribution of 16 foreign feature films to be presented by Levinson-Finney Enterprises, Inc. The 16 films, some of which are planned for roadshow engagements, include: "Bel Ami," starring Willi Forst; "Hello Janine," "Vanished Traces," "We're Making Music," "Star Over Rio," "Long Live Love," "My Aunt, Your Aunt," "The White Dream," "The Great Love," "Women Are No Angels," and "My Wife Teresa," all in black and white, and these color films; "The Showman," "Baron Munchausen," "Paths of Sacrifice," "Girl of My Dreams" and "Immensee". The pictures will be released one every six weeks.

Join Nat Wolf Tribute

As a tribute to Nat Wolf, Warner circuit zone manager for the Cleveland territory, who is celebrating his fifteenth anniversary with the circuit, five Chakeres houses in Springfield, O., have launched special attendance drives. The houses are the Regent, State, Fairbanks, Majestic and Ohio.

"A Series Of Thrills and Big Moments!" that's what Showmen's Trade Review says about

Released thru UA

PICTURE GROSSES

A statistical compilation and comparison of Box Office Performance in first run theatres

Figures directly below picture title compare estimated dollar gross with average gross and show relative percentage of all engagements tabulated.

Figures opposite theatre names represent percentage of tabulated grosses to average weekly business based on the six months' period ending January 31, 1947.

SYMBOLS: (DB) Double Bill—associate feature title; (SA) Stage Attraction; (MO) Move-Over Run; (AA) Advance Admission.

INDEX: Over-all performance percentage figures from previously published final reports appear in Service Data section of Product Digest. See last column of Release Chart for Index.

SONG OF SCHEHERAZADE (Univ.)

First Report:

Total Gross Tabulated	$306,600
Comparative Average Gross	256,900
Over-all Performance	119.3%

BUFFALO—Lafayette (DB) Crime Doctor's Manhunt (Univ.)	173.6%
CHICAGO—Palace, 1st week (DB) The Ghost Goes Wild (Rep.)	106.4%
CHICAGO—Palace, 2nd week (DB) The Ghost Goes Wild (Rep.)	87.4%
CINCINNATI—Keith's, 1st week	168.6%
CINCINNATI—Keith's, 2nd week	108.4%
LOS ANGELES—Guild, 1st week	128.2%
LOS ANGELES—Guild, 2nd week	79.1%
LOS ANGELES—Iris, 1st week	156.2%
LOS ANGELES—Iris, 2nd week	93.7%
LOS ANGELES—Ritz, 1st week	128.3%
LOS ANGELES—Ritz, 2nd week	92.9%
LOS ANGELES—Studio, 1st week	113.0%
LOS ANGELES—Studio, 2nd week	83.3%
LOS ANGELES—United Artists, 1st week	150.0%
LOS ANGELES—United Artists, 2nd week	88.2%
NEW YORK—Criterion	142.8%
PHILADELPHIA—Boyd	118.5%
TORONTO—Uptown, 1st week	147.7%
TORONTO—Uptown, 2nd week	111.7%

•

13 RUE MADELEINE (20th-Fox)

Final Report:

Total Gross Tabulated	$1,113,500
Comparative Average Gross	1,091,900
Over-all Performance	103.8%

BALTIMORE—New, 1st week	118.1%
BALTIMORE—New, 2nd week	90.9%
BALTIMORE—New, 3rd week	77.2%
BOSTON—Boston, 1st week (SA) Vaudeville	151.2%
BOSTON—Boston, 2nd week (SA) Vaudeville	127.1%
BUFFALO—Buffalo	99.5%
BUFFALO—Hippodrome, MO 1st	106.3%
CINCINNATI—RKO Albee	60.8%
CINCINNATI—RKO Shubert, MO 1st week	50.0%
CINCINNATI—RKO Lyric, MO 2nd week	100.0%
CLEVELAND—RKO Palace, 1st week	108.1%
CLEVELAND—RKO Palace, 2nd week	69.1%
CLEVELAND'—Warner's Lake, MO 1st week	105.5%
DENVER—Denver (DB) Rolling Home (Screen Guild)	88.3%
DENVER—Esquire (DB) Rolling Home (Screen Guild)	95.2%
DENVER—Webber (DB) Rolling Home (Screen Guild)	75.0%
DENVER—Aladdin, MO 1st week (DB) Rolling Home (Screen Guild)	130.0%
KANSAS CITY—Esquire	107.9%
KANSAS CITY—Uptown	119.4%
LOS ANGELES—Chinese, 1st week	146.6%
LOS ANGELES—Chinese, 2nd week	71.8%
LOS ANGELES—Chinese, 3rd week	83.8%
LOS ANGELES—Loew's State, 1st week	179.8%
LOS ANGELES—Loew's State, 2nd week	106.7%
LOS ANGELES—Loew's State, 3rd week	86.9%
LOS ANGELES—Loyola, 1st week	149.5%
LOS ANGELES—Loyola, 2nd week	74.7%
LOS ANGELES—Loyola, 3rd week	88.7%
LOS ANGELES—Uptown, 1st week	165.3%
LOS ANGELES—Uptown, 2nd week	80.6%
MINNEAPOLIS—State, 1st week	134.3%
MINNEAPOLIS—State, 2nd week	97.0%
MINNEAPOLIS—Lyric, MO 1st week	153.8%
NEW YORK—Roxy, 1st week (SA) Gracie Fields and others	141.6%
NEW YORK—Roxy, 2nd week (SA) Gracie Fields and others	108.9%
NEW YORK— Roxy, 3rd week (SA) Gracie Fields and others	103.4%
NEW YORK—Roxy, 4th week (SA) Gracie Fields and others	76.3%
PHILADELPHIA—Fox, 1st week	191.7%
PHILADELPHIA—Fox, 2nd week	118.9%
PHILADELPHIA—Fox, 3rd week	75.3%
PITTSBURGH—J. P. Harris, 1st week	153.2%
PITTSBURGH—J. P. Harris, 2nd week	100.8%
PITTSBURGH—Senator, MO 1st week	138.8%
SALT LAKE CITY—Rialto	102.1%
SALT LAKE CITY—Uptown	117.3%
SAN FRANCISCO—Fox, 1st week (DB) Invisible Informer (Rep.)	100.0%
SAN FRANCISCO—Fox, 2nd week (DB) Invisible Informer (Rep.)	60.9%
SAN FRANCISCO—State, MO 1st week (DB) Invisible Informer (Rep.)	102.7%
SAN FRANCISCO—State, MO, 2nd week **(DB) Invisible Informer (Rep.)**	84.1%
ST. LOUIS—Fox, 1st week (DB) Dick Tracy Versus Cueball (RKO)	118.4%
ST. LOUIS—Fox, 2nd week (DB) Dick Tracy Versus Cueball (RKO)	85.3%

•

THE SHOCKING MISS PILGRIM (20th-Fox)

Final Report:

Total Gross Tabulated	$924,300
Comparative Average Gross	986,000
Over-all Performance	93.7%

BALTIMORE—New, 1st week	116.3%
BALTIMORE—New, 2nd week	94.3%
BOSTON—Metropolitan, 1st week (DB) Strange Journey (20th-Fox)	108.3%
BOSTON—Metropolitan, 2nd week (DB) Strange Journey (20th-Fox)	101.0%
CHICAGO—Oriental 1st week (SA) Vaudeville	113.6%
CHICAGO—Oriental, 2nd week (SA) Vaudeville	94.6%
CHICAGO—Oriental, 3rd week (SA) Vaudeville	81.4%
CINCINNATI—RKO Grand, 1st week	180.8%
CINCINNATI—RKO Grand 2nd week	95.7%
CINCINNATI—RKO Grand, 3rd week	90.4%
CLEVELAND—RKO Allen	132.3%
CLEVELAND—Warner's Lake, MO 1st week	83.3%
DENVER—Denver (DB) Dangerous Millions (20th-Fox)	102.9%
DENVER—Esquire (DB) Dangerous Millions (20th-Fox)	121.9%
DENVER—Webber (DB) Dangerous Millions (20th-Fox)	128.2%
DENVER—Aladdin, MO 1st week (DB) Dangerous Millions (20th-Fox)	130.0%
DENVER—Rialto, MO 2nd week (DB) Dangerous Millions (20th-Fox)	88.8%
KANSAS CITY—Esquire	107.9%
KANSAS CITY—Uptown	109.1%
LOS ANGELES—Chinese, 1st week	123.9%
LOS ANGELES—Chinese, 2nd week	67.6%
LOS ANGELES—Loew's State, 1st week	113.0%
LOS ANGELES—Loew's State, 2nd week	61.5%
LOS ANGELES—Loyola, 1st week	122.6%
LOS ANGELES—Loyola, 2nd week	80.1%
LOS ANGELES—Uptown, 1st week	122.9%
LOS ANGELES—Uptown, 2nd week	69.6%
MINNEAPOLIS—Radio City	102.7%
MINNEAPOLIS—Lyric, MO 1st week	90.3%
MINNEAPOLIS—Lyric, MO 2nd week	96.1%
NEW YORK—Roxy, 1st week (SA) Peter Lorre and others	112.0%
NEW YORK—Roxy, 2nd week (SA) Peter Lorre and others	74.0%
NEW YORK—Roxy, 3rd week (SA) Peter Lorre and others	62.9%
OMAHA—Paramount	75.0%
PHILADELPHIA—Fox, 1st week	117.1%
PHILADELPHIA—Fox, 2nd week	58.5%
SALT LAKE CITY—Rialto, 1st week	68.1%
SALT LAKE CITY—Rialto, 2nd week	102.1%
SALT LAKE CITY—Uptown	86.7%
SAN FRANCISCO—Fox (DB) Wife Wanted (Mono.)	79.3%
SAN FRANCISCO—State, MO 1st week (DB) Wife Wanted (Mono.)	85.4%
SAN FRANCISCO—State, MO 2nd week (DB) Wife Wanted (Mono.)	76.8%
ST. LOUIS—Missouri, 1st week (DB) Dangerous Millions (20th-Fox)	164.1%
ST. LOUIS—Missouri, 2nd week (DB) Dangerous Millions (20th-Fox)	134.3%
ST. LOUIS—Missouri, 3rd week (DB) Dangrous Millions (20th-Fox)	74.6%

AMPA Nominates Stoltz To President's Post

The nominating committee of the Associated Motion Picture Advertisers Thursday in New York nominated Arnold Stoltz to succeed Rutgers Neilson as AMPA president. Mr. Stoltz recently resigned from PRC, where he was a publicity executive. The nomination practically assures him of the presidency. Others nominated were: vice-president, Phil Williams; treasurer, Max Stein; secretary, Marguerite Weyburn. Nominated for the board of directors were: Mr. Neilson, Joel Swenson, Harry McWilliams, Hap Hadley and Don Velde. Charles Alicoate was nominated to fill a vacancy on the board of trustees.

Fay Testimonial April 21

Because of a film convention scheduled for Hollywood about May 1, the date of the Golden Testimonial dinner that was to be tendered Edward M. Fay by the Independent Exhibitors of Rhode Island May 5, has been changed to April 21. The dinner will be held at the Sheraton-Biltmore Hotel in Providence.

IT'S TIME!

It's time you learned about Filmack's NEW Prevue Trailer Service. It's READY NOW! For full information write Filmack, 1325 S. Wabash Ave., Chicago 5, Ill.

FILMACK gives QUICKEST SERVICE on SPECIAL TRAILERS

Screen Guild's SHOWMEN'S GROUP Number 3

Adventure!
Action!
Romance!

"Buffalo Bill Rides Again"

with
RICHARD ARLEN
Jennifer **HOLT** · Lee **SHUMWAY**

Producer, JACK SCHWARZ
Director, BERNARD B. RAY

Greed!
Gold!
Glamour!

"THE Bells of San Fernando"

with
Donald **WOODS** · Gloria **WARREN**
Shirley **O'HARA** · Anthony **WARDE**

Producer, JAMES S. BURKETT
Associate Producer
RENAULT DUNCAN
Director
TERRY MORSE

Fearless!
Daring!
Roaring!

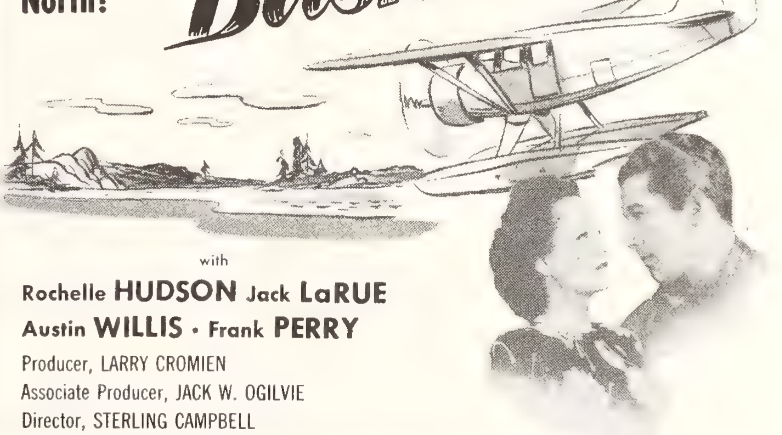
"SHOOT TO KILL"

with
Russell **WADE** · Edmund **MacDONALD**
Douglas **BLACKLEY** · Susan **WALTERS**

Produced and Directed by WILLIAM BERKE

Rugged
Daredevils
of the
North!

"Bush Pilot"



with
Rochelle **HUDSON** Jack **LaRUE**
Austin **WILLIS** · Frank **PERRY**
Producer, LARRY CROMIEN
Associate Producer, JACK W. OGILVIE
Director, STERLING CAMPBELL

DETECTIVE ACTION STREAMLINERS

"THE HAT BOX MYSTERY" Tom NEAL · Pamela BLAKE · Virginia SALE

"The Case of the BABY SITTER" Tom NEAL · Pamela BLAKE · Virginia SALE

Directed by LAMBERT HILLYER

Distributed by **SCREEN GUILD Productions, Inc.**

HOME OFFICE: 346 So. La Brea, Hollywood, California • FOREIGN DEPT.: 723 7th Avenue, New York City

Double DOUBLE CROSSER who tears a city apart with gangland strife.

Crooked Politician played by EDMUND MacDONALD.

a beautiful girl uses her wiles to trip up her crooked husband!

Russell WADE with Edmund MacDONALD
Douglas BLACKLEY Susan WALTERS
NESTOR PAIVA • VINCE BARNETT
Produced and Directed by WILLIAM BERKE

DISTRIBUTED BY
SCREEN GUILD PRODUCTIONS, INC.
HOME OFFICE: 346 S. La Brea, Hollywood, California
Foreign Dept., 723 7th Avenue, New York City

Short Product in First Run Houses

NEW YORK—Week of March 10

CAPITOL: Early Sports Quiz .... **MGM**
Cat Fishing .... **MGM**
Feature: The Beginning or the End .... MGM
CRITERION: Cue Tricks .... **Columbia**
Feature: Song of Scheherazade .... Univ.-Int.
GLOBE: Have You Any Castles? . **Warner Bros.**
Feature: The Strange Woman .... United Artists
HOLLYWOOD: American Album of Sports **Warner Bros.**
Rabbit Transit .... **Warner Bros.**
Feature: Nora Prentiss .... Warner Bros.
PALACE: Campus Boom .... **RKO Radio**
Feature: Sinbad the Sailor .... RKO Radio
RIALTO: Spree for All .... **Paramount**
Feature: House of Seven Gables .... Univ.
RIVOLI: G.I. Hobbies .... **Paramount**
A Scout with the Gout .... **Paramount**
Sweet and Low .... **Paramount**
Feature: Blaze of Noon .... Paramount
ROXY: Beanstalk Jack .... **20th Cent.-Fox**
Historic Capetown .... **20th Cent.-Fox**
Feature: Boomerang .... 20th Cent.-Fox
STRAND: Birth of a Notion .... **Warner Bros.**
Saddle Up .... **Warner Bros.**
Feature: Pursued .... Warner Bros.
WINTER GARDEN: Smoked Ham .... **Universal**
Wild West Chimp .... **Universal**
Feature: I'll Be Yours .... Univ.-Int.

CHICAGO—Week of March 10

GARRICK: Sure Cures .... **MGM**
Feature: The Beginning or the End .... MGM
ORIENTAL: I Build It Myself .... **RKO Radio**
Sport Champions .... **Warner Bros.**
Feature: The Chase .... United Artists
RIALTO: Kingdom of Plastics .... **Bondy**
Sweetheart of Sigma Chi .... **Monogram**
Feature: The Locket .... RKO Radio
ROOSEVELT: Gay Aunties .... **Warner Bros.**
Feature: Humoresque .... Warner Bros.
STATE-LAKE: Cat-Fishing .... **MGM**
Feature: The Yearling .... MGM
UNITED ARTISTS: The American Cop **20th Cent.-Fox**
Feature: The Perfect Marriage .... Paramount

Du Pont Reporting High 1946 Income and Sales

With production in 1946 more than double the 1939 output and sales at a record peak, net income of E. I. duPont de Nemours & Company last year amounted to $112,619,706 or an equivalent of $9.44 a share of common stock following preferred dividend payments, according to the company's annual report. The income includes $22,500,000 in dividends from the company's investment in common stock of the General Motors Corporation. Sales, amounting to $648,703,181, were the highest in the company's 145-year history and represented a six per cent gain over the $611,256,225 in 1945.

Alexander Elects Directors

Alexander Film Company elected the following directors at its stockholders meeting March 3 in Colorado Springs: J. Don Alexander, Don M. Alexander, Don Alexander, Jr., Vernon A. Cheever and Thomas M. Burgess. The board elected the following officers: J. Don Alexander, president; Don M. Alexander, vice-president; M. J. McInaney, vice-president; Don Alexander, Jr., vice-president, and E. B. Foster, secretary-treasurer.

Anti-Trust Suit Postponed

Attorneys for both sides in the anti-trust suit of the Schoenstadt Circuit, in behalf of its Chicago south side Piccadilly theatre, against eight distributors, have agreed to another postponement with the case now scheduled to come up "in about three weeks or a month." Proceedings had been scheduled to get under way before Special Master in Chancery Charles A. McDonald March 6.

"Stairway" on Broadway

"Stairway to Heaven," the J. Arthur Rank Universal-International Technicolor production, opened at the Winter Garden in New York March 14 for an extended run at popular prices.

Empire Canada Suit Names Rank

Toronto Bureau

Paul Nathanson's Empire-Universal has filed a writ here against the J. Arthur Rank interests, claiming exclusive Canadian rights to British-made films produced by General Cinema Finance Corporation and its subsidiaries. The writ is for specific performance of the alleged contract and also seeks an injunction to restrain the defendant from distributing certain films in Canada and Newfoundland.

Defendants named are J. Arthur Rank, the J. Arthur Rank Organization, Inc., General Cinema Finance Corporation, Ltd., Universal Pictures Company, United World Pictures Company, Eagle-Lion Films, Inc., Eagle Lion Films of Canada, Ltd., and Monogram Pictures of Canada.

The suit has a curious aspect in that Mr. Nathanson, through Empire-Universal, is suing Universal Pictures, with which he is associated in Canada. Mr. Rank also is a stockholder in Universal, while United World is a subsidiary of Universal.

Industry observers in Canada see the suit as the first step in a developing battle, with Empire-Universal and United World of Canada lined up against the Rank interests.

Paramount Winners Arrive

Six members, two of them women, of the Paramount British organization arrived in New York last Wednesday. The visit is an award for their winning a quota drive recently held in the British Isles. The six are Dave Gilpin, London Paramount Film Service, Ltd., district supervisor; Thomas Ledger, branch manager of Newcastle; Clifford J. Cox of Newcastle, salesman; Ashley C. Bate, London, salesman; and Alice Holt, of Cardiff and Nellie Nisbet of Liverpool.

Use Survey to Fix Sales Policy For "Triumph"

To determine sales policy, Enterprise is currently conducting a nationwide survey on "Arch of Triumph," George J. Schaefer, vice-president in charge of distribution, said in New York Tuesday.

The survey seeks to determine reader interest in the book; the relative number of people desiring to see the picture; income and age brackets to which the picture will have the greatest appeal. Mr. Schaefer pointed out that price-fixing regulations in the decree make such surveys applicable and necessary.

Enterprise has completed shooting on four of the six pictures scheduled for 1947: "Ramrod," "Arch of Triumph," "Other Love" and "Body and Soul." United Artists will distribute Enterprise product in the United States, and Loew's International abroad.

Mr. Schaefer also disclosed that his film investment company, George J. Schaefer Associates, will continue in operation.

Concerning his negotiations with Universal for the acquisition of some 350 pictures, he said the deal is about completed and contracts should be signed this week.

Under the terms of the contract, Mr. Schaefer has a 10-year franchise for the distribution of the 350 pictures, plus Universal short subjects and serials, in the United States and Canada. He said these pictures represent all but about 60 features of Universal's product from the 1933-34 season to the 1945-46 season. Universal will get a percentage of the distribution profits above a certain (but unnamed) figure. The product will be distributed through a new company which will be headed by George J. Schaefer, Jr.

Patron Sues Exhibitor

Nathan A. Fadim, owner of the Avenue theatre in Chicago, was named defendant in a $15,000 damage suit filed in Chicago Circuit Court last week, claiming that a letter from the marquee sign fell and struck her on the head as she and her husband were leaving the theatre on the night of November 2, 1946.

OHIO SUPER YELLOW POPCORN
High Expansion — Excellent Quality
In NEW 50 Lb. Bag
(No extra cost)
Smart operators are now using Betty Zane Ohio Super Yellow Popcorn, packed in new 50 lb. moisture-proof bag. Easy to handle. Phone, wire or write for sample and prices of popcorn and supplies.
BETTY ZANE CORN PRODUCTS, Inc.
632 BELLEFONTAINE AVENUE MARION, OHIO

See Uncertain Future for New York Building Code

An uncertain future is faced by the proposed new standard building code for New York State, which contains numerous revised theatre regulations, it was reported last week by John Coggesall, industrial code referee for the State Labor Department. Mr. Coggesall said the Board of Standards and Appeals had failed to agree as yet to call public hearings on the document. The hearings, if held at all, will not take place until after the legislature adjourns, he added. Theatres are affected by the code principally as regards projection booths, stairways, exits, etc. Meanwhile, it was announced in Albany that the Joint Legislative Committee studying existing requirements relative to building construction was to file a report March 15.

To Aim Australia Product at U. S.

Keeping in mind the 30 per cent drop in post-war Australian attendance, forthcoming Australian productions will be angled toward the British and American markets, according to Kan Hall, Australian film producer.

He explained that up to now Australian pictures, which included the successful "Smithy," made for Columbia, and "The Overlanders," had been made under the assumption that Australian returns alone would cover their production costs, as in fact they did. Australian production will be stepped up within the next two years when four or five features will be produced annually.

Mr. Hall is managing director of Cinesound, a production company in which J. Arthur Rank has a half interest. All of its films are distributed throughout the world by the Rank organization. The Australian producer saw Mr. Rank before coming to the U. S. He expects to buy equipment and installations worth $300,000 to be installed at the Pagewood and Cinesound studios owned by his company and Mr. Rank.

Besides native productions, the two studios also will be able to take care of independents, both from England and the U. S., Mr. Hall said. He indicated that Columbia would make another picture there and so will the British producer Harry Watt, whose next film will be "Eureka Stockade."

Legion of Decency Reviews Eight New Productions

The National Legion of Decency reviewed eight new productions this week, approving all. "Blaze of Noon" was placed in Class A-I, unobjectionable for general patronage. In Class A-II, unobjectionable for adults, were "The Adventuress," "Cynthia's Secret," "Her First Affair" (French), "I Cover Big Town," "The Macomber Affair," "Millie's Daughter" and "Pursued".

There are 136 minutes of the world's greatest musical artists and the world's greatest music in

Released thru UA

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

CHESTER FRIEDMAN, Editor

Unethical

Included in the week's submissions from managers is a campaign which again recalls how prone we are at times to spoil an otherwise excellent campaign through overenthusiasm and lack of judgment.

In this instance, the theatre apparently draws a clientele which appreciates the type of picture that promises a little in the way of attractive and scantily clad performers. Perhaps the manager had this thought in mind, and also what a fine ballyhoo he could put on, when he booked such a picture, independently produced.

Without discounting the fine tieups and promotions he arranged, he committed the grave offense of using lithograph cutouts from one of a major company's top productions of the year to sell his grade D picture.

Aside from the misrepresentation, he lays his theatre open to litigation from the company whose advertising material he misappropriated.

Doubtless, a large number of people who saw this advertising were confused; the illustrations were the focus of an intensive national campaign by the big distributor only a few months ago.

There are many occasions, and the practice has been more or less common, for theatremen in an emergency to use advertising material from another picture, but these occasions are usually confined to the use of star illustrations when a particular star appears in both productions.

It is certainly overstepping the limit of intelligent advertising when illustrations from one vehicle, which have been promoted to institutional proportions, are used to exploit another picture from another company.

It is not showmanship. It is not good advertising. Nor is it good common sense.

△ △ △

Kitchen Chores

While theatre managers were being hit with storms of blizzard proportions across most of our northern states, recently, exhibitors in Australia were being annoyed by alternating heatwaves and torrential rainstorms.

At the Paramount theatre, Oakleigh, near Melbourne, a few weeks ago theatre patrons had to remove their shoes and stockings and wade to their seats in the rain-flooded stalls. A news photo we received shows Jack Kitchen, manager of the Paramount, ankle deep, busy sweeping the water from the theatre foyer.

△ △ △

Northern Propaganda

P. E. McCoy, manager of the Augusta Amusement theatres in Augusta, Ga., is liable to serious consequence as a result of a recent tieup in which he gave away 3,000 pieces of bubble gum to children attending the opening of the serial, Hop Harrigan.

The trade name of the gum is YANK. Augusta is in the South, Mac!

△ △ △

Unaccustomed As I Am

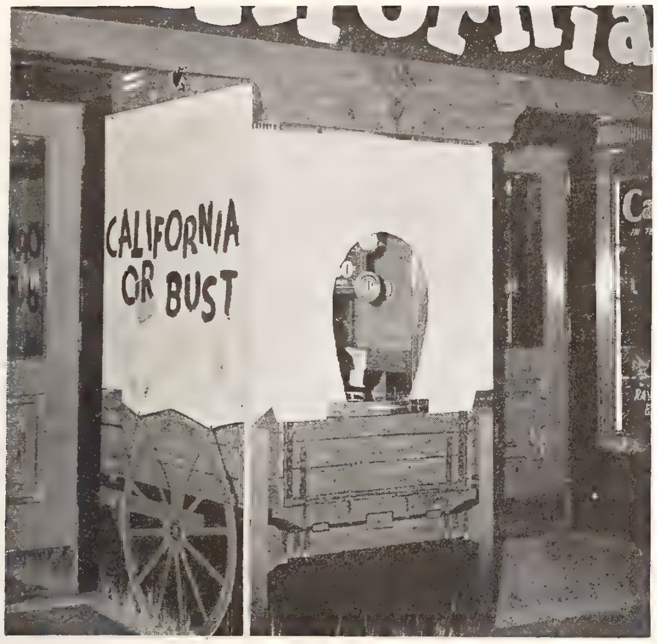
The most flattering invitation we've had since we were asked to sit in at the Round Table came last week from Mike Stranger, manager of Loew's, White Plains, N. Y.

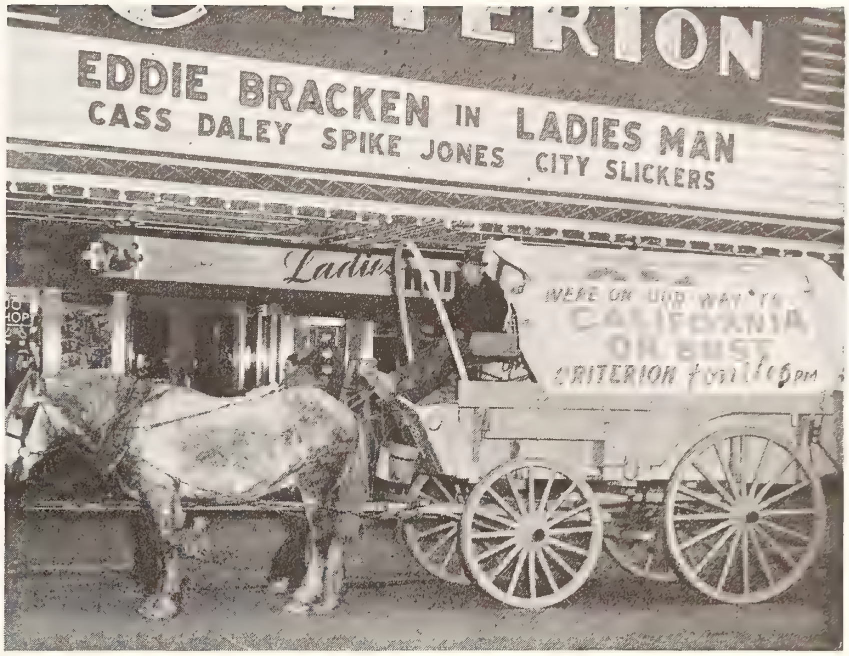
So last Thursday we were guest speaker at the Lions Club in White Plains. It's been many years since we've been cast in the role of orator at one of the service club's luncheons, but Mr. Stranger and that grand bunch of good-fellows helped mightily to relieve our pre-introduction nervousness.

Even the miseries of the return trip on a mid-afternoon milk train were forgotten in the reminiscences of the people we met: Ike Flood, president of the local group; John Bailey, head of the chamber of commerce; Fire Chief George Mercer; Judge Bill Johnson; Postmaster John Paul; Tom Bumferd, editor of *Westchester Woman*; Ben Carroll, editor of the *Reporter-Dispatch*; Bill Ottly, Bernhard Durand and—well, just too many to remember but not to be forgotten.

On Monday we received the awaited report from Mr. Stranger. The talk was a success and we are down for a return visit later this year. Make way, Mr. Hershfield; we are now accepting bookings for luncheons, weddings and Bar-Mitzvahs.

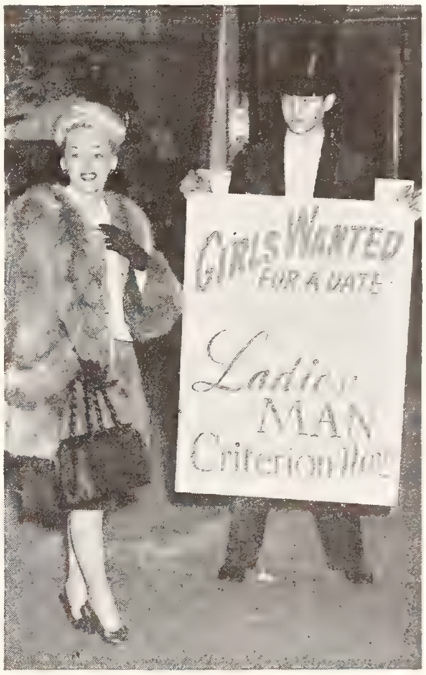
—CHESTER FRIEDMAN

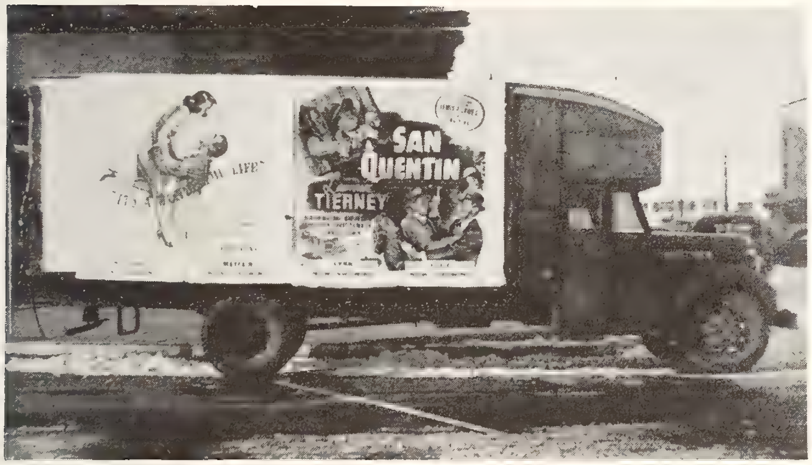



ERION
EDDIE BRACKEN IN LADIES MAN
CASS DALEY SPIKE JONES CITY SLICKERS
WE'RE ON OUR WAY TO
CALIFORNIA
OR BUST
CRITERION tonite

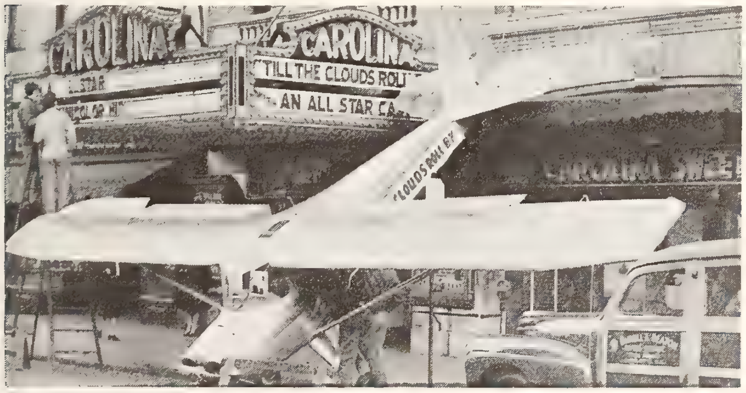
SELLING SEATS WITH BALLYHOO

Robert A. Hynes, manager of the Criterion theatre in Oklahoma City, believes in plenty of outdoor exploitation to sell his attractions. Above is covered wagon ballyhoo used recently on "California" and the Criterion boxoffice which was converted into a covered wagon during film's current engagement. At right, smartly dressed couple served to publicize "Ladies' Man."

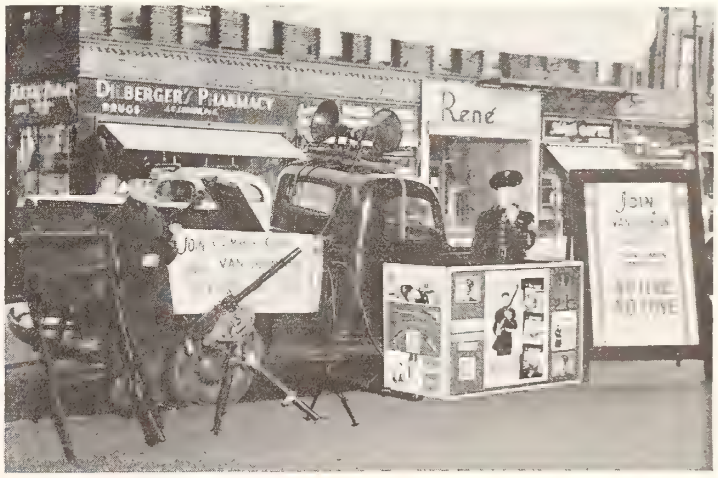




J. A. Balner, manager of Reade's Mayfair theatre, Asbury Park N. J., regularly uses a truck mounted with 6-sheets to exploit coming hits.



This Luscomb Silvaire, with a wing-spread less than 30 feet, brought the print of "Till the Clouds Roll By" from Atlanta to the Carolina theatre in Charlotte. Plane landed at the end of city's main thoroughfare, taxied to the theatre where manager J. E. Austin arranged this novel exhibit of the plane in front of the door.



In front of Century's Patio theatre, Brooklyn, N. Y., this Marine Recruiting Station was set up to help manager A. A. Grant exploit "No Leave, No Love.". Marines furnished all equipment including a truck with public address system over which song hits from the film were played, also theatre announcements.

Dorseys Appear In Harrisburg For Premiere

The personal appearance of the two Dorsey brothers, Tommy and Jimmy, drew a wealth of attention to the world premiere of "The Fabulous Dorseys" at the Regent theatre, Harrisburg, Pa. The brothers were born in the coal-mining region of Pennsylvania. Manager Sam Gilman conducted an outstanding campaign for the premiere.

Coverage was complete, starting with the arrival of the band-leader brothers at the Harrisburg station where they were met by State Senator Paul L. Wagner and a crowd. Large placards had copy reading: "Welcome Dorsey Brothers." Earlier in the day, a resolution was read in the Pennsylvania State Senate, honoring the brothers for their contribution to music and to the state. The Dorseys appeared on the stage opening night.

A reception was held in the Hotel Hershey, which was attended by Governor James H. Duff and other officials. The brothers posed with Governor Duff for an informal photograph showing the governor with Tommy's trombone. The picture broke in all Harrisburg papers and was sent out nationally via the wire-photo services.

As part of the advance campaign, a 10-day "Musical Family Contest" was arranged. Prizes were awarded to the family having two outstanding musicians. Broadcasts, featuring the contest winners, were aired over stations WHP and WHGB. The reading of the governor's resolution by Senator Wagner also was broadcast.

Twelve Victor record dealers cooperated in full-page ads in all Harrisburg newspapers. Approximately 25 window displays were arranged for the opening with streamers, valances and other theatre accessories decorating the Regent front.

For the opening of the picture at the Warner theatre in Pittsburgh, a "Dorsey Disc Dig" was held night before opening at a ballroom. This was an all-recorded, all-Dorsey dance sponsored by a Pittsburgh chain of record stores, the local RCA-Victor distributor and radio station WWSW. The campaign was arranged by Jim Totman, advertising chief for Warner Bros. Pittsburgh theatres.

THEATRES WANTED

If your theatre is showing a profit and priced right we can sell it for you within 30 days.

Send complete information as we have buyers waiting. All information confidential.

Buyers, we have the theatre you want. Contact us.

NO BROKERS, DIRECT DEALS ONLY.

THEATRE ENTERPRISES

730 E. 11th Street Houston 8, Texas

Phones: V. 2-2839, V. 2-7841

IT'S A JOKER, SON!

An ordinary deck of playing cards was used by manager A. G. Painter in a most novel manner to exploit "Mr. Ace" at the Center theatre, Oak Ridge, Tenn. The cards were interlaced for a lobby display with the following copy: "It's no (joker), son; it's in the cards. The (king) took the (queen) with all their (jack) on the (10) of the month and traveled (9) miles into (8) counties in their (7) year car with (6) cylinders and (5) tires, of which (4) were mounted. The (3) kids in the car were (2) boys and Mr. (Ace) who will be at the Center theatre on . . . ", etc. The display attracted a good deal of attention.

Hires Cub Plane To Sell "Edge"

A cub plane with an amplifier and storage battery installed was used by manager Lat Heard to ballyhoo the playdate of "The Razor's Edge" at the Elbert theatre, Elberton, Ga. The plane glided into town at about 500 feet with an announcer calling on the townspeople to see the picture. Heralds were dropped from the plane. The promotion caused quite a stir in Elberton.

Heard arranged a late show each night so as not to conflict with an old-fashioned revival service being held during his playdate. This was announced from the pulpit. Permission was obtained from the chief of police to post 24-sheets in the middle of streets in the public square. One-sheets were posted on all corner sidewalks downtown.

Six spot radio announcements were used daily for 10 days to promote the playdate.

TALL TALES CONTEST HITS JACKPOT

A tieup with a local newspaper columnist for a "Tall Tales" contest developed into an outstanding promotion for the playdate of "Cross My Heart" at the State theatre, Minneapolis, Minn. Through the tieup with columnist Frank McInerny of the *Daily Times*, manager Charles A. Zinn expected a couple of days' publicity with the usual follow-up. The reaction to the contest was immediate, with the result that the newspaper's promotion department got hold of it and pushed it into a nine days' undertaking. For the competition, readers were required to send in a tall story of 100 words or less to McInerny. Cash prizes and guest tickets were awarded to winners.

Opens All Stops For Washington Global Premiere

Special screenings, a parade, the personal appearance of a star of the picture, ballyhoo and tieups heralded the global premiere of "The Beginning or the End" at the Palace theatre, Washington, D. C. The highly extensive and effective campaign was carried out by Brock Whitlock, publicity director for Loew's Washington theatres.

The special screenings for government officials, White House correspondents, representatives from all Washington newspapers, radio executives, etc., resulted in an unprecedented barrage of radio comment and editorial news space, beginning 10 days prior to the premiere.

A mild sensation was created throughout the streets of the city at noon the day prior to opening when 8,000 economy novelty toy paper bombs were dropped from the sky simultaneously on eight strategic locations. 2,000 of the toy bombs were distributed at four leading high schools. The paper bombs carried the copy: "If this were an atom bomb it wouldn't be the Beginning—it would be the End!"

An elaborate schedule was arranged for the personal appearance of Tom Drake, a star of the picture. In the four days he was in Washington, Drake attended luncheons, dinners, met the press and appeared on radio programs. He also was in the parade and spoke over a public address system in front of the theatre.

The parade started at the Hotel Mayflower and wound up at the theatre. Eight motorcycle policemen led the parade, which included government officials. The entire theatre front carried a Hollywood opening atmosphere. Sky flood lights were obtained from the Coast Artillery at Fort Story, Va.

Through a tieup with the Student Assembly Page of the *Times-Herald,* students were invited to photograph Tom Drake at the Washington Monument Grounds at a given time. Cash prizes were awarded for the best photos of the star.

Peffley Ties-In Plymouth Rock

Envelopes containing pieces of rock were distributed to publicize manager Dick Peffley's engagement of "The Shocking Miss Pilgrim" at the Paramount theatre, Fremont, Ohio. A card attached read: "Plymouth Rock is all broken up over 'The Shocking Miss Pilgrim'. Oh, the things she does!" The promotion was paid for by a local merchant, who used the back side of the card for an ad.

Gets Press Break for Show

A four-column photograph and story was planted in the Runcorn *Guardian* by manager Jack Campbell to exploit a "Cinderella" pantomime show at the Scala Cinema, Runcorn, Cheshire, England. The pantomime was performed by an all-child cast.

The Selling Approach

ON NEW PRODUCT

[The material below reflects pressbooks now in preparation and represents the point of view of the distributors' exploiteers on selling points and special merit of these pictures.]

SONG OF SCHEHERAZADE (Universal-International): This picture is based on the music of Rimsky-Korsakoff. The story dramatizes an episode in the carefree early life of the great Russian composer.

The musical angles of the picture offer unusual opportunities to tieup with radio, music and record shops. The Charles Kullman record album issued by Columbia is being sparked by dealer promotion ads, tying-in directly with the picture. The same is true for Al Goodman's recording for Victor. Try for full windows featuring the albums and music folios.

Contact your local radio station and offer to provide them with records of Rimsky-Korsakoff's music. In addition to the special record album issued in conjunction with the picture, there are other records available featuring the composer's music. Utilize these also to complete your music shop window displays. If your city boasts of a symphony orchestra be sure to take advantage of the subscribers mailing list.

From one of the music shops you tie-in with, obtain the use of a photograph with automatic record changer. Use this well in advance in the lobby, plugging the 10 musical hits from the picture. You can give the music shop a credit card telling your patrons that the music is available for purchase at the store. Build a special lobby board for use next to the phonograph listing the songs from the picture.

Obtain the support of educational heads and music supervisors. Get a list of the music teachers in all local schools and write them special letters on the picture's theme, so that they may advise their students on your showing. Get permission to post cards on all school bulletin boards announcing the playdate and tying-in the life and music of Rimsky-Korsakoff. If feasible, try to arrange a special showing for school children through the music supervisors.

An unusual sequence in the picture is the bull whip fight staged by Jean Pierre Aumont and Philip Reed. See if you can round up a number of real bull whips for a lobby display. You might run an ad in the classified section for bull whips. Or, try to hire a bull whip expert for demonstrations in the lobby or on the stage.

BOOMERANG! (20th Century-Fox): Here is a picturization of an actual, unsolved murder case which occurred some 22 years ago in the town of Bridgeport, Conn. All scenes, both interior and exterior, have been photographed near the original locale. The story received nation-wide attention when it was published in *The Reader's Digest* in December of 1945.

Keyed to the story of "Boomerang," you can focus your campaign on big local crime stories. Angle your approach towards "What Was Justice in This Case?" Local newspaper files can be used for the necessary data for a series on controversial trials, which will tie-in with the picture's theme. Get local authorities to discuss cases they have participated in, and invite them to a special screening. Use their comments for "Boomerang" follow-ups.

Arrange a tieup with an inquiring reporter to ask the question "What Was Justice in This Case?" (referring to local trials) or "Is Truth Stranger Than Fiction?" In either case the questions could be tied-in with the theme of the picture. Try for a montage of sensational local news headlines for posters and lobby displays.

Capitalize on the appeal of Dana Andrews, star of the picture, whose drawing power has steadily been increasing. Promote a newspaper contest, in which clues are given to the roles Andrews has played in various pictures. The contest could be used for a one-shot, or could be planted for five consecutive days. Distribute imprinted cardboard boomerangs to children.

Stickles Sets Newspaper Contest for "Razor"

A letter-writing contest was arranged by manager Mollie Stickles to exploit her engagement of "The Razor's Edge" at the Poli-Palace theatre, Meriden, Conn. The competition was sponsored by the Meriden *Record.* 2,000 post cards, illustrated with the Norman Rockwell drawing of Tyrone Power, were sent to a select mailing list. A cooperative newspaper ad was promoted from the Charm Beauty Salon. The Public Library and two branches displayed stills from the picture on bulletin boards. Window tieups also were arranged.

Haag Promotes Page Co-Op Ad

A full page cooperative newspaper ad, in which eight local merchants participated, was promoted by manager George Haag to exploit "The Jolson Story" at Century's Franklin Square theatre, Franklin Square, N. Y. The ad ran in the *Bulletin.*

Display Ad Sells "Pilgrim"

Manager Fred Perry promoted a full page cooperative display ad in the Cumberland *Evening Times* for "The Shocking Miss Pilgrim" at the Strand theatre, Cumberland, Md. The ad was paid for by 10 local merchants.

Sets Night Club Deal to Exploit "Jolson Story"

An effective tieup with a local night club was promoted by manager Morris Rosenthal to exploit the playdate of "The Jolson Story" at the Poli theatre, New Haven, Conn. The Club Flamingo ran a Jolson imitation contest, plugging the competition two weeks in advance with a co-op newspaper ad, window displays, etc.

The mayor proclaimed the period "Jolson Week." The proclamation was carried in newspapers and publicized by news flashes over all local radio stations. Two cooperative ads were arranged with Zemel Bros.' Radio Centre. Rosenthal planted a picture and story of Jolson and a local prominent man, attending a Yale game years ago, in the *Evening Register.*

Jolson contests, albums of his recordings and spot announcements were used for 10 days on all stations, resulting in one of the biggest radio campaigns ever conducted for a picture in New Haven.

All orchestras playing local night spots and hotels were contacted and given orchestrations and piano copies for use of their featured singers. All downtown hotels carrieds cards in their lobbies, also restaurants and bus terminals. Cafeterias and soda fountains featured Jolson specials, drinks and sandwiches. Full windows were arranged with 10 downtown stores.

Ties In with India Dance

A rhumba contest tieup with the biggest charity dance of the year was arranged by manager Homi Hyderabadwala to exploit "Holiday in Mexico" at the Metro theatre, Bombay, India. Through the tieup, three cooperative newspaper ads were garnered. In addition, Hyderabadwala used sandwich men for street ballyhoo, promoted window displays and had a phonograph in the lobby to play Xavier Cugat tunes from the picture.

Gets Press, Radio Publicity

Newspaper and radio attention was accorded a special screening of "Moonlight Sonata" for Polish refugees, orphanage children and the Catholic clergy at the Fox Riviera theatre, Milwaukee, Wis. In addition to the screening, manager L. Szulczewski arranged window tieups to promote the picture.

HENRY
R.
ARIAS
PURCHASING AGENT
Foreign and Domestic
Film Distribution
729 Seventh Ave., N. Y. 19, N. Y., LO.3-1510
Serving the Industry Since 1915. Negotiations In Any Language
CABLE: HENARIAS, N. Y.

NEW ZEALAND SHOWMEN SET FAST EXPLOITATION PACE

The first prize winners from the four zones in the Twentieth Century-Fox Showmanship contest in New Zealand this week submitted their campaigns for the Quigley Awards. The New Zealand competition was held in conjunction with the company's "World Leadership Drive of 1946."

With the submission of these campaigns the four New Zealand showmen demonstrate anew that they have kept pace with developments in all facets of promotion.

Manager Colin McNaught, first prize winner in the 1st zone, won his award with a campaign on "State Fair" at the Octagon theatre, Dunedin.

McNaught promoted news stories in the *Daily Times* and *Evening Star*. An interview with Dana Andrews, star of the picture, also was planted in the *Evening Star*. A teaser ad campaign was used for a week in advance.

Setpieces were used in the main foyer, entrance to the theatre and smoking lounge. Window displays were promoted with Charles Begg and Company, Glendore Frocks, Dreavers, Ltd., and the Fashion Corner. 24-sheets were located opposite the railway workshops, opposite the St. George School, and road to the Botanical Gardens in a largely populated area. In addition, several six-sheets were used.

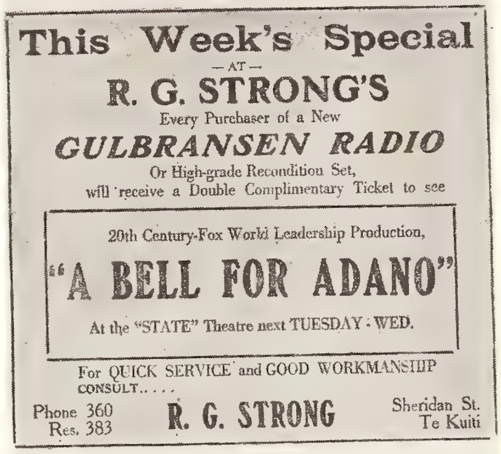
Radio Promotion Used

A 15-minute recording of "State Fair" was broadcast from radio station 4 ZB a week prior to opening. The broadcast was plugged at quarter-hour intervals during the day. The event also was publicized in both local newspapers and by a trailer at the theatre.

The campaign on "Do You Love Me?" won first prize for manager Gordon B. Niven in the second zone. Niven manages the State theatre, Dunedin.

An intensive newspaper ad campaign was conducted a week in advance in both morning and evening newspapers. Spot radio announcements exploited the picture for three days prior to opening. Niven arranged attractive front of the theatre and foyer displays, consisting of posters and stills from the picture. Window tieups were set with Beggs Music Store, A. MacDonald's Frock Shop and Waldorf Milk Bar.

Street ballyhoo used by manager S. A. Dye in Hamilton.



This Week's Special
—AT—
R. G. STRONG'S
Every Purchaser of a New
GULBRANSEN RADIO
Or High-grade Recondition Set,
will receive a Double Complimentary Ticket to see

20th Century-Fox World Leadership Production,
"A BELL FOR ADANO"
At the "STATE" Theatre next TUESDAY - WED.

For QUICK SERVICE and GOOD WORKMANSHIP
CONSULT....
Phone 360
Res. 383
R. G. STRONG
Sheridan St.
Te Kuiti

Co-op newspaper ad promoted by manager E. J. Frere Peach.

The first prize in the third zone was awarded to manager S. A. Dye for his promotional venture on "Centennial Summer" at the Civic theatre, Hamilton.

For street ballyhoo, Dye had a "sandwich" man parade the streets of Hamilton's main business areas during the playdate of the picture. Copy on the sign read: "20th Century-Fox presents 'Centennial Summer' in glorious Technicolor. Now showing, etc."

Posters, stills and cutouts decorated the front of the theatre in advance and during playdate. Two weeks before opening an eye-arresting lobby display was set up. Dye also promoted a story on the picture in the local newspaper and used a board display on the main Hamilton to Cambridge highway opposite a bus stop.

Co-op Scored by Peach

A cooperative newspaper ad helped manager E. J. Frere Peach win the first prize in the fourth zone for his playdate on "A Bell for Adano" at the State theatre, Te Kuiti. The ad, which was three-columns by six inches, was paid for by R. G. Strong, radio and electrical dealer. Strong also used a window display, tying in Gulbransen radios with the picture.

Members of the theatre staff wore special hats and badges well in advance. Nine-inch cutout letters, spelling "A Bell for Adano," were placed along the front of the stage with a large 20th Century-Fox trademark sticker mounted on either side. This attracted patrons' attention before the start of the show, at intermissions and at the conclusion of the performance.

On the day before opening and on opening day, three bicycles were decorated with playdate copy and ridden through the streets. The boys also rode the trade district on shopping night, ringing their bells. This caused a great deal of attention as the shoppers couldn't help but hear the bells and naturally turned around to see what the noise was all about.

A large decorated bell with the title on a card underneath was hung from the foyer ceiling. 25 posters were placed on boards throughout the town and country in positions that caught the public eye. A large three-sheet board also was displayed in the center of a busy street which could be viewed by passengers and pedestrians. Small photo display boards were used in shop windows, hotel lounges and lodging houses.

Newspaper Tieup Aids "Killers"

A classified ad contest drew considerable attention to the playdate of "The Killers" at Reade's Paramount theatre, Long Branch, N. J. The campaign was arranged by manager Roy Blumenheim.

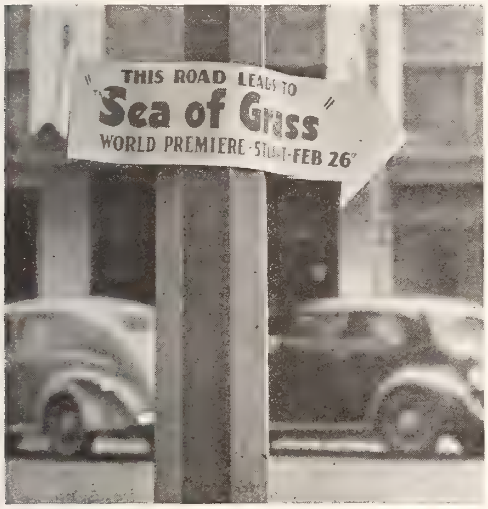
The contest was announced a week in advance on the front page of the *Daily Record* and carried daily until the opening of the picture on the classified page. Guest tickets were awarded each day to the first readers who submitted classified ads containing letters which spelled out "The Killers."

Scene cuts and readers also were run in the *Daily Record* during the period of the contest giving added weight to the campaign. The competition caused a good deal of interest in Long Branch and proved itself at the box office.

Stresses Initial Showing Angle for "Waltz Time"

The line "1st Milwaukee showing" was used by manager Helene Boesel in all publicity, advertising and exploitation to sell "Waltz Time" at the Fox Downer theatre, Milwaukee, Wis. Display ads were used in the Milwaukee *Journal, Deutsche Zeitung,* German language newspaper; Shorewood *Herald* and Whitefish Bay *Herald.* A special 40x60 was used in the lobby 14 days in advance. 3,000 programs were individually distributed to all music houses, record shops, dancing schools, music conservatories, State Teachers and Downer colleges, Shorewood and Whitefish Bay high schools.

Pioneer Contest Heralds Opening Of "Grass"



A search for Nebraska's "Pioneer of the Prairies" highlighted the extensive campaign arranged for the world premiere of "Sea of Grass" at the Stuart theatre, Lincoln, Nebr. Manager Ted Butterfield conducted the campaign with assistance from managers John Schaflutzel of the Lincoln, Bob Buchman of the Capitol, assistant manager Charles Kroll of the Stuart and MGM exploiteer Gene Rich.

The search was sponsored by the Lincoln Chamber of Commerce and by two newspapers, the *Lincoln* and *Star*. The contest ran five days and resulted in 177 entries. The search was for the person living the longest number of years in the state. Governor Val Peterson of Nebraska presented a Spencer Tracy, star of the picture, trophy and $100 to the winner on premiere night.

Another search was conducted among University of Nebraska students for the boy and girl most closely resembling Tracy and Katharine Hepburn to substitute for the stars on opening night. A five-day contest was promoted over radio station KFOR. Contestants were required to visit 16 Lincoln stores and determine from stills on display, the pictures in which the four stars of "Sea of Grass" had previously appeared.

Letters were placed in all packages leaving Gold's Department store. 5,000 bookmarks were used in prominent spots in department-store book sections, public libraries and other stores. 100 directional arrows were used on street light poles in the downtown area. 100 window cards also were planted.

Window Tieup Helps "Pilgrim"

Through a tieup with the local Remington Rand main office and store, two windows were obtained three weeks in advance to advertise "The Shocking Miss Pilgrim" playdate at the Poli theatre, Hartford, Conn. The tieup helped manager Lou Cohen and assistant manager Sam Horwitz to sell a block of tickets to the organization.

FRIDAY NIGHT IS "DATE NIGHT"

A weekly "Date Night" promotion recently started by manager Louis Nye has drawn considerable extra business to the Hoosier theatre, Whiting, Ind. Each Friday night, a numbered coupon is handed out to each couple attending the show, and subsequently a drawing is held on the stage. The lucky girl and her escort are invited to the stage where the girl is presented with an orchid corsage and has her picture taken. The photo is then kept on display in the lobby for a week with the heading: "This girl is Honor Queen for one week." The girl receives the photo after it is taken off display.

Promotes Golden Gloves Tieup

A tieup with the Golden Gloves championships in Cincinnati drew considerable attention to the playdate of "Dead Reckoning" at the Grand theatre there. The campaign was arranged by manager Walter Ahrens and RKO publicist Nathan Wise.

The night of the Gloves finals, Mayor Stewart presented the "Humphrey Bogart Boxing Trophy" to Earl Butler, chairman of the Cincinnati AAU boxing committee. Bogart is the star of the picture. Spectators in the jammed arena heard the mayor's presentation speech, which included many plugs for the picture.

Records of "Either It's Love or It Isn't," hit tune from the picture, were distributed to all radio disc jockeys through agreements with Columbia Records and Decca. The records were used daily by the disc jockeys, with playdate mention in all instances.

Bill Dawes of WCKY and Paul Dixon of WCPO ran contests with listeners required to write a letter of 25 words of less containing their definition of love. Records of the hit tune from the picture were awarded as prizes.

Arranges Maggie and Jiggs Tieup for "Father"

A nice tieup was arranged by manager Tom Wolf to promote "Bringing Up Father" at the State theatre, Bellevue, Ohio. The tieup was with the Isaly store, a combination ice cream parlor and restaurant. A display was used in the store window in the center of which was a sign reading: "Isaly's and the State theatre present two grand treats. 1. Maggie and Jiggs Sundaes, two dips of ice cream topped with raspberry and marshmallow, etc., etc. 2. 'Bringing Up Father', Maggie and Jiggs own movie, at the, etc." The tieup also was publicized inside the store.

Original Gowns Put on Display For "Sinbad"

Two of the original gowns worn by Maureen O'Hara in "Sinbad the Sailor" were used to exploit the picture at the Albee theatre in Providence, R. I. RKO publicist Bill Morton conducted the campaign for the theatre.

When the gowns arrived in Providence they were rushed to the Rhode Island School of Design, where they were shown to students in classes of costume design. The promotion resulted in a four-column cut in the Providence *Evening Bulletin*. Madeleine Corey, fashion editor, who visited the studios while the picture was being filmed, described the designer's work in her newspaper column.

Following the demonstration at the School of Design, the gowns were displayed in the main windows of the Outlet Store, largest department store. The gowns were on display for about 10 days and then were worn at a fashion show in the ballroom of the Narragansett Hotel.

Arrangements were made with five downtown restaurants to carry theatre copy on the bottom of menus. More than 500 street cars and busses carried car cards. Window tieups were arranged with Liggett's, Tilden and Thurber's Jewelry Store and a leading downtown market.

Novelty Heralds Aid Playdates

Novelty heralds were used by manager Roy Peffley for his playdate of "Strange Love of Martha Ivers" and "Nobody Lives Forever" at the Voge theatre, East Chicago, Ind.

UNIFORMS
IMMEDIATE DELIVERY!
USHER — USHERETTE
CASHIER UNIFORMS
Styled in Hollywood by our uniform division.

BANNERS
MARQUEE VALANCES
— FLAGS — BANNERS
made to your own copy specifications. Fast service.
Write for our special Presentation of Spring Drive Banners.

HOLLYWOOD
ADVERTISING COMPANY
600 West 45th Street, New York City
1914 S. Vermont Ave., Los Angeles, Cal.

20 YEARS IN SHOW BUSINESS - 1927 - 1947

Hurtling Death ends his spying on gangster plotters.

VINCENT BARNETT almost trips up a Crooked prosecutor.

he covers his counter Plotting under a janitor's disguise.

Russell WADE with Edmund MacDONALD
Douglas BLACKLEY Susan WALTERS
NESTOR PAIVA • VINCE BARNETT
Produced and Directed by WILLIAM BERKE

DISTRIBUTED BY
SCREEN GUILD
PRODUCTIONS, INC.

HOME OFFICE: 346 S. La Brea, Hollywood, California
Foreign Dept., 723 7th Avenue, New York City

Quigley Awards Contenders

The men and women listed below have submitted evidence of showmanship within the past fortnight, which justifies their names being placed on the list of outstanding showmen.

JOHN H. ARNOLD
Yale, Houston, Texas

CHARLES W. BARNES, JR.
Granada, Kansas City, Kans.

WALTER A. BEHRENS
Fox Jackson, Milwaukee, Wis.

JAMES G. BELL
Penn, New Castle, Pa.

GEORGE BERNARD
Odeon, Bury, Lancs., England

BIRK BINNARD
Warner, Reading, Pa.

HUGH S. BORLAND
Louis, Chicago, Ill.

JOSEPH S. BOYLE
Broadway, Norwich, Conn.

A. J. BROWN
Empire, Cardiff, Wales

BILL BROWN
Poli-Bijou, New Haven, Conn.

JACK CAMPBELL
Scala, Runcorn, Cheshire, England

LOU COHEN
Loew's Poli, Hartford, Conn.

LEE R. COLE, JR.
New, Rockaway Beach, N. Y.

MEREDITH CRAMER
Cameo, Gloversville, N. Y.

DAN DANDREA
Stanley, Bridgeton, N. J.

GEORGE DARANSOLL
Granby, Norfolk, Va.

BOB DEITCH
De Witt, Bayonne, N. J.

S. A. DYE
Civic, Hamilton, New Zealand

J. D. EDWARDS
Park, Williamsport, Pa.

JOHN A. ETTLINGER
Paramount, Glens Falls, N. Y.

MILDRED FITZGIBBONS
Roosevelt, Flushing, N. Y.

JOHN W. FLETCHER
Cameo, Unalaska, Alaska

LESLIE FLETCHER
Carlton, Chapel Bar
Nottingham, England

J. GAVEGAN
Metro, Melbourne, Australia

FRANCIS C. GILLON
Paramount, Cedar Rapids, Ia.

WALLY GOLDSTEIN
Waldorf, Brooklyn, N. Y.

ALICE GORHAM
United Detroit, Detroit, Mich.

MIKE GUTTMANN
Century, Minneapolis, Minn.

I. A. HAFESJEE
Metro, Calcutta, India

T. W. HANLON
State, Bridgton, Me.

LAT HEARD
Elbert, Elberton, Ga.

SID HOLLAND
Palace, Akron, Ohio

HOMI HYDERABADWALA
Metro, Bombay, India

BOB HYNES
Criterion, Oklahoma City, Okla.

JOE ISENHOWER
Hamlet, Hamlet, N. C.

MEL JOLLEY
Marks, Oshawa, Ont., Canada

W. J. JOY
Ritz, Holmeside
Sunderland, England

TED KIRKMEYER
Egyptian, Ogden, Utah

GENE KISTNER
Forsythe, East Chicago, Ind.

E. C. LAMOUREUX
Empire, Windsor, Ont., Canada

LARRY LEVY
Loew's Colonial, Reading, Pa.

ABE LUDACER
Loew's Park, Cleveland, Ohio

P. E. McCOY
Miller, Augusta, Ga.

COLIN McNAUGHT
Octagon, Dunedin, New Zealand

ED MAY
Rosetta, Little River, Fla.

JAMES F. MAYER
Ritz, Reading, Pa.

JOHN MISAVICE
Ritz, Berwyn, Ill.

BUZZY MIXSON
Arcade, Williston, Fla.

BILL MORTON
RKO Albee, Providence, R. I.

G. B. NIVEN
State, Dunedin, New Zealand

LOUIS NYE
Hoosier, Whiting, Ind.

A. G. PAINTER
Center, Oak Ridge, Tenn.

PEARCE PARKHURST
Capitol, Pawtucket, R. I.

E. J. FRERE PEACH
State, Te Kuiti, New Zealand

DICK PEFFLEY
Paramount, Fremont, Ohio

ROY PEFFLEY
Voge, East Chicago, Ind.

FRED PERRY
Liberty, Cumberland, Md.

RALPH PHILLIPS
New Cross Cinema, New Cross
London, England

LESTER POLLOCK
Loew's, Rochester, N. Y.

FRED REETH
Capital, Madison Wis.

EDWARD RICHARDSON
Loew's Granada, Cleveland, Ohio

W. ROBERTS
Reo Cinema, Fazakerley
Liverpool, England

HARRY A. ROSE
Majestic, Bridgeport, Conn.

MORRIS ROSENTHAL
Loew-Poli, New Haven, Conn.

JAMES SALMANS
Sixth Street, Coshocton, Ohio

J. G. SAMARTANO
Loew's State, Providence, R. I.

WILLIS SHAFFER
Fox Orpheum, Atchison, Kans.

EWAN S. SHAW
Pier, Bognor Regis
Sussex, England

SONNY SHEPHERD
Lincoln, Miami Beach, Fla.

SOL SORKIN
RKO Keith's, Washington, D. C.

MICHAEL STRANGER
State, White Plains, N. Y.

REG STREETER
Mission, Santa Barbara, Calif.

PRESTON SWAN
Elephant Cinema, Shawlands
Glasgow, Scotland

CHARLES B. TAYLOR
Shea's, Buffalo, N. Y.

TED E. WAGGONER
Wallace, Tahoka, Texas

LILY WATT
Florida, Kings Park
Glasgow, Scotland

BROCK WHITLOCK
Loew's Palace, Washington, D. C.

H. F. WILSON
Capitol, Chatham, Ont., Canada

NATE WISE
RKO Palace, Cincinnati, Ohio

TOM WOLF
State, Bellevue, Ohio

JAY WREN
Paramount, Newark, N. J.

SHOWMEN PERSONALS

In New Posts: Jack Simons, manager, Center theatre, Hartford, Conn. Thomas J. McDonough, Park, Rockland, Me. Vaughn O'Neill, Loew's Ohio, Cleveland. George E. Williams, Five Points, Columbia, S.C. Robert Currier, Des Plaines, Des Plaines, Ill.

Vernon Burns, Roxy and Clinton, Frankfort, Ind. William R. Pilot, Colonial, Southington, Conn. Jimmy Mullens, St. James, Asbury Park, N. J. Johnny Balmer, Strand, Freehold, N. J. David Nolan, Mayfair, Asbury Park, N. J. Duane Peterson, house manager, Shrine Auditorium, Des Moines, Ia.

Murray Alper, district manager for Randforce; will headquarter at Lefferts theatre, Brooklyn, N. Y. John La Barbara, manager, Meserole, Brooklyn.

Assistant Manager: Warren Hill, student assistant, Allyn theatre, Hartford, Conn.

Wedding Bells: Roy Blumenheim, city manager, Walter Reade circuit, to Helen Sherman, in Long Branch, N. J.

Richard Felix, publicity director of the Oriental, Chicago, Ill., to Louise Linzer.

Junior Showmen: Vance Schwartz, manager of the National theatre, Louisville, Ky., and Mrs. Schwartz are the parents of a baby girl.

Mr. and Mrs. John Divney are the parents of a new son. Father is manager of the Maine theatre in Portland, Me.

John W. Fletcher, manager of the Cameo theatre in Unalaska, Alaska, and Mrs. Fletcher are celebrating the birth of a baby boy.

Birthday Greetings: N. L. Tower, J. Howell Luter, C. Clifford Reed, Birk Binnard, Leonard Workman, George Fishman, Robert L. Lippert, George Sofia, Henry G. Dannenberg, Millard Barnett Goodnough, Pierre Boulogne, Glen Downing, H. Cavanagh.

George A. Miller, Art K. Farrell, L. Novy, J. D. Courtney, Jim W. Stokes, E. Samphyra, E. P. Nelson, Fred Montgomery, Hoyt A. Howard, Dan Dandrea, Edward J. Friedwald, Fred H. Fink, E. W. Thomas, John G. McGee, I. J. Segall, Harry A. Salisbury.

John M. Divney, A. B. Morrison, Frederick H. Laurans, William M. Snider, Sam J. Wheeler, Henry A. Steibing, Hobson S. Johnson, John W. Kniseley, J. M. Nix, Theodore K. Kraft, Ernest Sanzo, Dave Williams, Sydney J. Gates, Bert Henson.

Abraham A. Goldstein, Charles Silvers, Morris Robertson, Johnny Matis, Walter Tooley, George A. Gookin, Larry J. Carkey, Ross A. Jones, Lorne K. Dunham, Frank E. Boga, Edward J. De Cosma, Max R. Griffin, Elmer W. Cupp, Marion B. Shepherd, Mel Jolley, John J. O'Connor, Joseph Weiss, Gerald M. Paulmier.

Wilson Uses Word Contest To Promote "Dagger"

A jumbled word contest directed at children gave impetus to the playdate of "Cloak and Dagger" at the Capitol theatre, Chatham, Ontario, Can. The contest was publicized by heralds. Over 450 replies were received. The first 15 boys or girls who submitted correct solutions received free passes. The campaign also included special radio spot announcements. 100 window cards were placed in prominent stores along the main thoroughfares. The campaign was arranged by manager H. F. Wilson.

Ingenious Lobby Promotion Helps Nye "Dagger" Date

A dart display in the lobby proved to be an effective exploitation for manager Louis Nye's engagement of "Cloak and Dagger" at the Hoosier theatre, Whiting, Ind. The display consisted of a 40x60 board with the figures of a man, picture and playdate copy. Darts were placed on a table a few feet away. Guest tickets were awarded to patrons who hit the "heart" of the man. Each patron was allowed one chance. A 24-sheet flash front also helped to promote the playdate.

Daly Sets Full Page Co-Ops

Three full page cooperative newspaper ads were promoted by manager Joe Daly to publicize his engagement of "Temptation" at the Manor theatre, San Mateo, Cal. In addition, Daly effected a tieup with S&W's new apple juice drink called "Temptation." Apple juice was served free in the lobby.

Lobby Promotion Aids "Skies"

Bing Crosby "Blue Skies" records were played in the lobby two weeks in advance to exploit the picture at the State theatre, White Plains, N. Y. Five Westchester County newspapers used art on the playdate. A tieup with a quiz program over station WFAS also helped to publicize the playdate. Guest tickets were awarded to winners. The campaign was arranged by manager Michael Stranger.

Star Appearance Sparks Premiere Of "Bel Ami"

The personal appearance of Angela Lansbury, star of the picture, gave impetus to the campaign arranged for the world premiere of "The Private Affairs of Bel Ami" at the State theatre, Cleveland, Ohio. The campaign was carried out by manager Maurice Druker.

Miss Lansbury posed with Admiral Hitt and William Veech, president of the Cleveland baseball club, in the interests of Navy Recruiting and the resultant publicity greatly helped to exploit the premiere. Preceding the opening, a luncheon was tendered the British Consulate, newsmen, trade paper and radio representatives.

Theatre newspaper advertising was started eight days in advance. Radio spot announcements were used over WKH, WJW and WGAR six days before opening. Miss Lansbury appeared on several radio programs.

A cooperative newspaper ad was arranged with the World Publishing Company and the May Department Store in connection with the popular-priced edition of the De Maupassant book. Miss Lansbury made a personal appearance at the store to autograph books. In addition, a city-wide tieup on the "Bel Ami" novel was effected with Cleveland libraries.

Music promotion was carried out through song pluggers, who contacted all bands and music stores to exploit the title song in the picture, "My Bel Ami." Other display tieups were set with the Colonial Furniture Store, Record Mart, and book dealers.

ARE YOU THE MAN?

Motion Picture Herald can use a real showman with trade relations experience, to gather news items, interview exhibitors, secure new and renewal subscriptions.

Must have selling ability. Own late model car and be free to travel in designated territory. Good salary plus commission. Car and hotel expenses.

Contact CIRCULATION DIRECTOR,
MOTION PICTURE HERALD,
1270 Sixth Avenue, New York 20, N. Y.

SPECIAL! SPECIAL!

"Lou-Ana"

COCOANUT OIL

In Returnable Drums $31\frac{3}{4}$¢ per lb.

In 38½ lb. Tins $33\frac{1}{4}$¢ per lb.

★

Good Grade POPCORN

In Quantities Over 25 Bags, 100 lbs. 8^{75}

1 to 25 Bags per 100 lbs. 9^{75}

★

POPCORN BOXES, per 1000, 7^{50}
F.O.B. Chicago

★

Distributors for
CRETORS Popcorn Machines

POPPERS BOX PRODUCTS CO.
56 East 13th Street, Chicago 5, Ill.

CLASSIFIED ADVERTISING

Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, $1. Four insertions for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P. M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)

POSITIONS WANTED

EXPERIENCED MANAGER, BOOKER, BUYER. Best references. Honest, reliable, industrious. Proposition must be good. BOX 2088, MOTION PICTURE HERALD.

ENGINEER PHYSICIST, 25 YEARS IN THE Motion Picture Industry. Projectors, cameras, sound. Has spare time for research, development and consultation. Complete laboratory, reasonable fees project basis. Write BOX 2091, MOTION PICTURE HERALD.

MANAGER AND PUBLICITY MAN. SEVENTEEN years' experience with one company. Best references. Sober and reliable. BOX 2094, MOTION PICTURE HERALD.

PROJECTIONIST, SEVEN YEARS' EXPERIENCE, North Dakota license. References, sober, reliable. LEO SCHAFFER, Cando, N. D.

MANAGER, AGE 32, 7 YEARS' EXPERIENCE all phases theatre operation. Presently employed. Desires change to Syracuse or Utica. BOX 2095, MOTION PICTURE HERALD.

AM INTERESTED IN LEARNING THEATRE management. Available for Saturdays and Sundays. Have some knowledge. Willing to do anything to assist manager. BOX 2097, MOTION PICTURE HERALD.

USED EQUIPMENT

THEATRE CHAIRS — 3,000 USED SPRING **cushioned, part full upholstered back and part insert panel back, with spring edge and box-spring cushions; 1,000 veneer chairs; 800 good back, 500 spring cushions, and hinges. Immediate delivery. Advise how many you need. Write for prices and photographs. Phone Lenox 3445. JESSE COLE, 2565 McClellan Avenue, Detroit, Michigan.**

1078 AMERICAN SPRING EDGE CUSHION REupholstered 1¼" thick panel back chairs, rebuilt, $8.95; 629 American 7 ply reupholstered panel backs, boxspring cushions, $7.95; 250 Stafford reupholstered fully padded backs, boxspring cushions, $7.95; 250 reupholstered folding chairs, sections of 2/3/4, $5.95; green flameproof plastic coated leatherette, $1.35 yard (60 yd. rolls). Write for Stock List. S.O.S. CINEMA SUPPLY CORP., 449 W. 42 St., N. Y. 18.

ARMY SAYS SELL THEM OUT — COMPLETE theatre outfits—Simplex SP, $995.00; Holmes L.I. Arc equipments, $1295.00; DeVry High Intensity Arc equipments, $2495.00. Amprosound 16mm High Intensity Arc equipments $1350.00. Condition excellent. S.O.S. CINEMA SUPPLY CORP., 449 W. 42 St., New York 18.

PAIR BRENKERT ECONARC LOW INTENSITY lamps like new, $275.00. SOUTHWESTERN THEATRE EQUIPMENT CO., 1416 Main St., Houston 2, Texas.

SIMPLEX MECHANISMS, GENUINE REAR shutters, double bearing, spiral shockproof gears, rebuilt $330.00; Powers $109.50; Peerless lamphouses $199.50 pair; Late RCA sound system $950.00. Catalog available. STAR CINEMA SUPPLY COMPANY, 459 West 46 St., New York 19.

WANTED TO BUY

WANT TO BUY 1,000 OR MORE GOOD USED theatre chairs, spring cushion and full upholstered back, also 1,000 or more good used veneer chairs, moderate prices. BOX 2096, MOTION PICTURE HERALD.

BUSINESS BOOSTERS

BINGO CARD, DIE CUTS, 1 TO 100 OR 1 TO 75. $2.75 per thousand. $25.00 per 10,000 S.. KLOUS, care of MOTION PICTURE HERALD.

MILITARY INSIGNIA FOR YOUNGSTER shows. Tremendous puller. Embroidered Army patches from 1c to 5c. Send for samples. THE INSIGNIA MART, 703 Broadway (Premium Div.), New York 3, N. Y.

TRAINING SCHOOLS

THEATRE EMPLOYEES: TRAIN FOR BETTER position. Learn modern theatre management and advertising. Big opportunities for trained men. Established since 1927. Write now for free catalog. THEATRE MANAGERS SCHOOL, Elmira, New York.

NEW EQUIPMENT

CLOSING OUT BOX OFFICE BOWL HEATERS, $2.95; Snowlike flameproof soundscreens up to 10', 21½c sq. ft.; to 15', 33c; Superior projector mechanisms, $695.00; Automatic record changers, $19.95; Twin box office clocks, $24.95; New Victor 16mm sound projectors, $454.00; Panic bolts, $22.50; 6 amp Tungars, $2.95; Dimmers — 2450W, $22.50; 2000W, $19.95; 1650W, $15.95; 1350W, $13.50. Catalog mailed. S.O.S. CINEMA SUPPLY CORP., 449 W. 42 St., New York 18.

FIRE FYTER EXTINGUISHERS, 1½ QUART with carbon tetro charge and bracket, grey enameled $7.00. HEWES GOTHAM, 425 W. 52 St., N. Y. C.

1,600 FOOT REELS FOR 16MM. SOUND PROjectors. Orders accepted now for early May delivery. THORNWOOD INDUSTRIES, INC., Thornwood, N. Y.

STUDIO EQUIPMENT

BH ULTRA SPEED SHUTTLES, $195.00; CAMera Dolly, $275.00; RCA Photophone complete recording outfit, $6,475.00; BH 16mm or 35mm soundprinters, new, $3,250.00; Moviola type sound editor, $495.00; Fresnellites, 2000W, $67.50; new art Reeves Sensitesters, worth $1200.00, $695.00; RCA latest dual playback magazine, $395,000; new Mitchell 24V camera motors, $295.00; BH Eyemo motorized cameras, 3 speeds, 2" lens, 24V motor, case, $295.00; new 35mm film phonographs, $795.00. Send for Bulletin STURELAB. S.O.S. CINEMA SUPPLY CORP., 449 W. 42 St., New York 18.

THEATRES

THEATRES. BEFORE YOU BUY. CONTACT Nolen Howard, Ritz Theatre Building, Payette, Idaho, or J. C. Butler, 304 S. W. 4th Avenue, Portland, Oregon. Information to qualified buyers only. A.B.C. BROKERAGE COMPANY.

THEATRE WANTED — WILL BUY THEATRE showing nice profit if price is right. Give full details. BOX 2092, MOTION PICTURE HERALD.

THEATRE FOR SALE. TOWN POPULATION about 12,000. Only one other theatre in town. Exhibit American and Mexican films. Very good business. Profitable popcorn business. Will sell or exchange for theatre in dry climate. Contact 1096 10th St., San Bernardino, Cal.

HELP WANTED

WANTED: EXPERIENCED MANAGER FOR permanent position for theatre in Illinois. Send full particulars, references, recent photo, salary expected. BOX 2093, MOTION PICTURE HERALD.

THEATRE UNIFORMS

RECONDITIONED USHERETTE UNIFORMS for sale. 3 piece outfits—slacks, satin blouses, bolero jackets. Several styles, all sizes. These uniforms used by California's finest theatres—cleaned and rebuilt. Sample garment gladly forwarded. California's largest theatre uniform service company. HOLLYWOOD ADVERTISING CO., Uniform Dept., 1914 S. Vermont, Los Angeles 7, Calif.

NEW — CASHIER BLOUSES, USHERETTE & ushers uniforms. Available now for immediate delivery. Many styles. HOLLYWOOD ADVERTISING CO., Uniform Dept., 1914 S Vermont, Los Angeles 7, Calif.

BOOKS

INTERNATIONAL MOTION PICTURE ALmanac—the big book about your business—1946-47 edition now available. Contains over 12,000 biographies of important motion picture personalities. Also all industry statistics. Complete listing of feature pictures 1937 to date. Order your copy today. $3.25 in the U. S. A., $5.00 elsewhere. Send remittance to QUIGLEY BOOKSHOP, 1270 6th Avenue, New York 20, N. Y.

RICHARDSON'S BLUEBOOK OF PROJECTION. Best seller since 1911. Now in 7th edition. Revised to present last word in Sound Trouble Shooting Charts. Expert information on all phases of projection and equipment. Special new section on television. Invaluable to beginner and expert. $7.25 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20.

U. S. Pictures to Belgian Festival

In supporting the World Film and Art Festival in Brussels, June 1-30, the Belgian Government hopes not only to attract tourist trade, but also to make the Belgian capital the permanent site for the event, according to Richard Zondervan, general manager of the U. S. office of the Festival, and Alex Salkin, the official representative. With more than 100 feature films produced during 1946, the United States has the right to show 10 such films at Brussels. All of the Motion Picture Association member companies have indicated they will participate.

Three types of films will compete at Brussels. Features, subdivided into long and short groups; animated films and cartoons, and scientific pictures. The U. S. will have the right to enter 10 productions in each category. All films must have been produced between January 1, 1946, and April 30, 1947. None can be entered that has been shown at a previous festival and no propaganda films will be admitted.

In addition to 10 feature films, the rules of the Festival permit that five more films be submitted by countries with a large output. The Society of Independent Motion Picture Producers will be approached toward that end, Mr. Zondervan said.

Jutkovitz, Exhibitor in Rockaways, Dies at 55

Alexander Jutkovitz, 55, for many years a theatre owner with his brother Isadore in the Rockaways, Long Island, N. Y., died March 5 in Cleveland, where he had been visiting. He came to this country with his brother from Hungary in 1903 and in 1911 bought the Ridgewood Casino in Brooklyn, where they showed early films. Subsequently they purchased houses in Far Rockaway, Rockaway Park and Cedarhurst. Some of these theatres were leased by RKO, which tendered the brothers a dinner last year at the Waldorf-Astoria, New York. Mr. Jutkovitz was also active in civic and charitable affairs. Surviving are a widow, Rose Semmel Jutkovitz, three children, Howard, Elliott and Seren, and his brother Isadore.

Edgar W. Adams

Edgar W. Adams, 62, general patent attorney for Western Electric Company, died of a heart attack March 10 at his home in Montclair, N. J. He is survived by his wife, Marguerite Cobb Adams, and three sons.

Warren Conner

Warren Conner, 55, district manager for Altec Service Corporation at Cincinnati since 1940, died in that city February 28. He had been with the company since 1928.

Employees Hold Dance

The Motion Picture Home Office Employees held their third annual dance March 7 at the Henry Hudson Hotel in New York City.

PRODUCT DIGEST

SHOWMEN'S REVIEWS
ADVANCE SYNOPSES
COMPANY CHART
THE RELEASE CHART

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

Buck Privates Come Home

Universal - International — Abbott & Costello

For the many Abbott and Costello fans who have followed the escapdes of the two comedians through their weekly radio program and numerous motion pictures, "Buck Privates Come Home" is all they desire in the way of slapstick comedy, rapid-fire gags and all around comedy.

For the other theatre-goers who are only slightly acquainted with the comedy pair, this will be a delightful surprise, as it is an above average Abbott-Costello film.

Produced by Robert Arthur and directed by Charles T. Barton, the supporting players do much to enliven the comedy sequences. These include Tom Brown as a racing car designer; Joan Fulton, his fiancee; Nat Pendleton, a former Army sergeant and a New York policeman, and six-year-old Beverly Simmons as "Evey," a French war orphan.

As the title indicates, the story is concerned with the two comedians as servicemen on their way home from overseas. Aboard ship inspecting officers find they have smuggled an orphan aboard. As they are discharged from the Army, the orphan escapes from immigration officers and meets her foster uncles. From there their experiences take them into a search for a home; escaping the wrath of a local policeman who was their sergeant in the Army; their entry into the automobile racing business, and finally Costello's mad ride in a midget racer.

But the plot is secondary. Of first importance is that "Buck Privates Come Home" is a vehicle in which the stars are given free rein in putting over their comedy routines. And, although the routines are familiar, they have been sharpened.

Also worthy of mention is the trick photography under the direction of Charles Van Enger, who has captured all the elements of the hair-raising comedy sequences in which Costello takes the midget racer on a wild ride over the country-side and through the city's congested traffic.

Previewed at the Universal projection room in New York. Reviewer's Rating: Good.—George H. Spires.

Release date, April, 1947. Running time, 77 min. PCA No. 12264. General audience classification.

Slicker Smith	Bud Abbott
Herbie Brown	Lou Costello
Bill Gregory	Tom Brown
Sylvia Hunter	Joan Fulton
Collins	Nat Pendleton
Yvonne LeBru (Evey)	Beverly Simmons

Don Beddoe, Don Porter, Donald MacBride, Lane Watson, William Ching, Peter Thompson, George Beban, Jr., Jimmy Dodd, Lennie Bremen, Bob Wilkie

High Conquest

Monogram—Man Against the Matterhorn

Spectacular scenery and spine-chilling suspense are the principal ingredients of a picture which indicates that there is a great deal to be said for producer-director Irving Allen's technique of combining Hollywood's resources with those of nature herself. The exteriors, photographed in Switzerland by Richard Angst and Tony Braun, are so deftly combined with interiors and closeups filmed at Monogram's Hollywood studio as to lend the whole picture an air of verisimilitude which otherwise might never have been achieved. The breath-taking Alpine scenery, the suspenseful struggle of small figures pitted against the might of the mountain are the picture's greatest asset. It has an out-of-the-ordinary freshness which should be reflected in better-than-ordinary grosses.

Anna Lee, Gilbert Roland and Warren Douglas are the three components of the eternal triangle depicted in Max Trell's screenplay, based on a book by James Ramsay Ullman. All are experienced mountain-climbers: both of the men are in love with Miss Lee, and an ascent of the Matterhorn provides a testing-ground for the emotions of all three. Roland, cast as an Alpine guide, sees an opportunity to rid himself of his rival forever, and leaves the unconscious Douglas to get down as best he may. Miss Lee, who by this time has made up her mind which of the men she really loves, persuades the guide to go back up the mountain to rescue his enemy. He dies in the attempt.

Lud Gluskin is credited as musical director, and his work contributes notably to the over-all production values of the picture.

Seen at the Gordon theatre, Hollywood, where the audience registered audible approval. Reviewer's Rating: Good.—Thalia Bell.

Release date, April 19, 1947. Running time, 83 min. PCA No. 11952. General audience classification.

Marie	Anna Lee
Hugo	Gilbert Roland
Jeffrey	Warren Douglas

Beulah Bondi, C. Aubrey Smith, John Qualen, Helene Thimig, Alan Napier, Eric Feldary, Micky Kuhn, Louis Mercier, Richard Flato

High Barbaree

MGM—Drama

Based on a novel by Charles Nordhoff and James Norman Hall, who wrote the memorable "Mutiny on the Bounty," produced by Everett Riskin and directed by Jack Conway, "High Barbaree" provides a most effective argument for those who say that variations based on proven and tested story formulas are practically inexhaustible. Once again it's a tale about a boy and girl who grow up together; who then are separated and don't see one another for years, with the girl holding firm in her love for the boy and the hero re-discovering his childhood sweetheart. There are the usual complications and the customary happy ending.

Out of this unpretentious story, Mr. Conway has made a film that will tug at the heartstrings of the adults while at the same time it is sure to be a hit with the younger crowd. Biggest draw in the ambitious cast is undoubtedly Van Johnson, who plays a straight dramatic role in this one. His performance should further endear him to his fans.

Ably supporting him are the fresh and charming June Allyson and the always reliable Thomas Mitchell, both of whom have considerable marquee appeal. Also in the competent cast is Claude Jarman, Jr., the scrubbed-face youngster who recently made his screen debut in "The Yearling," and pretty Marilyn Maxwell. Under Mr. Conway's deft direction the story continues to build steadily and at a good pace with no trick missed to make the most of the stars' romantic appeal.

The film opens with Johnson, as pilot of a PBY, attacking a Japanese submarine while on patrol in the Pacific. They are shot down and all but he and his co-pilot are killed. From then on the flashback technique is employed as Van tells his friend the story of his life. The early part of the picture shows Van as a youngster of three or four and then as a boy of 14. There are many amusing and touching scenes as the boy, played by Jarman, and his little girl friend go through adventures of a kind that would do justice to any Mark Twain setting. More often than not they are inspired by Mitchell, who plays Van's seafaring uncle.

Years later, when Van and June meet again, now grown up, he has forgotten about his early ambitions to become a doctor and has, instead, become an aviation executive. Also, he is engaged to marry the boss's daughter. June, however, has become a Navy nurse as she had always planned. On seeing one another again they fall in love. The girl wants him to go back to medical school, but he refuses. A tornado teaches him that he would be of more value as a doctor, but June, disillusioned, has already left.

He catches up with her in time. In the end Johnston has a feverish dream in which he visits "High Barbaree," a mystic island in the Pacific, often described to him by his uncle His co-pilot dies of thirst, but he is saved by a hospital ship commanded by Mitchell and carrying among the nurses—June Allyson.

Previewed at Loew's Mayfair theatre, New York, to an appreciative audience. Reviewer's Rating: Good.—Fred Hift.

Release date, not set. Running time, 91 min. PCA No. 11801. General audience classification.

Alec Brooke	Van Johnson
Nancy Fraser	June Allyson
Capt. Thad Vail	Thomas Mitchell
Diana Case	Marilyn Maxwell

Claude Jarman, Jr., Henry Hullk Geraldine Wall, Barbara Brown, Paul Harvey, Charles Evans

The Years Between

UI-Prestige—Drama

Although it is decidedly a good picture, "The Years Between" hardly seems to have been made with the American market in view. Consequently, it may present something of a problem in selling for the average house. The film's theme has strong appeal, but all of its background, dialogue and point of view are typically British.

The picture was produced by Sydney Box and directed by Compton Bennett. It is capably acted, with a restraint that will be welcomed by some and criticized by others. Essentially the story tells of the changed mental attitude of individuals directly affected by the war. It shows how, with the men gone, the women step in and take over responsibilities they have never been known to take on before and, finally, how difficult the adjustment is when normal times return.

All this is dramatically demonstrated in terms of a happily married couple. The husband, played by Michael Redgrave, goes off to war and is reported dead. Actually, it turns out later, he's been on a secret mission. When he turns up four years later he finds, what the audience has meanwhile witnessed, that his wife, played by Valerie Hobson, has taken over his seat in Parliament. Also, she has almost married his friend, James McKechnie. Unable to fit himself into the changed scheme of things, he becomes cynical and the marriage, already rocked by his long absence, seems destined to end in divorce. Things are finally straightened out by a faithful housekeeper of the couple, movingly portrayed by Flora Robson.

American audiences will identify themselves with many of the emotional experiences in the film. Redgrave's and Miss Hobson's names on the marquee should help.

Seen at a New York projection room. Reviewer's Rating: Good.—F. H.

Release date, not set. Running time, 85 min. General audience classification.

Michael	Michael Redgrave
Diana	Valerie Hobson
Nanny	Flora Robson
Richard	James McKechnie

Felix Aylmer, Dulcie Gray, John Gilpin, Edward Rigby, Yvonne Owen, Wylie Watson, Esma Cannon, Muriel George, Lyn Evans

Lost Honeymoon

Eagle-Lion—Strictly for Laughs

With Franchot Tone, Tom Conway and Ann Richards as names for the marquee, and a lot of laughs in store for customers attracted by them, this production by Lee Marcus, directed by Leigh Jason from an original screenplay by Joseph Fields, is a most useful item of entertainment. It asks of its beholders nothing but laughter, and provides plenty of reason for it, according to the response made by a Hollywood theatre audience to which it was submitted without advance notification.

Mr. Tone portrays a Rochester, N. Y., architect who learns, on the eve of his marriage, that a young English woman with infant twins has arrived in the country and is on her way to join him as his wife. Having spent six months in England in a state of amnesia following a bump on the head, he cannot be sure that the lady is not indeed his wife, and the twins their children, but is inclined to doubt it and, if it be true, to seek a way out of the situation. Complications compounded strictly for laughs accrue steadily until, when it comes out that the twins are really his, although the woman is not his wife, but a friend of his wife who has died, matters work out to everybody's satisfaction.

Handled in brisk, highly professional fashion, the picture generates a high degree of amusement as it plays.

Previewed at the Village theatre, Westwood, where the picture drew hearty laughter. Reviewer's Rating: Good.—William R. Weaver.

Release date, March 15, 1947. Running time, 69 min. PCA No. 12138. General audience classification.

Johnny Grey	Franchot Tone
Amy Atkins	Ann Richards
Doctor Davis	Tom Conway

Frances Rafferty, Clarence Kolb, Una O'Connor, Winston Severn, Adele Davenport, Sandra Roger, John Wald

The Lone Hand Texan

Columbia—Western Adventure

The Durango Kid, the masked rider on the white horse, in this picture again gives Western fans exciting outdoor action. Charles Starrett, in the dual role of the Durango Kid and Steve Driscoll, helps the oppressed. The film follows the general pattern in this series, but as an innovation the villain is a middle aged widow. Smiley Burnette is on hand for his humorous antics and he sings a few Western ballads with the help of Mustard and Gravy, two guitar players.

Driscoll is called upon to help a friend get an oil well started. His friend's efforts have been thwarted by a gang of racketeers. A widow, played by Mary Newton, employs the gunmen in order to get possession of the oil lands. The Durango Kid discovers the woman's scheme and brings her and her gang to justice.

Colbert Clark produced and Ray Nazzarro directed. Ed Earl Repp wrote the original screenplay.

Seen at a New York projection room. Reviewer's Rating: Average.—M. R. Y.

Release date, March 6, 1947. Running time, 54 min. PCA No. 12115. General audience classification.

The Durango Kid Steve Driscoll	Charles Starrett
Smiley	Smiley Burnette
Mrs. Adams	Mary Newton

Fred Sears, Mustard & Gravy, Maude Prickett, George Chesebro, Robert Stevens, Bob Cason, Jim Diehl, George Russell, Jasper Weldon

Danger Street

Paramount—Melodrama

William Pine and William Thomas, the producers, present a film which concerns a photographer-reporter and an editor of a picture magazine, with Jane Withers and Robert Lowery heading the cast. There is a great variety of incidents in the melodramatic story.

Jane Withers, as a photographer-reporter, gets some scoop pictures of a gambling place and barely escapes with her films as she is pursued by the racketeer-manager. The publisher decides to sell the magazine. But the staff, headed by Lowery, as the editor, get money together and buy the publication. Miss Withers and Lowery decide to get some pictures of the never-photographed society queen. They stumble on a murder, identify the murderer, expose the girl's scheming fiance and get the pictures. Their financial difficulties are solved and everyone is happy.

Lew Landers directed from a screenplay by Maxwell Shane, Winston Miller and Kae Salkow from an original story by Winston Miller and Kae Salkow. The supporting players include Lyle Talbot, Charles Quigley and Bill Edwards.

Seen at a New York projection room. Reviewer's Rating: Average.—M. R. Y.

Release date, not set. Running time, 66 min. PCA No. 11612. General audience classification.

Pat Marvin	Jane Withers
Larry Burke	Robert Lowery

Bill Edwards, Elaine Riley, Audrey Young, Lyle Talbot, Charles Quigley, Lucia Carroll, Nina Mae McKinney, Vera Marshe, Roy Gordon

The Imperfect Lady

Paramount—Scandal

The value of this one lies more in the marquee names, Ray Milland, Teresa Wright, Sir Cedric Hardwicke, than in the story: an English period piece which details in broad A's and dropped H's the story of a girl who admits to having spent the night in a gentleman's chambers, thus saving him from being convicted of murder charges, and ruining her husband's political career.

Despite this surface sensationalism, there is nothing in the picture to get the censors excited. The picture is placid, polite, leisurely and bland.

The story, written by producer Karl Tunberg, has Miss Wright as pretty Millicent Hopkins touring in a dancing troupe in the English Midlands in 1892. She has been cast out of the parental home for daring to go on the stage. When Millicent meets Clive Loring (Milland), who is campaigning for Parliament, she gives up the stage and returns home to be nearer to Clive. But then Clive's brother (Sir Cedric) comes along muttering about an English Lord marrying a shopkeeper's daughter, which is just what Millicent is, and Millicent returns to the stage. One day Millicent and a girl friend are walking home from the theatre late at night, unescorted and with their stage makeup still on, and they bump into a young man. A policeman doesn't believe the bump was an accident and attempts to arrest the two girls for accosting men. The girls flee; Millicent, unfortunately, running right back into the arms of the young man and accepting his invitation to hide from the police in his apartment. Turns out the guy is a pianist and he and Millicent play Chopin, drink sherry and discuss matters of law. Later Millicent and Clive marry. Just as Clive is about to introduce a woman's suffrage vote in Parliament, Millicent learns that her pianist-host has been accused of committing a murder on the night he was so helpful. Mayfair is at her feet by this time, but she can't let a man die for a murder he didn't commit. Lewis Allen directed.

Seen at the home office. Reviewer's Rating: Fair.—Ray Lanning.

Release date, April 25, 1947. Running time, 97 min. PCA No. 10852. Adult audience classification.

Clive Loring	Ray Milland
Millicent Hopkins	Teresa Wright
Lord Belmont	Sir Cedric Hardwicke

Virginia Field, Anthony Quinn, Reginald Owen, Melville Cooper, Rhys Williams

Before Him All Rome Trembled

Superfilm—"Tosca" and Resistance

Produced in Italy by Excelsa Film and currently released in this country by Superfilm as one of their 20-odd pictures this year, "Before Him All Rome Trembled" is a combination of two stories of the occupation of the Eternal City in two different eras.

With Anna Magnani, star of "Open City," in the leading role, the picture is primarily concerned with the underground movement against the Germans in Rome before it was liberated by the Allies. At the same time about half the picture is devoted to the presentation of Sardou's opera "Tosca," which is also concerned with the city's occupation, but during the Napleonic era.

Taking the two identical themes director Carmine Gallone has woven a 1944 plot around a group of opera singers who are part of the Italian resistance movement while continuing their duties of delivering performances of "Tosca." Unlike "Tosca" and "Mario" of the opera, they live through their underground experience to present the stage musical before the Allied troops.

Although the current theme is interesting, the highlight of the picture for opera lovers will be the presentation of "Tosca," for which the whole opera company was employed. It is filmed in its original setting with the incomparable music of Puccini directed by Maestro Luigi Ricci.

In supporting roles are Gino Sinimberghi, the singer sought by the Germans for aiding the underground movement; Guido Notari, a Polish refugee doctor, and Steffan Bode-Wab as the German officer in command.

Reviewed at the Republic theatre in New York. Reviewer's Rating: Very good.—G. H. S.

Release date, February 21, 1947. Running time, 103 min. General audience classification.

Ada	Ana Magnani
Franco	Gino Sinimberghi
Lena	Edda Albertini
Franz	Steffan Bode-Wab

Carlo Duse, Joop Van Julsen, Guido Notari, Tino Scotti, Guglielmo Sinaz, Giuseppe Varni

Range Beyond the Blue

PRC—Western

Opening with a burst of gunfire aimed at a galloping stagecoach, this sagebrush drama maintains its energetic pace throughout. As a notable little departure, it is a girl, attractive Helen Mowery, who does the stagecoach driving in the original screenplay of Patricia Harper. Eddie Dean is the hero of the piece, and when not pressing hard against villainy, he is usually lifting his voice in song.

The heavy of this one is out to take over the stagecoach line, so, to make it difficult for Miss Mowery to operate, he has it held up every time it carries a gold shipment. It takes some sleuthing, plus a good measure of shooting and fist-fighting, before Dean digs at the bottom of the plot and exposes the culprits.

Dean's usual partner, Roscoe Ates, supplies the comedy, and Miss Mowery, occupying more footage than usual for a girl in a Western, performs with pleasant competence. Ray Taylor directed the Jerry Thomas production.

Seen at a New York projection room. Reviewer's Rating: Fair.—MANDEL HERBSTMAN.

Release date, March 17, 1947. Running time, 53 min. PCA No. 12140. General audience classification.
Eddie Dean ....Eddie Dean
Soapy ....Roscoe Ates
Margie Rodgers ....Helen Mowery
Bob Duncan, Ted Adams, Bill Hammond, George Turner, Ted French, Brad Slavin, Steve Clark and the Sunshine Boys

Francis the First

Vog Films—Historical Comedy

With the name of Fernandel, France's foremost screen comedian, on the marquee, this French picture should make an excellent attraction for any art theatre. It's Fernandel from beginning to end and the comedian's antics, together with a good, imaginative story that provides the opportunity for some typically French film making and a number of riotously funny scenes, should make a hit wherever French pictures are popular.

The Calamy production, directed by Chrian-Jaque and with a scenario by Paul Fekete, tells of Honorin, played by Fernandel, a simple and naive stage manager of a traveling theatre, whose one ambition is to once play the role of the cavalier in the opera "Francis I, or the Loves of the Beautiful Ferroniere." A hypnotist puts Fernandel to sleep and in his dreams he is transplanted to the days of the Renaissance.

The rest of the story is a take-off on Mark Twain's story, "A Yankee at King Arthur's Court," flavored with gallic humor and seasoned with some excellent acting on the part of Fernandel. In the course of his adventures he is made a Duke by Henri VIII, fights an old-fashioned duel, meets a ghost, and survives a series of medieval tortures. Also he bestows some of the blessings of 20th century civilization on the unsuspecting members of the court of Francis I.

Seen at a New York projection room. Reviewer's Rating: Good—F. H.

Release date, March 25, 1947. Running time, 90 min. Adult audience classification.
Honorin ....Fernandel
La Belle Ferroniere.........................Mona Goya
Henry VIII.........................Alexandre Rignault
Henry Bosc, Sinoel, Genin, Lemontier, Mihalesco, Ferval, Faivre, Amato, Vitry

Angel and Sinner

AFE Corp.—French Resistance—1870

Two of Guy de Maupassant's sardonic short stories of the Franco-Prussian War, "Ball of Fat" ("Boule de Suif") and "Mademoiselle Fifi," have been skillfully woven together and have emerged as a screen story entitled "Angel and Sinner." Like many films from the French studios it is a swift-paced, sometimes racy melodrama which utilizes every available bit of talent and ingenuity on the part of the director, the cast and the production staff.

As originally written by de Maupassant each story concerned itself with the resistance of a French girl to the Prussian occupation of 1870.

"Boule de Suif" tells of a girl whose heart is good but whose morals are questionable. Fleeing from the occupying forces in a stagecoach with aristocrats, she is shunned. At a waystation all are held as hostages until the aristocrats persuade the girl to submit to a German officer, who then allows the coach to proceed. For this she is held in even more disdain by her traveling companions.

In the second story "Mademoiselle Fifi" is the name attached to a Prussian officer with an eye for the ladies who is killed by a girl resisting his advances.

For the screen, writers Henri Jeanson, Louis d'Hee and Christian Jacque have placed Micheline Presle in both situations and thus tell their story without interruption. The epilogue explains that the girl eventually marries the one traveling companion who has sympathized with her and appreciates her sacrifice for the others.

Reviewed in a New York projection room at a screening for the press. Reviewer's Rating: Good.—G. H. S.

Release date, February 22, 1947. Running time, 85 min. Adult audience classification.
Boule de Suif (Elisabeth).............Micheline Presle
Mademoiselle Fifi (Lt. Eyrick).............Louis Salou
Cornudet ....Alfred Adam
Palau, Roger Karl, Marcel Simon, Jean Brochard, Michel Saline, Denis D'Ines

Her First Affair

Distinguished Films — Humorous Romance

Starring Danielle Darrieux and introducing handsome Louis Jourdan, "Her First Affair" is another in the long list of foreign films currently being imported into this country. It is a simple story, simply told and containing sufficient romance, subtle comedy and touches of pathos to satisfy most patrons of foreign films.

However, it is a story that depends for the most part upon dialogue for its telling and as such is weighted down with an over-abundance of English subtitles which keeps the audiences' eyes more on reading what is going on than actually seeing the picture itself.

Written and directed by Henri Decoin, who has written many screenplays for Miss Darrieux, the story concerns an orphan girl who becomes a "pen pal" to an aging professor. Fleeing the orphanage she meets the teacher, who poses as a representative of a young friend who wrote the letters and then goes with him to the men's college to live and await the return of her correspondent.

Her attempts to remain hidden from the prying eyes of the schoolboys; the return of the handsome student with whom she falls in love; her return to the orphanage and finally her release, constitute the various situations in the picture.

Like many pictures depending almost solely upon dialogue it is at times slow-paced, but there are undertones of friendliness and humor which will bring a few smiles and chuckles.

Reviewed at the Apollo theatre in New York. Reviewer's Rating: Average.—G. H. S.

Release date, February 20, 1947. Running time, 91 min. Adult audience classification.
Micheline..............................Danielle Darrieux
Pierre ....Louis Jourdan
Angele ....Rosine Luguet
Gabrielle Dorbiat, Suzanne Dehelly, Eliza Ruis, Fernand Ledoux

REISSUE REVIEWS

YOU CAN'T CHEAT AN HONEST MAN

(Universal)

One of the late W. C. Field's best film comedies, it is being reissued in April, 1947. In addition to Mr. Fields, there are Edgar Bergen and his two assistants, Charlie McCarthy and Mortimer Snerd, plus Constance Moore, Mary Forbes and Thurston Hall. Reviewing the picture in MOTION PICTURE HERALD, issue of February 18, 1939, William R. Weaver said: "The W. C. Fields of this roaring comedy is the Fields of the unforgettable Follies, rakish, rowdy and unpredictably funny. Edgar Bergen is the debonair Bergen of the (radio program). Charlie McCarthy is funnier, and Mortimer Snerd has some of the best (lines) in the picture. Constructed for laugh purposes and aimed, alternately, at mind and midriff, the film is howling funny and clean." It was produced by Lester Cowan and directed by George Marshall.

I STOLE A MILLION

(Universal)

Starring George Raft and Claire Trevor, Dick Foran and Henry Armetta, "I Stole a Million" is based on a crime-does-not-pay theme and concerns a gangster continually harassed by the law until the final scenes when death ends his career. A review of the picture appearing in the July 22, 1939, issue of MOTION PICTURE HERALD said: "Documentary in its melodramatic phases, its love story is natural and human. Paradoxically, the show, while being grim and bitter, is warmly appealing. . . . It is a meaty story and as such is told in honest straight-from-the-shoulder fashion. No punches are pulled." Frank Tuttle directed and Burt Kelly was associate producer.

SAN FRANCISCO — PACIFIC GATEWAY (RKO)

This Is America (73,105)

The short marks the 100th anniversary of San Francisco's founding by telling the dramatic story of this, one of America's great financial, industrial and shipping centers. The camera visits historical sites, gives some beautiful views of the whole city and then watches the city's millions at work and play. A good part of the film is given over to a visit to the port now teeming with commercial activity. We see large liners leaving for the Far East, and fishing boats darting in and out of the harbor. San Francisco's old-fashioned trolley cars, as well as its famed Chinatown are informally caught by the camera.

Release date, March 7, 1947 *14 minutes*

ADVANCE SYNOPSES

TIME OUT OF MIND (Universal-International)

DIRECTOR: Robert Siodmak. PLAYERS: Phyllis Calvert, Robert Hutton, Ella Raines, Eddie Albert, Helena Carter, Leo Carroll, Olive Blakeney, Maudie Prickett.

DRAMA WITH MUSIC. A young man longs to be a composer, though his father, a shipping magnate, forbids him a musical career. With the help of a devoted woman, a servant in his father's household, the young man escapes to Paris, where he is able to study music. He marries a wealthy girl, but the marriage is unhappy, and he takes to drink. His concert debut in New York is ruined by the fact that he is drunk at the time. He flees again, this time to his childhood home, where the servant girl nurses him back to health, and encourages him to compose a new concerto, which meets with great success. Whereupon he leaves his wife, and goes off with the servant girl.

KING OF WILD HORSES (Columbia)

PRODUCER: Ted Richmond. DIRECTOR: George Archainbaud. PLAYERS: Preston Foster, Gail Patrick, Big Boy Williams, Billy Sheffield, Patti Brady, Charles Kemper, Buzz Henry.

HORSE STORY. An orphan goes to live with his uncle and cousin on the former's ranch. He is unable to adapt himself to ranch life until he encounters a wild stallion, and befriends him. The stallion is captured by the boy's uncle; the boy sets the horse free, and, angry with his uncle, runs away. Subsequently, he saves the life of the stallion's colt, and is himself rescued from an avalanche by his uncle. The uncle then frees the colt, and good feeling is restored between him and his nephew.

THE RETURN OF RIN TIN TIN (PRC)

PRODUCER: William Stephens for Romay Pictures, Inc. DIRECTOR: Max Nosseck. PLAYERS: Rin Tin Tin III, Donald Woods, Bobby Blake, Claudia Drake.

ADVENTURE-MELODRAMA. A European boy, orphaned by the war, has lost all faith in humanity. Brought to this country by a clergyman his confidence and faith are gradually restored through association with Rin Tin Tin.

RELEASE CHART

By Companies

This chart lists feature product tradeshown or released since August 1, 1946. For listing of 1945-46 Features by Company, see Product Digest pages 3151-3152 issue of August 17, 1946.

For Stars, Running Time, Review and other Service Data references, turn to the Alphabetical Chart in this issue.

(T) before a date in the list below is the tradeshow date; release dates are given as soon as available.

COLUMBIA

Prod. No.	*Title*	*Tradeshow or Release Date*
7039	Personality Kid	Aug. 8,'46
7210	Heading West	Aug. 15,'46
7038	It's Great to Be Young	Sept. 12,'46
7224	Singing on the Trail	Sept. 12,'46
7002	Gallant Journey	Sept. 24,'46
7042	Shadowed	Sept. 26,'46
7006	Thrill of Brazil	Sept. 30,'46
805	So Dark the Night	Oct. 10,'46
806	Blondie Knows Best	Oct. 17,'46
861	Landrush	Oct. 17,'46
816	Crime Doctor's Man Hunt	Oct. 24,'46
818	Secret of the Whistler	Nov. 7,'46
862	Terror Trail	Nov. 21,'46
824	Betty Co-ed	Nov. 28,'46
829	Return of Monte Cristo	Dec.,'46
822	Boston Blackie and the Law	Dec. 12,'46
854	Lone Star Moonlight	Dec. 12,'46
863	The Fighting Frontiersman	Dec. 19,'46
828	Alias Mr. Twilight	Dec. 24,'46
804	Singin' in the Corn	Dec. 26,'46
831	The Jolson Story	Jan.,'47
807	Blondie's Big Moment	Jan. 9,'47
823	Lone Wolf in Mexico	Jan. 16,'47
865	South of the Chisholm Trail	Jan. 30,'47
830	Dead Reckoning	Feb.,'47
832	Mr. District Attorney	Feb.,'47
825	Blind Spot	Feb. 6,'47
826	Cigarette Girl	Feb. 13,'47
852	Over the Santa Fe Trail	Feb. 13,'47
....	Johnny O'Clock	Mar.,'47
....	The Lone Hand Texan	Mar. 6,'47
....	The Thirteenth Hour	Mar. 6,'47
...	Millie's Daughter	Mar. 20,'47
....	King of Wild Horses	Mar. 27,'47
....	West of Dodge City	Mar. 27,'47
....	Framed	Apr.,'47
....	The Guilt of Janet Ames	Apr.,'47
808	Blondie's Holiday	Apr. 10,'47

EAGLE-LION

(Physical distribution through PRC exchanges.)

Prod. No.	*Title*	*Tradeshow or Release Date*
....	**It's a Joke, Son**	Jan. 15,'47
...	**Bedelia**	Jan. 29,'47
....	Lost Honeymoon	Mar. 15,'47
....	The Adventuress	Mar. 17,'47
....	Red Stallion	May 1,'47
....	Repeat Performance	May 15,'47

MGM

BLOCK 17

Prod. No.	*Title*	*Tradeshow or Release Date*
625	Boys' Ranch	July 18,'46
626	Courage of Lassie	Aug. 8,'46
627	Faithful in My Fashion	Aug. 22,'46
628	Three Wise Fools	Aug. 29,'46

•

Prod. No.	*Title*	*Tradeshow or Release Date*
....	Captain Courageous (R)	(T) Aug. 21,'46
717	The Yearling	(T) Sept. 13,'46
....	The Great Waltz (R)	(T) Sept. 30,'46
701	Holiday in Mexico	Sept.,'46
703	The Cockeyed Miracle	Oct.,'46
704	No Leave, No Love	Oct.,'46
705	Rage in Heaven (R)	Oct.,'46
707	Undercurrent	Nov.,'46
706	Two Smart People	Nov.,'46
709	Secret Heart	Dec.,'46
708	The Show-Off	Dec.,'46
702	Gallant Bess	Jan.,'47
712	Lady in the Lake	Jan.,'47
711	Mighty McGurk	Jan.,'47
710	Till the Clouds Roll By	Jan.,'47
714	Love Laughs at Andy Hardy	Feb.,'47
715	My Brother Talks to Horses	Feb.,'47
713	Boomtown (R)	Feb.,'47
....	The Arnelo Affair	(T) Feb. 13,'47
....	Undercover Maisie	(T) Feb. 28,'47
....	The Beginning or the End	Mar.,'47
....	High Barbaree	(T) Mar. 11,'47
718	It Happened in Brooklyn	Apr.,'47
720	Sea of Grass	Apr.,'47
....	Little Mr. Jim	Apr.,'47

MONOGRAM

Prod. No.	*Title*	*Tradeshow or Release Date*
520	Below the Deadline	Aug. 3,'46
567	Shadows on the Range	Aug. 10,'46
525	The Missing Lady	Aug. 17,'46
512	Spook Busters	Aug. 24,'46
517	High School Hero	Sept. 7,'46
601	Decoy	Sept. 14,'46
568	Trigger Fingers	Sept. 21,'46
602	Gentleman Joe Palooka	Oct. 5,'46
603	Dangerous Money	Oct. 12,'46
605	Wife Wanted	Nov. 2,'46
531	Beauty and the Bandit	Nov. 9,'46
563	Silver Range	Nov. 16,'46
604	Bringing Up Father	Nov. 23,'46
607	The Trap	Nov. 30,'46
608	Mr. Hex	Dec. 7,'46
612	Silver Stallion (R)	Dec. 14,'46
606	Sweetheart of Sigma Chi	Dec. 21,'46
607	Song the Sierras	Dec. 28,'46
609	Ginger	Jan. 4,'47
610	Riding the California Trail	Jan. 11,'47
564	Raiders of the South	Jan. 18,'47
611	Vacation Days	Jan. 25,'47
683	Rainbow Over the Rockies	Feb. 8,'47
675	Valley of Fear	Feb. 15,'47
....	Fall Guy	Mar. 15,'47
....	The Guilty	Mar. 22,'47
676	Trailing Danger	Mar. 29,'47
684	Six Gun Serenade	Apr. 5,'47
....	Violence	Apr. 12,'47
....	High Conquest	Apr. 19,'47
....	Hard Boiled Mahoney	Apr. 26,'47
671	Land of the Lawless	May 3,'47

PARAMOUNT

SPECIAL

Prod. No.	*Title*	*Tradeshow or Release Date*
4532	**Monsieur Beaucaire**	Aug. 30,'46

•

BLOCK 6

Prod. No.	*Title*	*Tradeshow or Release Date*
4526	O. S. S.	July 26,'46
4527	The Searching Wind	Aug. 9,'46
4528	Swamp Fire	Sept. 6,'46
4529	Strange Love of Martha Ivers	Sept. 13,'46

•

Prod. No.	*Title*	*Tradeshow or Release Date*
R5-3620	Jungle Princess (R)	Sept. 1,'46
R5-3624	The Plainsman (R)	Sept. 1,'46
4601	Two Years Before the Mast	Nov. 22,'46
4602	Blue Skies	Dec. 27,'46
4603	Cross My Heart	Jan. 10,'47
4604	Perfect Marriage	Jan. 24.47
4605	Ladies' Man	Feb. 7,'47
4621	Fear in the Night	(T) Feb. 14,'47
4622	Big Town	(T) Feb. 14,'47
4623	Danger Street	(T) Feb. 21,'47
4624	I Cover Big Town	(T) Feb. 21,'47
4625	Jungle Flight	(T) Feb. 21,'47
4606	California	Feb. 21,'47
....	Blaze of Noon	(T) Mar. 3,'47
4607	Easy Come, Easy Go.	Mar. 7,'47
4608	Suddenly It's Spring	Mar. 21,'47
4620	Seven Were Saved	Mar. 28,'47
4609	My Favorite Brunette	Apr. 4,'47
4610	The Imperfect Lady	Apr. 25,'47

PRC PICTURES

Prod. No.	*Title*	*Tradeshow or Release Date*
....	Terrors on Horseback	Aug. 14,'46
....	Down Missouri Way	Aug. 15,'46
....	Secrets of a Sorority Girl	Aug. 15,'46
....	Overland Riders	Aug. 21,'46
....	Blonde for a Day	Aug. 29,'46
....	Strange Holiday	Sept. 2,'46
....	Outlaw of the Plains	Sept. 22,'46
....	Her Sister's Secret	Sept. 23,'46
....	Accomplice	Sept. 29,'46
....	The Brute Man	Oct. 1,'46
....	Driftin' River	Oct. 1,'46
....	Gas House Kids	Oct. 28,'46
....	Tumbleweed Trail	Oct. 28,'46
....	Don Ricardo Returns	Nov. 5,'46
....	Stars Over Texas	Nov. 18,'46
....	Lady Chaser	Nov. 25,'46
....	Wild West	Dec. 1,'46
....	Lighthouse	Jan. 10,'47
....	Born to Speed	Jan. 12,'47
....	Wild Country	Jan. 17,'47
....	The Return of Rin Tin Tin	Feb. 20,'47
....	Law of the Lash	Feb. 28,'47
....	Devil on Wheels	Mar. 2,'47
....	Range Beyond the Blue	Mar. 17,'47
....	Philo Vance's Secret Mission	Mar. 20,'47
....	Untamed Fury	Mar. 22,'47
....	Kit Carson (R)	Mar. 22,'47
....	The Last of the Mohicans (R)	Mar. 22,'47
....	Philo Vance Returns	Mar. 29,'47
....	Three on a Ticket	Apr. 5,'47
....	Frontier Fighters	Apr. 12,'47
....	Philo Vance's Gamble	Apr. 13,'47
....	West to Glory	Apr. 22,'47
....	Thundergap Outlaws	Apr. 27,'47
....	Riders of Red Rock	May 7,'47

RKO

SPECIALS

Prod. No.	*Title*	*Tradeshow or Release Date*
761	Notorious	Sept. 6,'46
792	Fantasia (R)	Sept. 28,'46
751	Best Years of Our Lives	Nov. 20,'46
791	Song of the South	Nov. 20,'46
781	It's a Wonderful Life	Jan. 7,'47
762	Sinbad the Sailor	Jan. 13,'47

•

BLOCK 6

Prod. No.	*Title*	*Tradeshow or Release Date*
626	Till the End of Time	Aug. 1,'46
627	Crack-Up	Sept. 6,'46
628	Bedlam	May 10,'46
629	The Falcon's Alibi	July 1,'46
630	The Bamboo Blonde	July 15,'46

BLOCK 1

Prod. No.	*Title*	*Tradeshow or Release Date*
705	Step by Step	Aug. 30,'46
704	Sunset Pass	Oct. 1,'46
701	Sister Kenny	Oct. 10,'46
702	Lady Luck	Oct. 18,'46
703	Great Day (British)	Oct. 30,'46

•

BLOCK 2

Prod. No.	*Title*	*Tradeshow or Release Date*
708	Child of Divorce	Oct. 15,'46
710	Genius at Work	Oct. 20,'46
706	Nocturne	Oct. 29,'46
709	Criminal Court	Nov. 20,'46

•

BLOCK 3

Prod. No.	*Title*	*Tradeshow or Release Date*
713	Vacation in Reno	Dec. 10,'46
715	Falcon's Adventure	Dec. 13,'46
712	San Quentin	Dec. 17,'46
714	Dick Tracy Versus Cueball	Dec. 18,'46
711	The Locket	Dec. 20,'46

•

BLOCK 4

Prod. No.	*Title*	*Tradeshow or Release Date*
716	The Farmer's Daughter	Feb. 18,'47
717	Trail Street	Feb. 19,'47
718	Beat the Band	Feb. 19,'47
719	The Devil Thumbs a Ride	Feb. 20,'47
720	Code of the West	Feb. 20,'47

•

BLOCK 5

Prod. No.	*Title*	*Tradeshow or Release Date*
....	Honeymoon	....
....	**Tarzan and the Huntress**	(T) Mar. 18,'47
....	Born to Kill	....
....	A Likely Story	....
....	Banjo	....

REPUBLIC

SPECIAL

Prod. No.	*Title*	*Tradeshow or Release Date*
601	I've Always Loved You	Dec. ,'46

•

Prod. No.	*Title*	*Tradeshow or Release Date*
526	The Inner Circle	Aug. 7,'46
527	The Last Crooked Mile	Aug. 9,'46
528	G. I. War Brides	Aug. 12,'46
529	The Invisible Informer	Aug. 19,'46
530	Earl Carroll Sketchbook	Aug. 22,'46
541	Under Nevada Skies	Aug. 26,'46
531	Mysterious Mr. Valentine	Sept. 3,'46
558	Rio Grande Raiders	Sept. 9,'46
542	Roll on Texas Moon	Sept. 12,'46
5542	Home in Oklahoma	Nov. 8,'46
532	Plainsman and the Lady	Nov. 15,'46
661	Santa Fe Uprising	Nov. 15,'46
603	Affairs of Geraldine	Nov. 18,'46
681	Sioux City Sue	Nov. 21,'46
5503	Out California Way	Dec. 5,'46
604	Fabulous Suzanne	Dec. 15,'46
543	Heldorado	Dec. 15,'46
533	That Brennan Girl	Dec. 23,'46
662	Stagecoach to Denver	Dec. 23,'46
602	The Pilgrim Lady	Jan. 22,'47
682	Trail to San Antone	Jan. 25,'47
607	Calendar Girl	Jan. 31,'47
5504	Last Frontier Uprising	Feb. 1,'47
608	Angel and the Badman	Feb. 15,'47
641	Apache Rose	Feb. 15,'47
606	The Magnificent Rogue	Feb. 15,'47
663	Vigilantes of Boomtown	Feb. 15,'47
605	The Ghost Goes Wild	Mar. 8,'47
610	Hit Parade of 1947	Mar. 22,'47
....	Homesteaders of Paradise Valley	Apr. 1,'47
....	Twilight on the Rio Grande	Apr. 1,'47
....	Yankee Fakir	Apr. 1,'47
....	**Bells of San Angelo**	Apr. 15,'47
....	**Spoilers of the North**	Apr. 24,'47

SCREEN GUILD

Prod. No.	*Title*	*Tradeshow or Release Date*
4604	Death Valley	Aug. 15,'46
4605	Flight to Nowhere	Oct. 1,'46
4606	'Neath Canadian Skies	Oct. 15,'46
4607	Rolling Home	Nov. 1,'46
4610	North of the Border	Nov. 15,'46
4609	My Dog Shep	Dec. 1,'46
4612	Renegade Girl	Dec. 25,'46
4611	Queen of the Amazons	Jan. 15,'47
4608	Scared to Death	Feb. 1,'47
4613	Buffalo Bill Rides Again	Feb. 15,'47
4614	Bells of San Fernando	Mar' 1,'47
4615	Shoot to Kill	Mar. 15,'47
4616	Bush Pilot	Apr. 15,'47

20TH-FOX

Prod. No.	*Title*	*Tradeshow or Release Date*
633	Centennial Summer	Aug.,'46
634	Anna and the King of Siam	Aug.,'46
635	Deadline for Murder	Aug.,'46
636	Black Beauty	Sept.,'46
637	Claudia and David	Sept.,'46
638	If I'm Lucky	Sept.,'46
641	Sun Valley Serenade (R)	Sept.,'46
639	Three Little Girls in Blue	Oct.,'46
640	Home Sweet Homicide	Oct.,'46
642	The Bowery (R)	Oct.,'46
644	Wanted for Murder (Brit.)	Nov.,'46
645	My Darling Clementine	Nov.,'46
646	Margie	Nov.,'46
648	Dangerous Millions	Dec.,'46
649	Wake Up and Dream	Dec.,'46
701	The Razor's Edge	Jan.,'47
704	Les Miserables (R)	Jan.,'47
703	The Shocking Miss Pilgrim	Jan.,'47
702	13 Rue Madeleine	Jan.,'47
705	Stanley and Livingstone (R)	Jan.,'47
706	Boomerang	Feb.,'47
707	The Brasher Doubloon	Feb.,'47
708	Strange Journey	Feb.,'47
709	Alexander's Ragtime Band (R)	Mar.,'47
711	Backlash	Mar.,'47

UNITED ARTISTS

Prod. No.	*Title*	*Tradeshow or Release Date*
....	Mr. Ace	Aug. 2,'46
....	Caesar and Cleopatra (Brit.)	Aug. 16,'46
....	The Bachelor's Daughters	Sept. 6,'46
....	Angel on My Shoulder	Sept. 20,'46
....	Little Iodine	Oct. 11,'46
....	Strange Woman	Oct. 25,'46
....	Devil's Playground	Nov. 15,'46
....	The Chase	Nov. 22,'46
....	Susie Steps Out	Dec. 13,'46
....	Abie's Irish Rose	Dec. 27,'46
....	Fool's Gold	Jan. 31,'47
....	The Red House	Feb. 7,'47
....	The Fabulous Dorseys	Feb. 21,'47
....	The Private Affairs of Bel Ami	Mar. 7,'47
....	Fun on a Weekend	Mar. 14,'47
....	The Macomber Affair	Mar. 21,'47
....	Unexpected Guest	Mar. 28,'47
....	The Sin of Harold Diddlebock	Apr. 4,'47
....	New Orleans	Apr. 18,'47
....	Ramrod	May 2,'47

UNIVERSAL

Prod. No.	*Title*	*Tradeshow or Release Date*
543	The Black Angel	Aug. 2,'46
544	Slightly Scandalous	Aug. 2,'46
545	Wild Beauty	Aug. 9,'46
1105	Rustler's Roundup	Aug. 9,'46
546	The Time of Their Lives	Aug. 16,'46
1106	Lawless Breed	Aug. 16,'46
517	Dead of Night (Brit.)	Aug. 23,'46
....	Brief Encounter (Brit.)	(T) Aug. 24,'46
1107	Gunman's Code	Aug. 30,'46
548	The Killers	Aug. 30,'46
549	Little Miss Big	Aug. 30,'46
550	White Tie and Tails	Aug. 30,'46
....	Men of Two Worlds (Brit.)	Sept. 9,'46
1063	They Were Sisters (Brit.)	Sept. 20,'46
....	Johnny Frenchman (Brit.)	Oct.,'46
601	Dark Mirror	Oct.,'46
....	A Lady Surrenders (Brit.)	(T) Oct. 4,'46
603	Notorious Gentleman (Brit.)	Nov 1,'46
602	Magnificent Doll	Nov.,'46
604	Temptation	Dec.,'46
....	Stairway to Heaven (Brit.)	(T) Dec. 9,'46
607	I'll Be Yours	Jan., 47
606	Swell Guy	Jan.,'47
605	Wicked Lady (British)	Jan.,'47
608	Song of Scheherazade	Mar.,'47
609	Smash-Up	Mar.,'47
610	Michigan Kid	Mar.,'47
....	Destry Rides Again (R)	Mar.,'47
....	When the Daltons Rode (R)	Mar.,'47
....	Buck Privates Come Home	Apr.,'47
....	You Can't Cheat an Honest Man (R)	Apr.,'47
....	I Stole a Million (R)	Apr..'47

WARNER BROTHERS

Prod. No.	*Title*	*Tradeshow or Release Date*
523	Night and Day	Aug. 3,'46
524	Two Guys from Milwaukee	Aug. 17,'46
601	The Big Sleep	Aug. 31,'46
602	Shadow of a Woman	Sept. 14,'46
603	Cloak and Dagger	Sept. 26,'46
604	Nobody Lives Forever	Oct. 12,'46
605	Deception	Oct. 26,'46
606	Never Say Goodbye	Nov. 9,'46
607	The Verdict	Nov. 23,'46
608	Kings Row (R)	Dec. 7,'46
609	Wild Bill Hickok Rides (R)	Dec. 7,'46
610	Time, Place and Girl	Dec. 28,'46
611	The Man I Love	Jan. 11,'47
612	Humoresque	Jan. 25,'47
613	The Beast with Five Fingers	Feb. 8,'47
614	Nora Prentiss	Feb. 22,'47
615	Pursued	Mar. 2,'47
....	Love and Learn	(T) Mar. 24,'47
616	That Way with Women	Mar. 29,'47
....	The Two Mrs. Carrolls	(T) Mar. 31, 47
617	Stallion Road	Apr. 12,'47

THE RELEASE CHART

Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change. Running times are the official times supplied by the distributor.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

For Legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation, see Service Data page numbers in last column.

Short Subjects Chart with Synopsis Index can be found on pages 3515-3516, issue of March 8, 1947.

Feature product listed by Company on page 3528, issue of March 15, 1947. For listing of 1945-46 Features by Company, see Product Digest, pages 3151-3152, issue of August 17, 1946.

(T) before a date in the list below is the tradeshow date; release dates are given as soon as available.

(†) indicates a Box Office Champion.

						REVIEWED			
Title	*Company*	*Prod. Number*	*Stars*	*Tradeshow or Release Date*	**Running Time**	*M. P. Herald Issue*	*Product Digest Page*	*Advance Synopsis Page*	*Service Data Page*
ABIE'S Irish Rose	UA	....	Michael Chekhov-Joanna Dru	Dec. 27,'46	96m	Nov. 30,'46	3334	3066	3492
Accomplice	PRC	....	Richard Arlen-Veda Ann Borg	Sept. 29,'46	68m	Sept. 28,'46	3224	3187	3464
† Adventure (Special)	MGM	616	Clark Gable-Greer Garson	Mar.,'46	126m	Dec. 22,'45	2765	2628	3100
Adventuress (Br.) (Eagle-Lion)	PRC	....	Deborah Kerr-Trevor Howard	Mar. 17,'47	98m	Mar. 8,'47	3513	....	....
Affairs of Geraldine, The	Rep.	603	Jane Withers-James Lydon	Nov. 18,'46	68m	Nov. 30,'46	3334	2951	....
Alexander's Ragtime Band (R.)	20th-Fox	709	Tyrone Power-Alice Faye	Mar.,'47	105m	Jan. 4,'47	3398	....	....
Alias Billy the Kid	Rep.	555	Sunset Carson-Peggy Stewart	Apr. 17,'46	56m	June 29,'46	3065	2981	....
Alias Mr. Twilight	Col.	828	Michael Duane-Trudy Marshall	Dec. 24,'46	69m	Dec. 28,'46	3386	3312	3412
Angel and the Badman, The	Rep.	608	John Wayne-Irene Rich	Feb. 15,'47	100m	Feb. 15,'47	3474	3336	....
† Angel on My Shoulder	UA	....	Paul Muni-Anne Baxter	Sept. 20,'46	101m	Sept. 21,'46	3210	2859	3464
† Anna and the King of Siam	20th-Fox	634	Irene Dunne-Rex Harrison	Aug.,'46	128m	June 8,'46	3029	2907	3288
Apache Rose (color)	Rep.	641	Roy Rogers-Dale Evans	Feb. 15,'47	....	....	....	3434	....
Appassionata (Swedish)	Saga	....	Viveca Lindfors-George Rydeberg	Nov. 16,'46	93m	Dec. 7,'46	3347	....	....
Appointment with Crime (Br.)	Natl.-Anglo	....	William Hartnell-Raymond Lovell	Not Set	90m	June 15,'46	3042	....	....
Arch of Triumph	UA	....	Ingrid Bergman-Charles Boyer	Not Set	....	....	....	3487	....
Arnelo Affair, The	MGM	....	John Hodiak-George Murphy	(T) Feb. 13,'47	87m	Feb. 15,'47	3473	3459	....
Avalanche	PRC	....	Bruce Cabot-Roscoe Karns	June 20,'46	70m	May 4,'46	2973	....	....
BACHELOR and the Bobby Soxer, The	RKO	....	Cary Grant-Myrna Loy-S. Temple	Not Set	....	....	....	3363	....
Bachelor's Daughters, The	UA	....	Gail Russell-Claire Trevor	Sept. 6,'46	88m	Sept. 14,'46	3197	3007	3350
Backlash	20th-Fox	711	Richard Travis-Jean Rogers	Mar.,'47	....	....	....	3503	....
Bad Bascomb (Block 16)	MGM	619	Wallace Beery-Margaret O'Brien	Apr.-May,'46	112m	Feb. 9,'46	2837	2784	3288
† Badman's Territory	RKO	622	Randolph Scott-Ann Richards	Block 5	98m	Apr. 20,'46	2949	....	3492
Bamboo Blonde (Block 6)	RKO	630	Frances Langford-Russell Wade	July 15,'46	67m	June 22,'46	3054	2784	....
Banjo	RKO	....	Sharyn Moffett-Jacqueline White	Block 5	...	....	....	....	....
Beast with Five Fingers, The	WB	613	Robert Alda-Andrea King	Feb. 8,'47	88m	Dec. 21,'46	3374	2786	3464
Beat the Band (Block 4)	RKO	718	Frances Langford-Gene Krupa	Feb. 19,'47	67m	Mar. 1,'47	3501	3126	....
Beauty and the Bandit	Mono.	531	Gilbert Roland-Ramsay Ames	Nov. 9,'46	77m	Dec. 7,'46	3347	3312	....
Bedelia (British) (Eagle-Lion)	PRC	....	Margaret Lockwood-Ian Hunter	Jan. 29,'47	83m	Feb. 1,'47	3445	....	3492
Bedlam (Block 6)	RKO	628	Boris Karloff-Anna Lee	May 10,'46	80m	Apr. 27,'46	2962	2951	3350
Beginning or the End, The	MGM	....	Brian Donlevy-Robert Walker	Mar.,'47	110m	Feb. 22,'47	3485	3076	....
Behind the Mask	Mono.	526	Kane Richmond-Barbara Reed	May 25,'46	67m	Apr. 6,'46	2926	....	....
Bells of San Angelo (color)	Rep.	....	Roy Rogers-Dale Evans	Apr. 15,'47	....	....	....	3488	....
Bells of San Fernando	Screen Guild	4614	Donald Woods-Gloria Warren	Mar. 1,'47	....	....	...	3422	....
Beloved Enemy (Reissue)	Film Classics	....	Merle Oberon-David Niven	Apr. 15,'46	86m	Dec. 19,'36	....	....	....
Below the Deadline	Mono.	520	Warren Douglas-Ramsay Ames	Aug. 3,'46	65m	Sept. 28,'46	3224	3127	....
Best Years of Our Lives (Spcl.)	RKO	751	Myrna Loy-Fredric March	Nov. 20,'46	172m	Nov. 30,'46	3335	3312	3464
Betty Co-ed	Col.	824	Jean Porter-William Mason	Nov. 28,'46	71m	Dec. 7,'46	3346	3274	....
Beware	Astor	....	Louis Jordan-Frank Wilson	July,'46	55m	June 22,'46	3054	....	....
Beware of Pity (Br.) Eagle-Lion	PRC	....	Lilli Palmer-Albert Lieven	July 22,'46	105m	Aug. 3,'46	3126	....	....
† Big Sleep, The	WB	601	Humphrey Bogart-Lauren Bacall	Aug. 31,'46	114m	Aug. 17,'46	3249	3126	3464
Big Town	Para.	4622	Philip Reed-Hillary Brooke	(T) Feb. 14,'47	60m	Feb. 22,'47	3486	2776	....
Black Angel, The	Univ.	543	Dan Duryea-June Vincent	Aug. 2,'46	80m	Aug. 10,'46	3137	3076	....
Black Beauty	20th-Fox	636	Mona Freeman-Richard Denning	Sept.,'46	76m	July 20,'46	3102	2778	3492
Blaze of Noon	Para.	....	Anne Baxter-Sterling Hayden	(T) Mar. 3,'47	90m	Mar. 8,'47	3513	3503	....
Blind Spot	Col.	825	Chester Morris-Constance Dowling	Feb. 6,'47	73m	Feb. 1,'47	3445	3388	....
Blonde Alibi	Univ.	527	Tom Neal-Martha O'Driscoll	Apr. 12,'46	62m	Mar. 23,'46	2905	2850	....
Blonde for a Day	PRC	....	Hugh Beaumont-Katheryn Adams	Aug. 29,'46	68m	Aug. 10,'46	3137	3030	....
Blondie Knows Best	Col.	806	Penny Singleton-Arthur Lake	Oct. 17,'46	70m	Sept. 21,'46	3211	3031	3350
Blondie's Big Moment	Col.	807	Penny Singleton-Arthur Lake	Jan. 9,'47	69m	Dec. 14,'46	3361	3347	....
Blondie's Holiday	Col.	808	Penny Singleton-Arthur Lake	Apr. 10,'47	67m	Mar. 8,'47	3514	3488	....
Blondie's Lucky Day	Col.	7020	Penny Singleton-Arthur Lake	Apr. 4,'46	69m	June 1,'46	3017	2907	....
Blood Red Rose (Italian)	Superfilm	....	Viviane Romance-George Flamant	Dec. 19,'46	93m	Jan. 11,'47	3409	....	....
† Blue Dahlia, The (Block 4)	Para.	4517	Alan Ladd-Veronica Lake	Apr. 19,'46	99m	Feb. 2,'46	2829	2786	3164
† Blue Skies (color)	Para.	4602	Bing Crosby-Fred Astaire	Dec. 27,'46	104m	Sept. 28,'46	3221	2884	3492
Bon Voyage	20th-Fox	....	Jeanne Crain-Sir Aubrey Smith	Not Set	....	....	....	2230	....
Boomerang	20th-Fox	706	Dana Andrews-Jane Wyatt	Feb.,'47	88m	Feb. 1,'47	3446	3434	....
Boom Town (R.)	MGM	713	Clark Gable-Claudette Colbert	Feb.,'47	119m	Sept. 28,'46	3225	....	....
Born to Kill (formerly Deadlier Than the Male)	RKO	....	Claire Trevor-Lawrence Tierney	Block 5	....	....	....	3078	....
Born to Speed	PRC	....	Johnny Sands-Terry Austin	Jan. 12,'47	61m	Jan. 25,'47	3434	3410	....
Boston Blackie and the Law	Col.	822	Chester Morris-Trudy Marshall	Dec. 12,'46	69m	Nov. 23,'46	3322	3312	....

						REVIEWED			
Title	*Company*	*Prod. Number*	*Stars*	*Tradeshow or Release Date*	**Running Time**	*M. P. Herald Issue*	*Product Digest Page*	*Advance Synopsis Page*	*Service Data Page*
Bowery, The (Reissue)	20th-Fox	642	George Raft-Wallace Beery	Oct.,'46	84m	Aug. 24,'46	3162	....	....
Bowery Bombshell	Mono.	511	Leo Gorcey-Huntz Hall	July 20,'46	65m	July 27,'46	3114	....	....
Boy, a Girl and a Dog, A	Film Classics	....	Jerry Hunter-Sharyn Moffett	July,'46	77m	June 29,'46	3065	3031	....
Boys' Ranch (Block 17)	MGM	625	James Craig-"Butch" Jenkins	July 18,'46	97m	May 4,'46	2973	2926	3464
Boy! What a Girl!	Herald	....	Tim Moore-Elwood Smith	Feb.,'47	70m	Feb. 8,'47	3458	....	....
Brasher Doubloon, The	20th-Fox	707	George Montgomery-Nancy Guild	Feb.,'47	72m	Feb. 8,'47	3458	3238	....
Bride Wore Boots, The (Block 5)	Para.	4521	Barbara Stanwyck-Robert Cummings	May 31,'46	86m	Mar. 23,'46	2905	2784	3350
Brief Encounter (Brit.)	Univ.	....	Celia Johnson-Trevor Howard	(T) Aug. 24,'46	85m	Aug. 31,'46	3174	....	3228
Bringing Up Father	Mono.	604	Joe Yule-Renie Riano	Nov. 23,'46	68m	Oct. 19,'46	3262	3186	....
Broadway Limited (R.)	Favorite Films	....	Victor McLaglen-Marjorie Woodworth	Jan. 1,'47	....	....	....	....	....
Brute Man, The	PRC	....	Rondo Hatton-Jane Adams	Oct. 1,'46	58m	Oct. 26,'46	3273	2764	....
Buck Privates Come Home	Univ.	....	Bud Abbott-Lou Costello	Apr.,'47	77m	Mar. 15,'47	3525	....	....
Buffalo Bill Rides Again	Screen Guild	4613	Richard Arlen-Jennifer Holt	Feb. 15,'47	70m	....	....	3410	....
Bush Pilot	Screen Guild	....	Rochelle Hudson-Jack LaRue	Apr. 15,'47	....	....	....	....	....
† CAESAR and Cleopatra (color) (British)	UA	....	Claude Rains-Vivian Leigh	Aug. 16,'46	126m	Aug. 10,'46	3137	....	3288
Calcutta	Para.	....	Alan Ladd-William Bendix	Not Set	....	....	....	2884	....
Calendar Girl	Rep.	607	Jane Frazee-William Marshall	Jan. 31,'47	88m	Feb. 15,'47	3475	3335	....
California (color)	Para.	4606	Ray Milland-Barbara Stanwyck	Feb. 21,'47	98m	Dec. 21,'46	3373	2784	3464
† Canyon Passage (color)	Univ.	541	Dana Andrews-Susan Hayward	July 26,'46	90m	July 20,'46	3101	2883	3350
Captain Caution (Reissue)	Favorite Films	....	Victor Mature-Alan Ladd	Aug. 1,'46	86m	....	....	....	....
Captain Fury (Reissue)	Favorite Films	....	Brian Aherne-Victor McLaglen	Aug. 1,'46	88m	....	....	....	....
Captains Courageous (R.)	MGM	....	Freddie Bartholomew-Spencer Tracy	(T) Aug. 21,'46	117m	Aug. 24,'46	3162	....	....
Captive Heart, The (British)	Univ.	....	Michael Redgrave-Rachel Kempson	Not Set	108m	Apr. 20,'46	2950	....	....
Caravan (British)	GFD	....	Stewart Granger-Ann Crawford	Not Set	122m	May 4,'46	2974	....	....
Caravan Trail, The (color)	PRC	....	Eddie Dean-Al LaRue	Apr. 20,'46	57m	Mar. 30,'46	2918	2884	....
Carmen (French)	Superfilm	....	Viviane Romance-Jean Marais	Nov. 26,'46	102m	Dec. 7,'46	3346	....	....
Carnegie Hall	UA	....	Marsha Hunt-William Prince	Not Set	134m	Mar. 1,'47	3501	....	...
Carnival (British)	GFD	....	Sally Gray-Michael Wilding	Not Set	93m	Nov. 9,'46	3297	....	....
Carnival in Costa Rica (col.)	20th-Fox	....	Dick Haymes-Celeste Holme	Not Set	....	....	....	3090	....
Cat Creeps, The	Univ.	532	Lois Collier-Fred Brady	May 17,'46	58m	Apr. 13,'46	2938	2884	....
Catman of Paris, The	Rep.	514	Carl Esmond-Leonore Aubert	Apr. 20,'46	65m	Feb. 23,'46	2858	....	....
† Centennial Summer (color)	20th-Fox	633	Jeanne Craine-Cornel Wilde	Aug.,'46	102m	June 8,'46	3030	2884	3492
Chase, The	UA	....	Robert Cummings-Michele Morgan	Nov. 22,'46	86m	Oct. 19,'46	3262	....	3492
Cheyenne	WB	....	Dennis Morgan-Jane Wyman	Not Set	....	....	....	2939	....
Child of Divorce (Block 2)	RKO	708	Sharyn Moffett-Regis Toomey	Oct. 15,'46	62m	Oct. 19,'46	3262	2972	....
Children of Paradise (French)	Korda	....	Jean-Louis Barrault-Arletty	Nov. 15,'46	161m	Nov. 9,'46	3298	....	....
Cigarette Girl	Col.	826	Leslie Brooks-Jimmy Lloyd	Feb. 13,'47	67m	Feb. 15,'47	3475	3411	....
City for Conquest (Reissue)	WB	515	James Cagney-Ann Sheridan	Apr. 13,'46	103m	Sept. 14,'40	....	....	....
Clandestine (French)	Western Hemisphere	....	Constant Remy-Suzy Carrier	Feb. 7,'47	85m	Jan. 18,'47	3421	....	....
Claudia and David	20th-Fox	637	Dorothy McGuire-Robert Young	Sept.,'46	78m	July 27,'46	3113	2939	3350
† Cloak and Dagger	WB	603	Gary Cooper-Lilli Palmer	Sept. 28,'46	106m	Sept. 14,'46	3197	2939	3288
† Cluny Brown	20th-Fox	628	Charles Boyer-Jennifer Jones	June,'46	100m	Apr. 27,'46	2961	2859	3164
Cockeyed Miracle, The	MGM	703	Frank Morgan-Keenan Wynn	Oct.,'46	81m	July 20,'46	3102	2883	3412
Code of the West (Block 4)	RKO	720	James Warren-Debra Alden	Feb. 20,'47	57m	Mar. 1,'47	3502	3410	....
Colorado Serenade (color)	PRC	....	Eddie Dean-Roscoe Ates	June 30,'46	68m	June 15,'46	3042	2884	....
Come and Get It (Reissue)	Film Classics	....	Joel McCrea-Edward Arnold	May 15,'46	99m	Nov. 7,'36	....	....	....
Conquest of Cheyenne	Rep.	568	"Wild" Bill Elliot-Alice Fleming	July 29,'46	55m	June 29,'46	3065	....	....
Courage of Lassie (color) (Bl. 17)	MGM	626	Elizabeth Taylor-"Lassie"-Frank Morgan	Aug. 8,'46	93m	May 11,'46	2985	2926	3412
Cowboy Blues	Col.	7223	Ken Curtis-Jeff Donnell	July 18,'46	....	....	....	3055	....
Crack-Up (Block 6)	RKO	627	Pat O'Brien-Claire Trevor	Sept. 6,'46	93m	June 22,'46	3054	2951	3228
Crime Doctor's Man Hunt, The	Col.	816	Warner Baxter-Ellen Drew	Oct. 24,'46	61m	Sept. 21,'46	3210	3187	....
Criminal Court (Block 2)	RKO	709	Tom Conway-Martha O'Driscoll	Nov. 20,'46	59m	Aug. 10,'46	3137	2963	....
Cross My Heart	Para.	4603	Betty Hutton-Sonny Tufts	Jan. 10,'47	83m	Nov. 23,'46	3321	3055	....
Cry Wolf	WB	....	Errol Flynn-Barbara Stanwyck	Not Set	....	....	....	3138	....
Cuban Pete	Univ.	542	Desi Arnaz-Ethel Smith	July 26,'46	61m	Sept. 14,'46	3198	3066	....
Cynthia's Secret	MGM	....	Lucille Bremer-James Craig	Not Set	....	....	....	3459	....
DANGEROUS Business	Col.	7037	Forrest Tucker-Lynn Merrick	June 20,'46	....	....	....	2963	....
Dangerous Millions	20th-Fox	648	Kent Taylor-Dona Drake	Dec.,'46	69m	Dec. 7,'46	3345	3336	....
Dangerous Money	Mono.	603	Sydney Toler-Gloria Warren	Oct. 12,'46	49m	Oct. 12,'46	3250	3186	....
Dangerous Venture	UA	....	William Boyd-Andy Clyde	Not Set	59m	Feb. 22,'47	3487	....	....
Danger Street	Para.	4623	Jane Withers-Robert Lowery	(T) Feb. 21,'47	66m	Mar. 15,'47	3526	2972	....
Danger Woman	Univ.	539	Brenda Joyce-Don Porter	July 12,'46	60m	July 13,'46	3089	3030	....
Dark Alibi	Mono.	519	Sidney Toler-Benson Fong	May 25,'46	61m	Apr. 27,'46	2962	2809	....
Dark Corner, The	20th-Fox	625	Lucille Ball-William Bendix	May,'46	99m	Apr. 6,'46	2925	2859	3188
Dark Horse, The	Univ.	540	Phil Terry-Ann Savage	July 19,'46	59m	July 20,'46	3102	3030	....
† Dark Mirror, The	Univ.	601	Olivia de Havilland-Lew Ayres	Oct.,'46	85m	Oct. 5,'46	3237	2883	3464
Days and Nights (Russian)	Artkino	....	Vladimir Soloviev-Dimitri Sagal	Apr. 27,'46	90m	May 4,'46	2974	....	....
Deadlier Than the Male	RKO	....	Claire Trevor-Lawrence Tierney	Not Set	....	....	....	3078	....
Deadline for Murder	20th-Fox	635	Paul Kelly-Kent Taylor	Aug.,'46	65m	June 22,'46	3053	2963	....
Dead of Night (British)	Univ.	547	Mervyn Johns-Roland Carver	Aug. 23,'46	77m	July 6,'46	3077	....	....
Dead Reckoning	Col.	830	Humphrey Bogart-Lizabeth Scott	Feb.,'47	100m	Jan. 4,'47	3397	3387	3464
Death Valley (color)	Screen Guild	4604	Robert Lowery-Helen Gilbert	Aug. 15,'46	72m	....	....	3090	....
Deception	WB	605	Bette Davis-Paul Henried	Oct. 26,'46	112m	Oct. 19,'46	3261	3238	3492
Decoy	Mono.	601	Jean Gillie-Edward Norris	Sept. 14,'46	76m	Sept. 14,'46	3198	3031	....
Desert Horseman, The	Col.	7209	Charles Starrett-Smiley Burnette	July 11,'46	57m	July 27,'46	3124	3055	....
Destry Rides Again (R.)	Univ.	....	Marlene Dietrich-James Stewart	Mar.,'47	94m	Feb. 22,'47	3487	....	....
Devil Bat's Daughter	PRC	....	Rosemary LaPlanche-John James	Apr. 15,'46	66m	Apr. 13,'46	2938	....	....
Devil on Wheels	PRC	....	Damian O'Flynn-Lenita Lane	Mar. 2,'47	67m	Feb. 1,'47	3446	3410	....
Devil's Hand, The (French)	Dist. Films	....	Pierre Fesnay-Josseline Gael	Not Set	80m	Nov. 16,'46	3310	....	....
Devil's Mask, The	Col.	7026	Anita Louise-Jim Bannon	May 23,'46	66m	....	....	2926	....
Devil's Playground, The	UA	....	William Boyd-Andy Clyde	Nov. 15,'46	62m	Sept. 21,'46	3211	3078	....

						REVIEWED			
Title	*Company*	*Prod. Number*	*Stars*	*Tradeshow or Release Date*	**Running Time**	*M. P. Herald Issue*	*Product Digest Page*	*Advance Synopsis Page*	*Service Data Page*
Devil Thumbs a Ride, The (Bl. 4)	RKO	719	Lawrence Tierney-Nan Leslie	Feb. 20,'47	63m	Mar. 1,'47	3501	3410	....
Devotion	WB	517	Olivia de Havilland-Ida Lupino	Apr. 20,'46	107m	Apr. 6,'46	2925	2756	3164
Dick Tracy Versus Cueball (Bl. 3)	RKO	714	Morgan Conway-Anne Jeffreys	Dec. 18,'46	62m	Nov. 16,'46	3310	3031	....
Ding Dong Williams	RKO	623	Glenn Vernon-Marcia McGuire	Block 5	62m	Apr. 20,'46	2950	2695	....
Dodsworth (Reissue)	Film Classics	....	Walter Huston-Ruth Chatterton	May 15,'46	101m	Sept. 26,'36	....	....	....
Don Ricardo Returns	PRC	....	Fred Colby-Isabelita	Nov. 5,'46	63m	Dec. 7,'46	3347	3240	....
Don't Gamble with Strangers	Mono.	508	Kane Richmond-Bernadene Hayes	June 22,'46	68m	May 25,'46	3005	....	....
Do You Love Me? (color)	20th-Fox	626	Maureen O'Hara-Dick Haymes	May,'46	91m	Apr. 20,'46	2949	2499	3412
Down Missouri Way	PRC	....	Martha O'Driscoll-William Wright	Aug. 15,'46	75m	July 20,'46	3102	3007	3288
Down to Earth (color)	Col.	....	Rita Hayworth-Larry Parks	Not Set	....	....	....	3126	....
† Dragonwyck	20th-Fox	623	Gene Tierney-Vincent Price	Apr.,'46	103m	Feb. 23,'46	2857	2403	3188
Dressed to Kill	Univ.	534	Basil Rathbone-Nigel Bruce	June 7,'46	72m	May 25,'46	3007	2987	....
Driftin' River	PRC	....	Eddie Dean-Shirley Patterson	Oct. 1,'46	59m	Oct. 5,'46	3237	3187	....
Duel in the Sun (color)	Selznick	....	Jennifer Jones-Joseph Cotten	Not Set	135m	Jan. 11,'47	3409	3363	....
EARL Carroll Sketchbook	Rep.	530	Constance Moore-William Marshall	Aug. 22,'46	90m	Aug. 24,'46	3162	2939	3228
Easy Come, Easy Go	Para.	4607	Sonny Tufts-Diana Lynn	Mar. 7,'47	77m	Feb. 8,'47	3458	2748	....
† Easy to Wed (color) (Special)	MGM	624	Esther Williams-Van Johnson	July 25,'46	111m	Apr. 13,'46	2937	2366	3350
Egg and I, The	Univ.	....	Claudette Colbert-Fred MacMurray	Not Set	....	....	....	3312	....
El Paso Kid	Rep.	556	Sunset Carson-Marie Harmon	May 22,'46	54m	Aug. 3,'46	3125	2972	....
Escape Me Never	WB	....	Errol Flynn-Ida Lupino	Not Set	....	....	....	2861	....
Extenuating Circumstances (French)	Lopert	....	Michael Simon-Suzanne Dantes	Sept. 14,'46	82m	Oct. 5,'46	3238	....	....
FABULOUS Dorseys, The	UA	....	Tommy Dorsey-Jimmy Dorsey	Feb. 21,'47	91m	Mar. 1,'47	3502	3475	....
Fabulous Suzanne	Rep.	604	Barbara Britton-Rudy Vallee	Dec. 15,'46	71m	Dec. 21,'46	3374	2926	....
Faithful in My Fashion (Bl. 17)	MGM	627	Tom Drake-Donna Reed	Aug. 22,'46	81m	June 15,'46	3042	2951	....
Falcon's Adventure, The (Bl. 3)	RKO	715	Tom Conway-Madge Meredith	Dec. 13,'46	61m	Dec. 14,'46	3362	3348	....
Falcon's Alibi, The (Block 6)	RKO	629	Tom Conway-Rita Corday	July 1,'46	63m	Apr. 20,'46	2950	....	....
Fall Guy	Mono.	....	Clifford Penn-Robert Armstrong	Mar. 15,'47	64m	Mar. 8,'47	3514	3410	....
Fantasia (R.) (Spl.) (Color)	RKO	792	Disney Musical Feature	Sept. 28,'46	124m	Oct. 5,'46	3238	....	....
Farmer's Daughter, The (Bl. 4)	RKO	716	Loretta Young-Joseph Cotten	Feb. 18,'47	97m	Mar. 1,'47	3502	3364	....
Fear in the Night	Para.	4621	Paul Kelly-Kay Scott	(T) Feb. 14,'47	72m	Feb. 22,'47	3486	3459	....
Fiesta (color)	MGM	....	Esther Williams-Ricardo Montalban	Not Set	....	....	....	2939	....
Fighting Frontiersman, The	Col.	863	Charles Starrett-Smiley Burnette	Dec. 19,'46	61m	Nov. 16,'46	3309	....	....
Flight to Nowhere	Screen Guild	4605	Alan Curtis-Evelyn Ankers	Oct. 1,'46	74m	....	....	3078	....
Fool's Gold	UA	....	William Boyd-Andy Clyde	Jan. 31,'47	63m	Oct. 12,'46	3249	....	....
Forever Amber (color)	20th-Fox	....	Linda Darnell-Cornel Wilde	Not Set	....	....	....	3475	....
Framed	Col.	....	Glenn Ford-Janis Carter	Apr.,'47	82m	Mar. 8,'47	3514	3503	....
Freddie Steps Out	Mono.	515	Freddie Stewart-June Preisser	June 29,'46	75m	June 1,'46	3017	2926	....
French Key, The	Rep.	519	Albert Dekker-Evelyn Ankers	May 18,'46	67m	May 25,'46	3006	....	....
Frontier Fighters	PRC	....	Buster Crabbe-Al "Fuzzy" St. John	Apr. 12,'47	....	....	....	....	....
Fun on a Weekend	UA	....	Eddie Bracken-Priscilla Lane	Mar. 14,'47	....	....	....	3503	....
GAIETY George (British)	Geo. King	....	Richard Greene-Ann Todd	Not Set	98m	May 4,'46	2974	....	....
Gallant Bess (color)	MGM	702	Marshall Thompson-George Tobias	Jan.,'47	98m	Sept. 7,'46	3185	2778	3492
Gallant Journey	Col.	7002	Glenn Ford-Janet Blair	Sept. 24,'46	86m	Sept. 14,'46	3198	2939	3412
Galloping Thunder	Col.	7207	Charles Starrett-Smiley Burnette	Apr. 25,'46	54m	May 25,'46	3006	2778	....
Gas House Kids	PRC	....	Robert Lowery-Teala Loring	Oct. 28,'46	68m	Oct. 12,'46	3250	3238	....
Gay Cavalier, The	Mono.	529	Gilbert Roland-Martin Garralaga	Mar. 30,'46	65m	June 15,'46	3042	2963	....
Genius and the Nightingale (Italian)	Superfilm	....	Maria Cebotaria-Rossano Brazzi	Nov. 8,'46	137m	Dec. 7,'46	3347	....	....
Genius at Work (Block 2)	RKO	710	Alan Carney-Anne Jeffreys	Oct. 20,'46	61m	Aug. 10,'46	3138	3078	....
Gentleman from Texas, The	Mono.	562	Johnny Mack Brown-Claudia Drake	June 8,'46	55m	Aug. 31,'46	3174	2963	....
Gentleman Joe Palooka	Mono.	602	Leon Errol-Joe Kirkwood	Oct. 5,'46	72m	Sept. 28,'46	3221	3126	3492
Gentlemen with Guns	PRC	....	Buster Crabbe-Al "Fuzzy" St. John	Mar. 27,'46	52m	Mar. 23,'46	2906	....	....
Ghost Goes Wild, The	Rep.	605	James Ellison-Anne Gwynne	Mar. 8,'47	66m	....	....	2972	....
Ghost of Hidden Valley	PRC	....	Buster Crabbe-Al "Fuzzy" St. John	June 3,'46	56m	June 1,'46	3017	....	....
† Gilda	Col.	7001	Rita Hayworth-Glenn Ford	Apr. 25,'46	107m	Mar. 23,'46	2907	2776	3264
Ginger	Mono.	609	Frank Albertson-Barbara Reed	Jan. 4,'47	67m	Jan. 25,'47	3434	3312	....
Girl and the Devil, The (Swed.)	Scandia	....	Gunn Wallgren-Stig Jarrel	Sept. 28,'46	90m	Oct. 26,'46	3274	....	....
Girl in a Million, A (Br.)	British Lion	....	Hugh Williams-Joan Greenwood	Not Set	86m	June 8,'46	3029	....	...
G.I. War Brides	Rep.	528	James Ellison-Anna Lee	Aug. 12,'46	69m	Aug. 17,'46	3150	3127	...
Glass Alibi	Rep.	516	Paul Kelly-Anna Gwynne	Apr. 27,'46	68m	May 4,'46	2974	2792	....
God's Country (color)	Screen Guild	003	Robert Lowery-Helen Gilbert	Apr.,'46	62m	July 27,'46	3114	....	3264
Great Day (British) (Block 1)	RKO	703	Eric Portman-Flora Robson	Oct. 30,'46	69m	July 27,'46	3114	....	....
Great Expectations (Brit.)	Univ.	....	John Mills-Valerie Hobson	Not Set	118m	Dec. 28,'46	3385	....	....
Great Waltz, The (R.)	MGM	....	Luise Rainer-Fernand Gravet	(T) Sept. 30,'46	106m	Sept. 21,'46	3212	....	....
Green for Danger (Brit.)	GFD	....	Leo Genn-Henry Edwards	Not Set	91m	Dec. 28,'46	3386	....	....
† Green Years, The (Special)	MGM	623	Charles Coburn-Tom Drake	July 4,'46	128m	Mar. 16,'46	2893	2883	3228
Guilt of Janet Ames, The	Col.	....	Rosalind Russell-Melvyn Douglas	Apr.,'47	81m	Mar. 8,'47	3513	3488	....
Guilty, The	Mono.	....	Bonita Granville-Don Castle	Mar. 22,'47	....	....	....	3410	....
Gunman's Code	Univ.	1107	Kirby Grant-Fuzzy Knight	Aug. 30,'46	....	....	....	3187	....
Gunning for Vengeance	Col.	7206	Charles Starrett-Phyliss Adair	Mar. 21,'46	53m	Apr. 27,'46	2962	2784	....
HARD Boiled Mahoney	Mono.	....	Leo Gorcey-Huntz Hall	Apr. 26,'47	....	....	....	3488	....
† Harvey Girls, The (color) (Block 15)	MGM	611	Judy Garland-John Hodiak	Jan.-Feb.,'46	104m	Jan. 5,'46	2785	2354	2975
Heading West	Col.	7210	Charles Starrett-Smiley Burnette	Aug. 15,'46	56m	Aug. 24,'46	3161	3127	3188
Heartbeat (Special)	RKO	662	Ginger Rogers-Jean Pierre Aumont	Apr. 30,'46	101m	Apr. 27,'46	2961	2883	3412
Heldorado	Rep.	543	Roy Rogers-George "Gabby" Hayes	Dec. 15,'46	70m	Jan. 4,'47	3397	3348	....
Henry the Fifth (British) (color)	UA	....	Laurence Olivier-Robert Newton	(T) June 17,'46	134m	Sept. 1,'45	2626	....	....
Her Adventurous Night	Univ.	538	Dennis O'Keefe-Helen Walker	July 5,'46	75m	June 29,'46	3065	3007	....

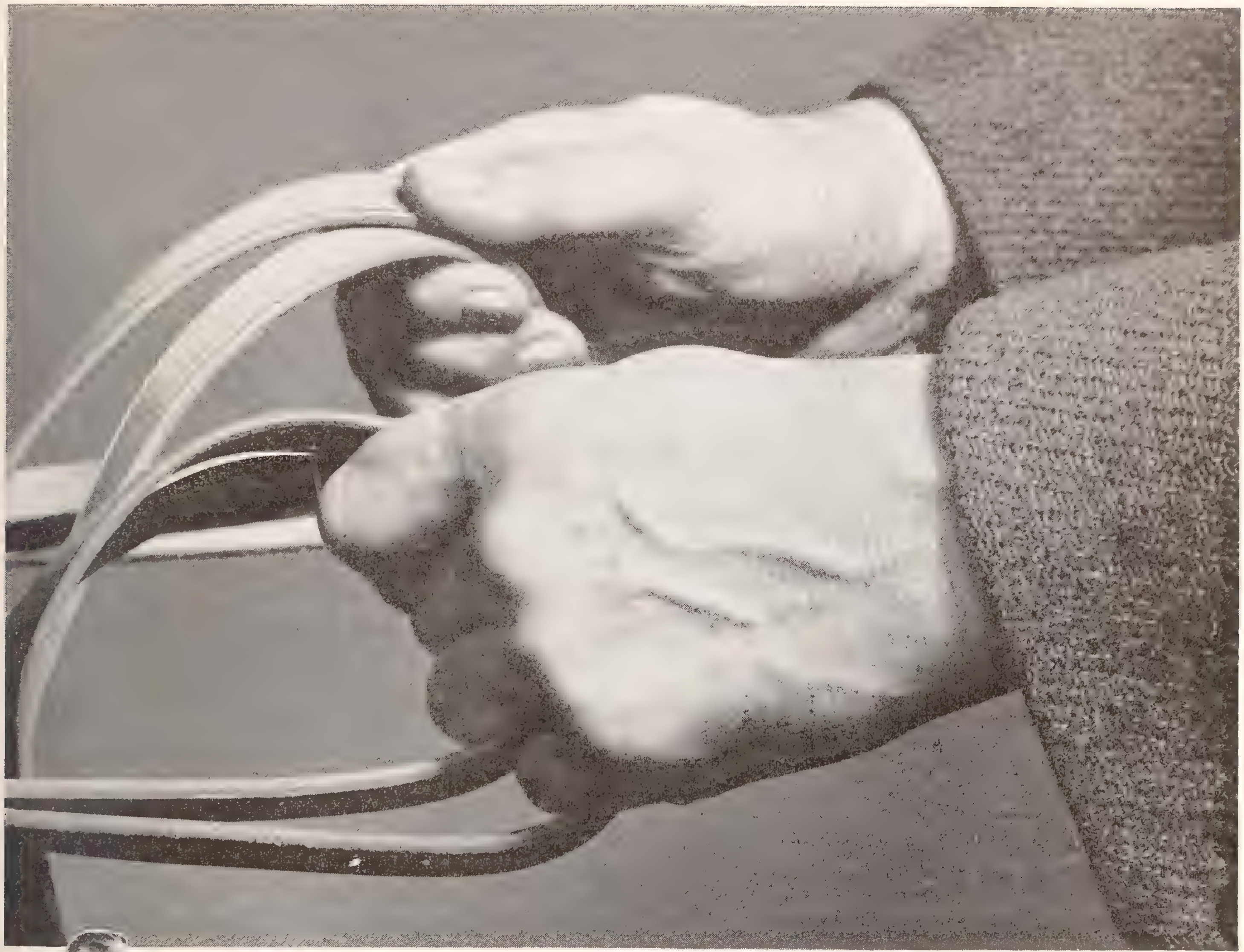
						REVIEWED			
Title	Company	Prod. Number	Stars	Tradeshow or Release Date	Running Time	M. P. Herald Issue	Product Digest Page	Advance Synopsis Page	Service Data Page
Here Comes Trouble	UA	....	William Tracy-Beverly Lloyd	Not Set	....	....	....	3363	....
Her Kind of Man	WB	518	Zachary Scott-Janis Paige	May 11,'46	78m	Apr. 27,'46	2961	2838	3264
Her Sister's Secret	PRC	....	Nancy Coleman-Philip Reed	Sept. 23,'46	85m	Sept. 21,'46	3210	3090	3492
High Conquest	Mono.	....	Anna Lee-Warren Douglas	Apr. 19,'47	83m	Mar. 15,'47	3525	3435	....
High Barbaree	MGM	....	Van Johnson-June Allyson	(T) Mar. 11,'47	91m	Mar. 15,'47	3525	3238	....
High School Hero	Mono.	517	Freddie Stewart-June Preisser	Sept. 7,'46	69m	Aug. 24,'46	3161	3126	....
Hit Parade of 1947	Rep.	610	Eddie Albert-Constance Moore	Mar. 22,'47	....	....	....	3459	....
† Holiday in Mexico (color)	MGM	701	Walter Pidgeon-Ilona Massey	Sept.,'46	128m	July 27,'46	3113	2764	3288
Home in Oklahoma	Rep.	5542	Roy Rogers-Dale Evans	Nov. 8,'46	72m	Nov. 9,'46	3298	3163	....
Home on the Range (color)	Rep.	5501	Monte Hale-Adrian Booth	Apr. 18,'46	55m	Apr. 13,'46	2938	2926	....
Homesteaders of Paradise Valley	Rep.	....	Allan Lane-Bobby Blake	Apr. 1,'47	....	....	....	3475	....
Homestretch, The (color)	20th-Fox	....	Cornel Wilde-Maureen O'Hara	Not Set	....	....	....	3488	....
Home Sweet Homicide	20th-Fox	640	Lynn Bari-Randolph Scott	Oct.,'46	90m	July 27,'46	3124	2939	3492
Honeymoon	RKO	....	Shirley Temple-Guy Madison	Block 5	....	....	....	2939	....
Hoodlum Saint (Block 16)	MGM	618	William Gargan-Philip Reed	June 28,'46	93m	Feb. 9,'46	2837	2830	3164
Hot Cargo (Block 5)	Para.	4523	William Powell-Esther Williams	Apr.-May,'46	57m	Mar. 16,'46	2894	2870	....
Housekeeper's Daughter (Reissue)	Favorite Films	....	Joan Bennett-Victor Mature	Oct. 1,'46	79m	....	....	....	....
House of Horrors	Univ.	525	Robert Lowery-Virginia Grey	Mar. 29,'46	66m	Mar. 9,'46	2881	2850	....
How Green Was My Valley (R.)	20th-Fox	....	Walter Pidgeon-Maureen O'Hara	Not Set	118m	Jan. 4,'47	3398	....	....
Humoresque	WB	612	Joan Crawford-John Garfield	Jan. 25,'47	125m	Dec. 28,'46	3385	3363	3492
Hungry Hill (British)	GFD	....	Margaret Lockwood-Dennis Price	Not Set	109m	Jan. 25,'47	3433	....	....
I COVER Big Town	Para.	4624	Philip Reed-Hillary Brooke	(T) Feb. 21,'47	63m	Mar. 1,'47	3502	3459	....
If I'm Lucky	20th-Fox	638	Vivian Blaine-Harry James	Sept.,'46	79m	Aug. 31,'46	3174	3066	3412
I Live as I Please (Ital.)	Superfilm	....	Ferruccio Tagliavini-Silvana Jachino	Jan. 3,'47	80m	Feb. 8,'47	3459	....	....
I'll Be Yours	Univ.	607	Deanna Durbin-Tom Drake	Jan.,'47	93m	Jan. 25,'47	3433	3348	3492
Imperfect Lady	Para.	4610	Teresa Wright-Ray Milland	Apr. 25,'47	97m	Mar. 15,'47	3526	2870	....
In Fast Company	Mono.	510	Leo Gorcey-Huntz Hall	June 22,'46	63m	May 11,'46	2986	2972	....
Inner Circle, The	Rep.	526	Warren Douglas-Lynn Roberts	Aug. 7,'46	57m	Sept. 21,'46	3211	3127	....
In Old Sacramento	Rep.	517	William Elliott-Constance Moore	May 31,'46	89m	May 4,'46	2973	....	3188
Inside Job	Univ.	537	Preston Foster-Ann Rutherford	June 28,'46	65m	June 22,'46	3053	2987	....
Invisible Informer, The	Rep.	529	Linda Stirling-William Henry	Aug. 19,'46	57m	Aug. 24,'46	3161	3127	....
I Stole a Million (R.)	Univ.	....	George Raft-Claire Trevor	Apr.,'47	75m	Mar. 15,'47	3527	....	....
It Happened in Brooklyn	MGM	718	Frank Sinatra-Kathryn Grayson	Apr.,'47	103m	Mar. 8,'47	3513	3238	....
It Happened on Fifth Avenue	Mono.	....	Don DeFore-Ann Harding	Not Set	115m	Feb. 8,'47	3457	....	....
It's Great To Be Young	Col.	7038	Leslie Brooks-Jimmy Lloyd	Sept. 12,'46	68m	Sept. 21,'46	3210	3163	....
It's a Joke, Son (Eagle-Lion)	PRC	....	Kenny Delmar-Una Merkel	Jan. 15,'47	64m	Jan. 25,'47	3433	3387	3492
† It's a Wonderful Life (Special)	RKO	781	James Stewart-Donna Reed	Jan. 7,'47	130m	Dec. 21,'46	3373	3186	....
It Shouldn't Happen to a Dog	20th-Fox	632	Carole Landis-Allyn Joslyn	July,'46	70m	June 1,'46	3017	2963	....
† I've Always Loved You (color) (Special)	Rep.	601	Maria Ouspenskaya-Philip Dorn	Dec. 2,'46	117m	Sept. 7,'46	3185	2628	3464
JANIE Gets Married	WB	520	Joan Leslie-Robt. Hutton	June 22,'46	91m	June 8,'46	3029	2655	3228
Jericho (French)	Lelarge	....	Pierre Brasseur-Larquey	Dec. 14,'46	139m	Dec. 28,'46	3386	....	....
Joe Palooka, Champ	Mono.	502	Joe Kirkwood-Elyse Knox	May 28,'46	70m	Apr. 13,'46	2938	2809	3164
Johnnie Comes Flying Home	20th-Fox	624	Martha Stewart-Richard Crane	Apr.,'46	65m	Mar. 23,'46	2905	2764	....
Johnny Frenchman (British)	Univ.	....	Francoise Rosay-Tom Walls	Oct.,'46	104m	Nov. 2,'46	3286	....	....
Johnny O'Clock	Col.	...	Dick Powell-Evelyn Keyes	Mar.,'47	85m	Jan. 4,'47	3397	3388	3492
† Jolson Story, The (color)	Col.	831	Larry Parks-William Demarest	Jan.,'47	128m	Sept. 21,'46	3209	2883	3492
Jungle Flight	Para.	4625	Robert Lowery-Anne Savage	(T) Feb. 21,'47	67m	Mar. 1,'47	3502	3126	....
Jungle Princess (Reissue)	Para.	R5-3620	Dorothy Lamour-Ray Milland	Sept. 1,'46	84m	Sept. 21,'46	3212	....	....
Junior Prom	Mono.	514	Freddie Stewart-June Preisser	May 11,'46	69m	Mar. 2,'46	2869	....	....
† KID from Brooklyn, The (color)	RKO	652	Danny Kaye-Virginia Mayo	Special	114m	Mar. 30,'46	2918	2628	3412
† Killers, The	Univ.	548	Burt Lancaster-Ava Gardner	Aug. 30,'46	102m	Aug. 17,'46	3150	3055	3464
King of Wild Horses	Col.	....	Preston Foster-Gail Patrick	Mar. 27,'47	....	....	....	3527	....
Kings Row (Reissue)	WB	608	Ann Sheridan-Robert Cummings	Dec. 7,'46	127m	Nov. 2,'46	3286	....	....
Kit Carson (Reissue)	PRC	....	Dana Andrews-Lynn Bari	Mar. 22,'47	95m	Aug. 31,'40	....	....	....
† Kitty (Block 2)	Para.	4509	Paulette Goddard-Ray Milland	May 10,'46	104m	Oct. 6,'45	2669	2093	3288
LADIES' Man	Para.	4605	Eddie Bracken-Virginia Welles	Feb. 7,'47	90m	Jan. 11,'47	3409	2809	....
Lady Chaser	PRC	....	Robert Lowery-Ann Savage	Nov. 25,'46	58m	Dec. 28,'46	3386	3312	....
Lady in the Lake	MGM	712	Robert Montgomery-Audrey Totter	Jan.,'47	105m	Nov. 30,'46	3333	3312	....
Lady Luck (Block 1)	RKO	702	Robert Young-Barbara Hale	Oct. 18,'46	97m	July 20,'46	3102	2756	3350
Lady Surrenders, A (Brit.)	Univ.	....	Margaret Lockwood-Stewart Granger	(T) Oct. 4,'46	117m	Oct. 12,'46	3249	....	....
Land of the Lawless	Mono.	....	Johnny Mack Brown-Raymond Hatton	May 3,'47	....	....	....	....	....
Landrush	Col.	861	Charles Starrett-Smiley Burnette	Oct. 17,'46	54m	Sept. 21,'46	3211	2895	....
Larceny in Her Heart	PRC	....	Hugh Beaumont-Cheryl Walker	July 10,'46	68m	May 25,'46	3006	2963	....
Last Chance, The (Bl. 16) (Swiss)	MGM	621	E. G. Morrison-John Hoy	Apr.-May,'46	105m	Nov. 24,'45	2726	....	2930
Last Crooked Mile, The	Rep.	527	Donald Barry-Ann Savage	Aug. 9,'46	67m	Aug. 17,'46	3150	....	....
Last Frontier Uprising	Rep.	5504	Monte Hale-Adrian Booth	Feb. 1,'47	....	....	....	3187	....
Last of the Mohicans (Reissue)	PRC	....	Randolph Scott-Binnie Barnes	Mar. 22,'47	....	....	....	....	....
La Symphone Pastorale (Fr.)	Films Gibe	....	Michele Morgan-Pierre Blanchar	Not Set	115m	Dec. 7,'46	3346	....	....
Late George Apley, The	20th-Fox	....	Ronald Colman-Peggy Cummins	Not Set	98m	Feb. 8,'47	3457	3434	....
Laughing Lady (Brit.)	Brit. Natl.	....	Anne Ziegler-Webster Booth	Not Set	91m	Nov. 2,'46	3285	....	....
Lawless Breed	Univ.	1106	Kirby Grant-Fuzzy Knight	Aug. 16,'46	58m	Dec. 14,'46	3362	3312	....
Law of the Lash	PRC	....	Al LaRue-Mary Scott	Feb. 28,'47	53m	Mar. 1,'47	3502	3410	....
Les Miserables (Reissue)	20th-Fox	704	Fredric March-Charles Laughton	Jan.,'47	105m	Jan. 4,'47	3398	....	....
Life and Miracles of Blessed Mother Cabrini, The (Ital.)	Elliott	....	La Cheduzzi-Mila Lanza	July 6,'46	60m	July 6,'46	3077	....	....
Life With Father (color)	WB	....	Irene Dunne-William Powell	Not Set	....	....	....	3475	....
Lighthouse	PRC	....	John Litel-June Lang	Jan. 10,'47	62m	Feb. 8,'47	3458	2963	....
Likely Story, A	RKO	....	Bill Williams-Barbara Hale	Block 5	....	....	....	3312	....

						— REVIEWED —			
Title	Company	Prod. Number	Stars	Tradeshow or Release Date	Running Time	M. P. Herald Issue	Product Digest Page	Advance Synopsis Page	Service Data Page
Little Iodine	UA	....	Jo Ann Marlowe-Marc Cramer	Oct. 11,'46	94m	June 8,'46	3030	2926	3412
Little Miss Big	Univ.	549	Fay Holden-Beverly Simmons	Aug. 30,'46	57m	Sept. 14,'46	3198	3066	....
Little Mister Jim	MGM	....	"Butch" Jenkins-Frances Gifford	Apr.,'47	61m	Sept. 7,'46	3186	2963	....
Locket, The (Block 3)	RKO	711	Laraine Day-Brian Aherne	Dec. 20,'46	85m	Dec. 21,'46	3373	2939	....
Lone Hand Texan	Col.	....	Charles Starrett-Smiley Burnette	Mar. 6,'47	54m	Mar. 15,'47	3526	3422	....
Lone Star Moonlight	Col.	854	Ken Curtis-Joan Barton	Dec. 12,'46	67m	Dec. 14,'46	3362	3274	....
Lone Wolf in Mexico, The	Col.	823	Gerald Mohr-Eric Blore	Jan. 16,'47	69m	Jan. 4,'47	3398	3348	....
Lost Honeymoon (Eagle-Lion)	PRC	....	Franchot Tone-Ann Richards	Mar. 15,'47	69m	Mar. 15,'47	3526	3475	....
Love and Learn	WB	....	Jack Carson-Martha Vickers	(T) Mar. 24,'47	....	....	....	....	....
Love Laughs at Andy Hardy	MGM	714	Mickey Rooney-Bonita Granville	Feb.,'47	91m	Dec. 7,'46	3345	3127	....
Lover Come Back	Univ.	536	George Brent-Lucille Ball	June 21,'46	90m	June 22,'46	3054	2939	....
Loyal Heart (British)	Strand-Anglo	....	Harry Welchmann-Percy Marmont	Not Set	78m	Mar. 16,'46	2895	....	....
MACOMBER Affair, The	UA	....	Gregory Peck-Joan Bennett	Mar. 21,'47	90m	Feb. 1,'47	3445	3076	....
Madonna of the Seven Seas (British)	Univ.	526	Phyllis Calvert-Stewart Granger	Apr. 5,'46	88m	Jan. 26,'46	2818	....	....
Magic Bow, The (British)	GFD	....	Stewart Granger-Phyllis Calvert	Not Set	106m	Oct. 19,'46	3262	....	....
Magnificent Doll	Univ.	602	Ginger Rogers-Burgess Meredith	Nov.,'46	95m	Nov. 23,'46	3321	3274	3492
Magnificent Rogue	Rep.	606	Lynn Roberts-Warren Douglas	Feb. 15,'47	74m	Nov. 16,'46	3309	....	....
Make Mine Music (color) (Spcl.)	RKO	692	Disney Musical Feature	(T) July 4,'46	74m	Apr. 27,'46	2662	....	3264
Man from Morocco, The (Brit.)	English	....	Anto Walbrook-Margaretta Scott	Nov. 23,'46	89m	Nov. 30,'46	3334	....	....
Man from Rainbow Valley (color)	Rep.	5502	Monte Hale-Adrian Booth	June 15,'46	56m	June 22,'46	3053	2963	....
Man I Love, The	WB	611	Ida Lupino-Robert Alda	Jan. 11,'47	96m	Dec. 28,'46	3385	2784	3464
Man Who Dared, The	Col.	7040	Leslie Brooks-George Macready	May 30,'46	65m	June 29,'46	3065	2926	....
† Margie (color)	20th-Fox	646	Jeanne Crain-Alan Young	Nov.,'46	94m	Oct. 19,'46	3261	2884	3492
Mask of Diijon	PRC	....	Erich Von Stroheim-Jeanne Bates	Apr. 9,'46	74m	Feb. 2,'46	2829	2792	3018
Meet Me at Dawn (British)	20th-Fox	....	William Eythe-Stanley Holloway	Not Set	99m	Jan. 25,'47	3434	....	....
Meet the Navy (Br.)	Natl.-Anglo	....	Oscar Naske	Not Set	81m	June 15,'46	3043	....	....
Men of Two Worlds (Br.) (color)	Univ.	..	Eric Portman-Phyllis Cavert	Sept. 9,'46	109m	Sept. 28,'46	3224	....	....
Michigan Kid, The (color)	Univ.	610	Jon Hall-Rita Johnson	Mar.,'47	69m	Feb. 22,'47	3486	3090	....
Mighty McGurk, The	MGM	711	Wallace Beery-Edward Arnold	Jan.,'47	87m	Nov. 23,'46	3321	3066	3464
Millie's Daughter	Col.	...	Gladys George-Gay Nelson	Mar. 20,'47	72m	Feb. 22,'47	3487	3459	....
Missing Lady, The	Mono.	525	Kane Richmond-Barbara Reed	Aug. 17,'46	60m	Sept. 21,'46	3211	3031	....
Mr. Ace	UA	....	George Raft-Sylvia Sydney	Aug. 2,'46	84m	Aug. 31,'46	3173	2926	3412
Mr. District Attorney	Col.	832	Dennis O'Keefe-Marg. Chapman	Feb.,'47	81m	Jan. 4,'47	3398	....	....
Mr. Hex	Mono.	608	Leo Gorcey-Huntz Hall	Dec. 7,'46	63m	Dec. 14,'46	3362	3240	....
† Monsieur Beaucaire (Special)	Para.	4532	Bob Hope-Joan Caulfield	Aug. 30,'46	93m	May 18,'46	2997	2883	3464
Murder in the Music Hall	Rep.	512	Vera Hruba Ralston-William Marshal	Apr. 10,'46	84m	Feb. 23,'46	2858	2748	....
Murder in Reverse (Brit.)	Four Con.	....	William Hartnell-Jimmy Hanley	Jan.,'47	80m	Dec. 28,'46	3385	....	....
Murder Is My Business	PRC	....	Hugh Beaumont-Cheryl Walker	Apr. 10,'46	63m	Mar. 9,'46	2881	....	....
My Brother Talks to Horses	MGM	715	Peter Lawford-"Butch" Jenkins	Feb.,'47	94m	Nov. 23,'46	3322	3031	....
† My Darling Clementine	20th-Fox	645	Henry Fonda-Linda Darnell	Nov.,'46	97m	Oct. 12,'46	3249	3078	3464
My Dog Shep	Screen Guild	4609	Tom Neal-Helen Chapman-"Flame"	Dec. 1,'46	60m	....	....	3163	....
My Favorite Brunette	Para.	4609	Bob Hope-Dorothy Lamour	Apr. 4,'47	87m	Feb. 22,'47	3485	3388	....
My Pal Trigger	Rep.	5541	Roy Rogers-George "Gabby" Hayes	July 10,'46	79m	June 22,'46	3053	....	....
My Heart Goes Crazy (Br.) (col.) (formerly London Town)	Univ.	....	Syd Field-Greta Gynt	Not Set	121m	Sept. 21,'46	3209	....	....
Mysterious Intruder	Col.	7025	Richard Dix-Barton MacLane	Apr. 11,'46	61m	Mar. 30,'46	2917	2907	....
Mysterious Mr. Valentine	Rep.	531	William Henry-Linda Stirling	Sept. 3,'46	....	....	....	3312	....
'NEATH Canadian Skies	Screen Guild	4606	Russell Hayden-Inez Cooper	Oct. 15,'46	41m	....	....	3127	....
Never Say Goodbye	WB	606	Erroll Flynn-Eleanor Parker	Nov. 9,'46	97m	Oct. 26,'46	3273	2838	3464
New Orleans	UA	....	Arturo de Cordova-Dorothy Patrick	Apr. 18,'47	....	....	....	3488	....
† Night and Day (color)	WB	523	Cary Grant-Alexis Smith	Aug. 3,'46	132m	July 13,'46	3089	2838	3228
Night Boat to Dublin (Brit.)	A.B.P.C.-Pathe	....	Robert Newton-Raymond Lovell	Not Set	100m	Feb. 2,'46	2830	....	....
Night Editor	Col.	7023	William Gargan-Janis Carter	Apr. 18,'46	67m	Apr. 6,'46	2925	2895	....
Night in Casablanca, A	UA	....	Marx Brothers-Lois Collier	May 10,'46	85m	Apr. 20,'46	2949	2884	3288
Night in Paradise, A (color)	Univ.	529	Merle Oberon-Turhan Bay	May 3,'46	84m	Apr. 13,'46	2937	2278	3100
Night Train to Memphis	Rep.	523	Roy Acuff-Adele Mara	July 12,'46	67m	July 27,'46	3114	2748	3288
Nobody Lives Forever	WB	604	John Garfield-Geraldine Fitzgerald	Oct. 12,'46	100m	Sept. 28,'46	3221	2830	3412
Nocturne (Block 2)	RKO	706	George Raft-Lynn Bari	Oct. 29,'46	87m	Oct. 19,'46	3261	3055	3492
† No Leave, No Love	MGM	704	Van Johnson-Marie Wilson	Oct.,'46	117m	Aug. 31,'46	3173	2818	3492
Nora Prentiss	WB	614	Ann Sheridan-Kent Smith	Feb. 22,'47	111m	Feb. 8,'47	3457	2883	3492
North of the Border	Screen Guild	4610	Russell Hayden-Inez Cooper	Nov. 15,'46	42m	....	....	3090	....
No Time for Comedy (Reissue)	WB	516	James Stewart-Rosalind Russell	Apr. 13,'46	99m	Sept. 7,'40	....	....	....
† Notorious (Special)	RKO	761	Ingrid Bergman-Cary Grant	Sept. 6,'46	101m	July 27,'46	3113	2870	3464
Notorious Gentleman (British)	Univ.	603	Rex Harrison-Lilli Palmer	Nov. 1,'46	109m	Oct. 26,'46	3273	....	3412
ODD Man Out (British)	GFD	....	James Mason-Robert Newton	Not Set	116m	Feb. 15,'47	3473	....	....
Of Human Bondage	WB	522	Paul Henreid-Eleanor Parker	July 20,'46	105m	July 6,'46	3077	3031	3228
Of Mice and Men (Reissue)	Favorite Films	....	Burgess Meredith-Betty Field	Dec. 1,'46	105m	....	....	....	....
One Exciting Week	Rep.	521	Al Pearce-Arline Harris	June 8,'46	69m	June 15,'46	3042	2809	....
One Million B.C. (Reissue)	Favorite Films	....	Victor Mature-Carole Landis	Oct. 1,'46	79m	....	....	....	....
One More Tomorrow	WB	519	Ann Sheridan-Dennis Morgan	June 1,'46	89m	May 18,'46	2997	2838	3228
† O.S.S. (Block 6)	Para.	4526	Alan Ladd-Geraldine Fitzgerald	July 26,'46	107m	May 18,'46	2997	2963	3350
Our Hearts Were Growing Up (Block 5)	Para.	4522	Gail Russell-Diana Lynn	June 14,'46	84m	Mar. 16,'46	2893	2555	3264
Out California Way (color)	Rep.	5503	Monte Hale-Adrian Booth	Dec. 5,'46	67m	Dec. 14,'46	3362	3127	....
Outlaw of the Plains	PRC	....	Buster Crabbe-Al St. John	Sept. 22,'46	56m	Sept. 28,'46	3225	3126	....
Overlanders, The (British)	Univ.	....	Chips Rafferty-John N. Hayward	Not Set	91m	Oct. 19,'46	3261	....	....
Overland Riders	PRC	....	Buster Crabbe-Al "Fuzzy" St. John	Aug. 21,'46	54m	Aug. 24,'46	3162	3126	....
Over the Santa Fe Trail	Col.	852	Ken Curtis-Jennifer Holt	Feb. 13,'47	63m	Feb. 22,'47	3487	3422	....

						REVIEWED			
Title	*Company*	*Prod. Number*	*Stars*	*Tradeshow or Release Date*	**Running Time**	*M. P. Herald Issue*	*Product Digest Page*	*Advance Synopsis Page*	*Service Data Page*
PARIS Frills (French)	Leo Cohen	....	Micheline Presle-Raymond Rouleau	Nov. 24,'46	123m	Dec. 7,'46	3347	....	....
Partners in Time	RKO	625	Pamela Blake-John James	Block 5	76m	Apr. 20,'46	2951	....	....
Passkey to Danger	Rep.	518	Stephanie Bachelor-Kane Richmond	May 11,'46	58m	Aug. 24,'46	3161	2987	....
Perfect Marriage, The	Para.	4604	Loretta Young-David Niven	Jan. 24,'47	87m	Nov. 23,'46	3321	2883	....
Perilous Holiday	Col.	7008	Pat O'Brien-Ruth Warrick	Mar. 21,'46	89m	May 25,'46	3007	2776	3018
Perils of Pauline (color)	Para.	....	Betty Hutton-John Lund	Not Set	....	....	....	2939	...
Personality Kid	Col.	7039	Anita Louise-Michael Duane	Aug. 8,'46	68m	Aug. 24,'46	3161	3031	...
Phantom Thief, The	Col.	7031	Chester Morris-Jeff Donnell	May 2,'46	65m	June 22,'46	3053	2926	....
Philo Vance Returns	PRC	....	Alan Curtis-Terry Austin	Mar. 29,'47	....	....	....	3422	....
Philo Vance's Gamble	PRC	....	Alan Curtis-Tala Birell	Apr. 13,'47	....	....	....	3434	...
Philo Vance's Secret Mission	PRC	....	Alan Curtis-Sheila Ryan	Mar. 20,'47	....	....	....	3475	....
Piccadilly Incident (British)	Pathe	....	Anna Nagle-Michael Wilding	Sept. 20,'46	100m	Sept. 7,'46	3185	....	....
Pilgrim Lady, The	Rep.	602	Adele Mara-Warren Douglas	Jan. 22,'47	67m	Jan. 25,'47	3433	3347	....
Pinocchio (color) (Reissue)	RKO	691	Disney Feature Cartoon	Special	85m	Feb. 3,'40	....	....	....
Pirates of Monterey (color)	Univ.	....	Maria Montez-Rod Cameron	Not Set	....	....	....	3127	...
Plainsman, The (Reissue)	Para.	R5-3624	Gary Cooper-Jean Arthur	Sept. 1,'46	113m	Sept. 21,'46	3212	....	...
Plainsman and the Lady, The	Rep.	532	William Elliott-Vera Hruba Ralston	Nov. 15,'46	87m	Nov. 9,'46	3297	3127	3350
Portrait of a Woman (French)	Mayer-Burstyn	....	Francoise Rosay-Henry Guisol	Apr. 20,'46	80m	Apr. 20,'46	2950	....	....
Possessed	WB	....	Joan Crawford-Van Heflin	Not Set	....	....	....	3078	....
† Postman Always Rings Twice, The (Block 16)	MGM	620	Lana Turner-John Garfield	Apr.-May,'46	113m	Mar. 16,'46	2893	2883	3228
Postmaster's Daughter (French)	Vog	....	Harry Baur-Jeanine Crispin	Apr. 17,'46	74m	Aug. 24,'46	3162	....	...
Prairie Badmen	PRC	....	Buster Crabbe-Al "Fuzzy" St. John	July 17,'46	55m	July 27,'46	3114	3055	...
Private Affairs of Bel Ami	UA	....	George Sanders-Angela Lansbury	Mar. 7,'47	112m	Mar. 1,'47	3501	3311	....
Pursued	WB	615	Teresa Wright-Robert Mitchum	Mar. 2,'47	101m	Feb. 22,'47	3485	3435	....
QUEEN of Burlesque	PRC	....	Evelyn Ankers-Carleton Young	July 24,'46	70m	July 6,'46	3078	2987	...
Queen for a Night (Swed.)	Saga	....	Gurli Lemon Bernhard-Gosta Bjoerling	Dec. 28,'46	89m	Jan. 4,'47	3398	....	....
Queen of the Amazons	Screen Guild	4611	Robert Lowery-Patricia Morrison	Jan. 15,'47	62m	....	....	3311	...
Quiet Weekend (British)	ABP	....	Derek Farr-Frank Cellier	Not Set	90m	May 25,'46	3006	....	..
RAGE in Heaven (R.)	MGM	705	Ingrid Bergman-Robert Montgomery	Oct.,'46	85m	Aug. 24,'46	3162	....	...
Raider, The (British) (color)	English	....	Documentary	May,'46	70m	Oct. 5,'46	3237	....	...
Raiders of the South	Mono.	564	Johnny Mack Brown-Raymond Hatton	Jan. 18,'47	55m	Feb. 22,'47	3487	3348	....
Rainbow Over the Rockies	Mono.	683	Jimmy Wakely-Lee "Lasses" White	Feb. 8,'47	....	....	...	3410	...
Ramrod	UA	....	Joel McCrea-Veronica Lake	May 2,'47	95m	Mar. 1,'47	3503	3487	....
Range Beyond the Blue	PRC	....	Eddie Dean-Roscoe Ates	Mar. 17,'47	53m	Mar. 15,'47	3526	3411	....
† Razor's Edge, The	20th-Fox	701	Tyrone Power-Gene Tierney	Jan.,'47	146m	Nov. 30,'46	3334	3127	3492
Rebecca (Reissue)	UA	....	Laurence Olivier-Joan Fontaine	Apr. 26,'46	125m	Mar. 30,'40	....	....	...
Red House, The	UA	....	Edw. G. Robinson-Lon McCallister	Feb. 7,'47	99m	Feb. 8,'47	3457	3090	....
Red River Renegades	Rep.	557	Sunset Carson-Peggy Stewart	July 25,'46	55m	Sept. 7,'46	3185	3066	....
Red Stallion (Eagle-Lion)	PRC	....	Robert Paige-Ted Donaldson	May 1,'47	....	....	....	3475	....
Rendezvous 24	20th-Fox	627	William Gargan-Marie Palmer	May,'46	70m	May 4,'46	2974	2951	....
Rendezvous With Annie	Rep.	525	Eddie Albert-Faye Marlowe	July 22,'46	89m	Aug. 17,'46	3149	....	....
Renegade Girl	Screen Guild	4612	Alan Curtis-Ann Savage	Dec. 25,'46	65m	Feb. 22,'47	3486	3363	....
Renegades (color)	Col.	7003	Evelyn Keyes-Willard Parker	June 13,'46	87m	May 25,'46	3005	2776	3228
Repeat Performance (Eagle-Lion)	PRC	....	Joan Leslie-Louis Hayward	May 15,'47	....	....	....	3475	....
Resistance (French)	Vog	....	Lucien Coedel-Yvonne Gaudeau	July,'46	76m	July 13,'46	3089	....	....
Return of Monte Cristo, The	Col.	829	Louis Hayward-Barbara Britton	Dec.,'46	91m	Dec. 7,'46	3345	3312	3412
Return of Rin Tin Tin, The	PRC	....	Donald Woods-Bobby Blake	Feb. 20,'47	....	....	....	3527	....
Return of Rusty, The	Col.	7032	Ted Donaldson-Barbara Wooddell	June 27,'46	....	....	....	3007	....
Riding the California Trail	Mono.	610	Gilbert Roland-Martin Garralaga	Jan. 11,'47	59m	Feb. 8,'47	3459	3287	....
Riders of Red Rock	PRC	....	Buster Crabbe-Al "Fuzzy" St. John	May 7,'47	....	....	....	....	....
Rio Grande Raiders	Rep.	558	Sunset Carson-Peggy Stewart	Sept. 9,'46	57m	Oct. 12,'46	3250	3163	3350
† Road to Utopia (Special)	Para.	4531	Bing Crosby-Bob Hope-D. Lamour	Mar. 22,'46	89m	Dec. 8,'45	2745	2744	3088
Rolling Home	Screen Guild	4607	Jean Parker-Russell Hayden	Nov. 1,'46	71m	Feb. 8,'47	3459	3163	....
Roll On, Texas Moon	Rep.	542	Roy Rogers-Dale Evans	Sept. 12,'46	68m	Sept. 21,'46	3211	3030	....
Romance of the West (color)	PRC	....	Eddie Dean-Joan Barton	Mar. 20,'46	58m	Feb. 9,'46	2838	2792	....
Runaround, The	Univ.	535	Ella Raines-Rod Cameron	June 14,'46	86m	June 15,'46	3043	2987	3350
Russia on Parade (Russ.) (col.)	Artkino	....	Documentary	Sept. 6,'46	45m	Sept. 28,'46	3221	....	....
Rustler's Roundup	Univ.	1105	Kirby Grant-Fuzzy Knight	Aug. 9,'46	56m	Nov. 9,'46	3297	3138	....
SAN QUENTIN (Block 3)	RKO	712	Lawrence Tierney-Marion Carr	Dec. 17,'46	66m	Dec. 7,'46	3345	3336	3412
Santa Fe Uprising	Rep.	661	Allan Lane-Bobby Blake	Nov. 15,'46	....	....	....	3322	....
† Saratoga Trunk	WB	514	Gary Cooper-Ingrid Bergman	Mar. 30,'46	135m	Nov. 24,'45	2725	1431	2975
Scared to Death (color)	Screen Guild	4608	Bela Lugosi-Joyce Compton	Feb. 1,'47	65m	....	....	3127	....
School for Secrets (Brit.)	GFD	....	Ralph Richardson-Raymond Huntley	Not Set	108m	Dec. 7,'46	3346	....	....
Sea of Grass	MGM	720	Spencer Tracy-Katharine Hepburn	Apr.,'47	131m	Feb. 15,'47	3473	3238	....
Searching Wind, The (Block 6)	Para.	4527	Robert Young-Ann Richards	Aug. 9,'46	107m	May 11,'46	2985	2884	3288
Secret Heart, The	MGM	709	Claudette Colbert-Walter Pidgeon	Dec.,'46	97m	Nov. 30,'46	3334	3274	3464
Secret of the Whistler	Col.	818	Richard Dix-Leslie Brooks	Nov. 7,'46	65m	Nov. 2,'46	3286	3274	....
Secrets of a Sorority Girl	PRC	....	Mary Ware-Rick Vallin	Aug. 15,'46	58m	Aug. 24,'46	3161	3031	....
Seven Were Saved	Para.	4620	Richard Denning-Catherine Craig	Mar. 28,'47	73m	Feb. 22,'47	3486	2972	....
Shadowed	Col.	7042	Anita Louise-Robert Scott	Sept. 26,'46	70m	Nov. 30,'46	3334	3163	....
Shadow of a Woman	WB	602	Andrea King-Helmut Dantine	Sept. 14,'46	78m	Aug. 17,'46	3150	2543	3288
Shadows on the Range	Mono.	567	Johnny Mack Brown-R. Hatton	Aug. 10,'46	57m	Oct. 12,'46	3250	3066	....
Shadows Over Chinatown (formerly The Mandarin Secret)	Mono.	518	Sidney Toler-Sen Yung	July 27,'46	64m	....	....	2963	....
Sheriff of Redwood Valley	Rep.	566	"Wild" Bill Elliott-Alice Fleming	Mar. 29,'46	54m	Apr. 13,'46	2938	2778	....
She-Wolf of London	Univ.	531	June Lockhart-Jan Wiley	May 17,'46	61m	Apr. 13,'46	2938	2809	....
She Wrote the Book	Univ.	533	Joan Davis-Jack Oakie	May 31,'46	76m	May 11,'46	2987	2870	....
Shocking Miss Pilgrim, The (color)	20th-Fox	703	Betty Grable-Dick Haymes	Jan.,'47	85m	Jan. 4,'47	3397	2884	....

Title	Company	Prod. Number	Stars	Tradeshow or Release Date	Running Time	REVIEWED		Advance Synopsis Page	Service Data Page
						M. P. Herald Issue	Product Digest Page		
Shoot to Kill	Screen Guild	4615	Russell Wade-Susan Maters	Mar. 15,'47	....	....	....	3488	....
Shop at Sly Corner, The (Brit.)	Br. Lion	....	Oscar Homolka-Derek Farr	Not Set	91m	Feb. 15,'47	3474	....	....
Show-Off, The	MGM	708	Red Skelton-Marilyn Maxwell	Dec.,'46	83m	Aug. 17,'46	3149	2951	3464
Silver Range	Mono.	563	Johnny Mack Brown-Raymond Hatton	Nov. 16,'46	53m	Dec. 7,'46	3346	3240	....
Silver Stallion (Reissue)	Mono.	612	David Sharpe-Janet Waldo	Dec. 14,'46	57m	....	....	....	....
Sinbad, the Sailor (color) (Bl. 2)	RKO	762	D. Fairbanks, Jr.-Maureen O'Hara	Jan. 13,'47	117m	Jan. 18,'47	3421	3031	....
Singin' in the Corn	Col.	804	Judy Canova-Allen Jenkins	Dec. 26,'46	68m	Nov. 23,'46	3322	3312	3464
Singing on the Trail	Col.	7224	Ken Curtis-Jeff Donnell	Sept. 12,'46	....	....	....	3187	....
Sing While You Dance	Col.	7033	Ellen Drew-Robert Stanton	July 25,'46	....	....	....	3055	....
Sin of Harold Diddlebock, The	UA	....	Harold Lloyd-Raymond Walburn	Apr. 4,'47	89m	Mar. 1,'47	3503	2870	....
Sioux City Sue	Rep.	681	Gene Autry-Lynn Roberts	Nov. 21,'46	69m	Dec. 7,'46	3345	3322	....
Sirocco (French)	Leo Cohen	....	Viviane Romance-Dalio	Aug. 10,'46	90m	Aug. 17,'46	3150	....	....
Sister Kenny (Block 1)	RKO	701	Rosalind Russell-Alexander Knox	Oct. 10,'46	118m	July 20,'46	3101	2907	3350
Six Gun Serenade	Mono.	684	Jimmy Wakely-Kay Morley	Apr. 5,'47	....	....	....	3459	....
Slightly Scandalous	Univ.	544	Sheila Ryan-Fred Brady	Aug. 2,'46	62m	Aug. 3,'46	3125	3031	....
Smash-Up	Univ.	609	Susan Hayward-Lee Bowman	Mar.,'47	113m	Feb. 15,'47	3475	3421	....
† Smoky (color)	20th-Fox	631	Fred MacMurray-Anne Baxter	July,'46	87m	June 15,'46	3041	2628	3492
So Dark the Night	Col.	805	Micheline Cheirel-Steven Geray	Oct. 10,'46	70m	Sept. 21,'46	3211	2850	....
So Goes My Love	Univ.	528	Myrna Loy-Don Ameche	Apr. 19,'46	88m	Mar. 30,'46	2917	2809	3018
Somewhere in the Night	20th-Fox	629	John Hodiak-Nancy Guild	June,'46	110m	May 11,'46	2986	2859	....
Song of Scheherazade (color)	Univ.	608	Brian Donlevy-Yvonne de Carlo	Mar.,'47	106m	Feb. 1,'47	3445	3312	....
Song of the Sierras	Mono.	681	Jimmy Wakely-Lee "Lasses" White	Dec. 28,'46	58m	Jan. 18,'47	3421	3240	....
Song of the South (Spcl.) (col.)	RKO	791	Disney Feature Cartoon	Nov. 20,'46	95m	Nov. 2,'46	3285	....	3412
South of the Chisholm Trail	Col.	865	Charles Starrett-Smiley Burnette	Jan. 30,'47	58m	Feb. 1,'47	3446	3387	....
South of Monterey	Mono.	530	Gilbert Roland-Frank Yacanelli	July 10,'46	63m	Sept. 28,'46	3224	3127	....
Specter of the Rose	Rep.	524	Ivan Kirov-Viola Essen	July 5,'46	90m	May 25,'46	3006	2776	3350
Spider Woman Strikes Back, The	Univ.	524	Gale Sundergaard-Kirby Grant	Mar. 22,'46	59m	Mar.23,'46	2906	2850	....
Splendor (Reissue)	Film Classics	....	Miriam Hopkins-Joel McCrea	June 15,'46	75m	....	....	....	....
Spoilers of the North	Rep.	....	Paul Kelly-Adrian Booth	Apr. 24,'47	....	....	....	3488	....
Spook Busters	Mono.	512	Leo Gorcey-Huntz Hall	Aug. 24,'46	68m	Aug. 24,'46	3162	3138	....
Spring Song (British)	Brit. Natl.	....	Peter Graves-Carol Raye	Not Set	90m	Oct. 26,'46	3273	....	....
Stagecoach to Denver	Rep.	662	Allan Lane-Bobby Blake	Dec. 23,'46	56m	Jan. 4,'47	3398	3348	...
Stairway to Heaven (Brit.) (col.)	Univ.	....	David Niven-Kim Hunter	(T) Dec. 9,'46	104m	Nov. 16,'46	3310	....	....
Stallion Road	WB	617	Zachary Scott-Alexis Smith	Apr. 12,'47	97m	....	....	2939	....
Stanley and Livingstone (R.)	20th-Fox	705	Spencer Tracy-Nancy Kelly	Jan.,'47	101m	Jan. 4,'47	3398	....	....
Stars Over Texas	PRC	....	Eddie Dean-Shirley Patterson	Nov. 18,'46	57m	Dec. 28,'46	3386	3287	....
Step by Step (Block 1)	RKO	705	Lawrence Tierney-Anne Jeffreys	Aug. 30,'46	62m	July 20,'46	3101	3076	....
† Stolen Life, A	WB	521	Bette Davis-Glenn Ford	July 6,'46	109m	May 4,'46	2973	2756	3350
Stone Flower, The (Russ.) (col.)	Artkino	....	Vladimir Druzhnikov-Elena Derevschikova	Dec. 27,'46	88m	Jan. 11,'47	3409	....	....
Stormy Waters (French)	MGM	....	Jean Gabin-Michele Morgan	(T) June 5,'46	80m	July 13,'46	3089	....	....
Story of the Pope, The	Chapel	....	Documentary	Dec. 19,'46	65m	Dec. 28,'46	3386	....	....
Strange Conquest	Univ.	530	Jane Wyatt-Lowell Gilmore	May 10,'46	63m	Apr. 20,'46	2950	2883	....
Strange Holiday	PRC	....	Claude Rains-Barbara Bate	Sept. 2,'46	56m	Nov. 2,'46	3286	....	....
Strange Journey	20th-Fox	708	Paul Kelly-Osa Massen	Feb.,'47	65m	Sept. 14,'46	3197	....	....
† Strange Love of Martha Ivers (Block 6)	Para.	4529	Barbara Stanwyck-Van Heflin	Sept. 13,'46	117m	Mar. 23,'46	2907	3870	3492
Stranger, The (Special)	RKO	683	Edw. G. Robinson-Loretta Young	(T) July 15,'46	95m	May 25,'46	3005	2756	3350
Strange Triangle	20th-Fox	630	Signe Hasso-John Shepperd	June,'46	65m	May 11,'46	2986	2951	....
Strange Voyage	Mono.	521	Eddie Albert-Forrest Taylor	July 6,'46	61m	Mar. 2,'46	2870	....	....
Strange Woman, The	UA	....	Hedy Lamar-George Sanders	Oct. 25,'46	101m	Nov. 2,'46	3285	2884	3464
Strike Me Pink (Reissue)	Film Classics	....	Eddie Cantor-Ethel Merman	May 15,'46	100m	Jan. 25,'36	....	....	....
Suddenly It's Spring	Para.	4608	Fred MacMurray-Paulette Goddard	Mar. 21,'47	87m	Feb. 15,'47	3473	2987	...
Sunset Pass (Block 1)	RKO	704	James Warren-Nan Leslie	Oct. 1,'46	59m	July 20,'46	3102	3090	....
Sun Valley Cyclone	Rep.	567	"Wild" Bill Elliott-Bobby Blake	May 10,'46	56m	June 15,'46	3042	2987	....
Sun Valley Serenade (R.)	20th-Fox	641	Sonja Henie-John Payne	Sept.,'46	86m	Aug. 24,'46	3163	....	....
Susie Steps Out	UA	....	David Bruce-Cleatus Caldwell	Dec. 13,'46	65m	Nov. 23,'46	3322	3078	....
Suspense (Special)	Mono.	699	Belita-Barry Sullivan	June 15,'46	101m	Mar. 30,'46	2917	....	3100
Swamp Fire (Block 6)	Para.	4528	Johnny Weissmueller-Virginia Grey	Sept. 6,'46	69m	May 11,'46	2986	2963	3228
Sweetheart of Sigma Chi	Mono.	606	Elyse Knox-Phil Regan	Dec. 21,'46	75m	Dec. 7,'46	3346	3240	....
Swell Guy	Univ.	606	Sonny Tufts-Ann Blyth	Jan.,'47	87m	Dec. 14,'46	3361	3274	3412
TALK About a Lady	Col.	7016	Jinx Falkenburg-Joe Besser	Mar. 28,'46	71m	June 8,'46	3030	2818	....
Tarzan and the Huntress (Bl. 5)	RKO	....	Johnny Weissmuller-Brenda Joyce	(T) Mar. 18,'47	....	....	....	3503	....
Temptation	Univ.	604	Merle Oberon-George Brent	Dec.,'46	98m	Dec. 21,'46	3374	3076	....
Tenth Avenue Angel	MGM	....	Margaret O'Brien-George Murphy	Not Set	....	....	....	3031	....
Terrors on Horseback	PRC	....	Buster Crabbe-Al "Fuzzy" St. John	Aug. 14,'46	55m	Apr. 20,'46	2951	2884	....
Terror Trail	Col.	862	Charles Starrett-Smiley Burnett	Nov. 21,'46	55m	Nov. 2,'46	3286	3274	....
That Brennan Girl	Rep.	533	James Dunn-Mona Freeman	Dec. 23,'46	95m	Nov. 16,'46	3310	3090	....
That's My Gal (color)	Rep.	....	Lynn Roberts-Donald Barry	Not Set	....	....	....	3434	....
That Texas Jamboree	Col.	7223	Ken Curtis-Jeff Donnell	May 16,'46	67m	....	....	2786	....
That Way With Women	WB	616	Sydney Greenstreet-Martha Vickers	Mar. 29,'47	84m	Feb. 22,'47	3487	3031	....
Theirs Is the Glory (British)	GFD	....	Documentary	Oct. 14,'46	82m	Sept. 21,'46	3210	....	....
They Made Me a Killer (Bl. 4)	Para.	4518	Robert Lowery-Barbara Britton	May 3,'46	66m	Jan. 26,'46	2817	2695	....
They Were Sisters (British)	Univ.	1065	James Mason-Phyllis Calvert	Sept. 20,'46	108m	Aug. 3,'46	3125	....	....
Thieves' Holiday (formerly Scandal in Paris)	UA	....	George Sanders-Signe Hasse	July 19,'46	100m	July 20,'46	3112	2764	....
13 Rue Madeleine	20th-Fox	702	James Cagney-Annabella	Jan.,'47	95m	Dec. 21,'46	3374	....	3492
Thirteenth Hour, The	Col.	....	Richard Dix-Karen Morley	Mar. 6,'47	65m	Feb. 15,'47	3474	3421	....
This Man Is Mine (Brit.)	Col. Brit.	....	Tom Walls-Jeanne de Casalis	Not Set	103m	Sept. 28,'46	3224	....	....
This Time for Keeps (color)	MGM	....	Esther Williams-Jimmy Durante	Not Set	....	....	....	3238	....
† Three Little Girls in Blue (color)	20th-Fox	639	June Haver-Vivian Blaine	Oct.,'46	90m	Sept. 14,'46	3198	2907	3464
Three on a Ticket	PRC	....	Hugh Beaumont-Cheryl Walker	Apr. 5,'47	....	....	....	3435	....
Three Wise Fools (Block 17)	MGM	628	Margaret O'Brien-Lionel Barrymore	Aug. 29,'46	90m	June 22,'46	3054	2907	3350
Thrill of Brazil	Col.	7006	Evelyn Keyes-Keenan Wynn	Sept. 30.'46	91m	Sept. 21,'46	3209	3090	3264
Thundergap Outlaws	PRC	....	Dave "Tex" O'Brien-Jim Newill	Apr. 27,'47	....	....	....	....	....
Thunder Town	PRC	....	Bob Steele-Syd Saylor	Apr. 10,'46	57m	Apr. 6,'46	2926	....	....

Title	Company	Prod. Number	Stars	Tradeshow or Release Date	Running Time	REVIEWED M. P. Herald Issue	REVIEWED Product Digest Page	Advance Synopsis Page	Service Data Page
† Till the Clouds Roll By (color)	MGM	710	Robert Walker-Judy Garland	Jan.,'47	137m	Nov. 16,'46	3309	2963	3492
Till the End of Time (Block 6)	RKO	626	Dorothy McGuire-Guy Madison	Aug. 1,'46	105m	June 15,'46	3041	2784	3350
Time Out of Mind	Univ.	....	Phyllis Calvert-Robert Hutton	(T) Mar. 14,'47	....	....	....	3527	....
Time of Their Lives	Univ.	546	Bud Abbott-Lou Costello	Aug. 16,'46	82m	Aug. 17,'46	3149	2939	3464
† Time, the Place, the Girl (color)	WB	610	Dennis Morgan-Jack Carson	Dec. 28,'46	105m	Dec. 14,'46	3361	2555	3464
† To Each His Own (Block 5)	Para.	4524	Olivia De Havilland-John Lund	July 5,'46	122m	Mar. 16,'46	2894	2861	3288
Traffic in Crime	Rep.	522	Kane Richmond-Adele Mara	June 28,'46	....	....	....	3055	....
Trailing Danger	Mono.	676	Johnny Mack Brown-Raymond Hatton	Mar. 29,'47	....	....	....	3435	....
Trail Street (Block 4)	RKO	717	Randolph Scott-Anne Jeffreys	Feb. 19,'47	84m	Feb. 22,'47	3486	3364	....
Trail to Mexico	Mono.	574	Jimmy Wakely-Lee "Lasses" White	June 29,'46	56m	July 6,'46	3077	3031	....
Trail to San Antone	Rep.	682	Gene Autry-Peggy Stewart	Jan. 25,'47	67m	Feb. 1,'47	3446	3434	....
Trap, The	Mono.	607	Sidney Toler-Manton Moreland	Nov. 30,'46	62m	Jan. 18,'47	3421	3287	....
Trigger Fingers	Mono.	568	Johnny Mack Brown-Raymond Hatton	Sept. 21,'46	56m	Oct. 5,'46	3237	3126	....
Trouble with Women	Para.	....	Ray Milland-Teresa Wright	Not Set	....	....	....	2776	....
Truth About Murder, The	RKO	624	Bonita Granville-Morgan Conway	Block 5	63m	Apr. 20,'46	2950	2776	....
Tumbleweed Trail	PRC	....	Eddie Dean-Shirley Patterson	Oct. 28,'46	57m	Nov. 9,'46	3297	....	....
Turning Point, The (Russian)	Artkino	....	Mikhail Derzhaven-Pavel Andrievsky	Oct. 26,'46	107m	Nov. 9,'46	3298	....	....
Twilight on the Rio Grande	Rep.	....	Gene Autry-Adele Mara	Apr. 1,'47	....	....	....	3488	....
Two Fisted Stranger	Col.	7208	Charles Starrett-Smiley Burnette	May 30,'46	50m	June 15,'46	3043	2951	....
† Two Guys from Milwaukee	WB	524	Dennis Morgan-Joan Leslie	Aug. 17,'46	90m	Aug. 3,'46	3126	2884	3350
Two Mrs. Carrolls, The	WB	....	Barbara Stanwyck-Humphrey Bogart	(T) Mar. 31,'47	....	....	....	2628	....
† Two Sisters from Boston (Bl. 16)	MGM	622	Jimmy Durante-June Allyson	Apr.-May,'46	112m	Mar. 9,'46	2881	2695	3264
Two Smart People	MGM	706	John Hodiak-Lucille Ball	Nov.,'46	93m	June 8,'46	3029	2748	3492
† Two Years Before the Mast	Para.	4601	Alan Ladd-Brian Donlevy	Nov. 22,'46	98m	Aug. 31,'46	3173	3055	3464
UNDER Arizona Skies	Mono.	561	Johnny Mack Brown-Raymond Hatton	Apr. 27,'46	59m	June 8,'46	3030	2870	....
Unexpected Guest	UA	....	Bill Boyd-Rand Brooks	Mar. 28,'47	61m	Dec. 14,'46	3362	....	....
Undercover Maisie	MGM	....	Ann Sothern-Barry Nelson	(T) Feb. 28,'47	90m	Mar. 8,'47	3514	3459	....
Undercover Woman	Rep.	515	Stephanie Bachelor-Robert Livingston	Apr. 11,'46	56m	July 6,'46	3077	2748	....
† Undercurrent	MGM	707	Katharine Hepburn-Robert Taylor	Nov.,'46	116m	Oct. 5,'46	3237	3007	3412
Under Nevada Skies	Rep.	541	Roy Rogers-Dale Evans	Aug. 26,'46	69m	Aug. 31,'46	3174	3127	....
Unfinished Dance (color)	MGM	....	Margaret O'Brien-Cyd Charisse	Not Set	....	....	....	3240	....
Unholy Garden (Reissue)	Film Classics	....	Ronald Colman-Fay Wray	July 29,'46	77m	Aug. 8,'31	....	....	....
Unknown, The	Col.	7027	Karen Morley-Jim Bannon	July 4,'46	70m	Dec. 21,'46	3374	2055	....
Untamed Fury	PRC	....	Mikel Conrad-Gaylord Pendleton	Mar. 22,'47	....	....	....	3435	....
VACATION Days	Mono.	611	Freddie Stewart-June Preisser	Jan. 25,'47	....	....	....	3363	....
Vacation in Reno (Block 3)	RKO	713	Jack Haley-Anne Jeffreys	Dec. 10,'46	60m	Oct. 12,'46	3249	3127	....
Valley of Fear	Mono.	675	Johnny Mack Brown-Raymond Hatton	Feb. 15,'47	54m	Mar. 8,'47	3514	3410	....
Valley of the Zombies	Rep.	520	Robert Livingston-Adrian Booth	May 24,'46	56m	June 1,'46	3017	3007	....
Verdict, The	WB	607	Sydney Greenstreet-Peter Lorre	Nov. 23,'46	86m	Nov. 9,'46	3297	2764	3492
Vigilantes of Boomtown	Rep.	663	Allan Lane-Bobby Blake	Feb. 15,'47	56m	Feb. 15,'47	3474	3435	....
Violence	Mono.	....	Nancy Coleman-Michael O'Shea	Apr. 12,'47	....	....	....	3459	....
† Virginian, The (color) (Bl. 4)	Para.	4516	Joel McCrea-Brian Donlevy	Apr. 5,'46	90m	Jan. 26,'46	2817	2242	3228
WAKE Up and Dream (col.)	20th-Fox	649	John Payne-June Haver	Dec.,'46	92m	Nov. 30,'46	3333	2499	....
Walls Came Tumbling Down, The	Col.	7011	Lee Bowman-Marguerite Chapman	June 7,'46	82m	May 25,'46	3005	2963	3188
Wanted for Murder (Brit.)	20th-Fox	644	Eric Portman-Dulcie Gray	Nov.,'46	91m	Nov. 9,'46	3298	....	....
Way We Live, The (British)	GFD	....	Peter Willes	Not Set	64m	Aug. 24,'46	3162	....	....
Wedding Night (Reissue)	Film Classics	....	Gary Cooper-Anna Sten	June 15,'46	83m	Feb. 23,'35	....	....	....
Welcome, Stranger	Para.	....	Bing Crosby-Barry Fitzgerald	Not Set	....	....	....	2939	....
Welldigger's Daughter (Fr.)	Siritzky	....	Raimu-Fernandel-Josette Day	Sept. 28,'46	122m	Oct. 5,'46	3238	....	....
† Well Groomed Bride, The (Bl. 4)	Para.	4519	Ray Milland-Olivia DeHavilland	May 17,'46	75m	Feb. 2,'46	2829	2786	3228
West of the Alamo	Mono.	573	Jimmy Wakely-Lee "Lasses" White	Apr. 20,'46	58m	May 25,'46	3006	2883	....
West of Dodge City	Col.	....	Charles Starrett-Smiley Burnette	Mar. 27,'47	....	....	....	3488	....
West to Glory	PRC	....	Eddie Dean-Roscoe Ates	Apr. 22,'47	....	....	....	3422	....
When the Daltons Rode (R.)	Univ.	....	Randolph Scott-Kay Francis	Mar.,'47	81m	Feb. 22,'47	3487	....	....
Where There's Life	Para.	....	Bob Hope-Signe Hasso	Not Set	....	....	....	3078	....
While Nero Fiddled (Brit.)	Bacon-Bell	....	Tommy Trinder-Frances Day	Apr. 29,'46	65m	Mar. 11,'46	2986	....	....
White Tie and Tails	Univ.	550	Dan Duryea-Ella Raines	Aug. 30,'46	74m	Sept. 14,'46	3197	....	....
Wicked Lady, The (British)	Univ.	605	Margaret Lockwood-James Mason	Jan.,'47	98m	Dec. 14,'46	3361	....	3412
Wife of Monte Cristo	PRC	....	John Loder-Lenore Aubert	Apr. 23,'46	80m	Mar. 30,'46	2918	2895	3018
Wife Wanted	Mono.	605	Kay Francis-Paul Cavanaugh	Nov. 2,'46	73m	Oct. 26,'46	3273	3138	....
Wild Bill Hickok Rides (R.)	WB	609	Bruce Cabot-Constance Bennett	Dec. 7,'46	72m	Nov. 2,'46	3286	....	....
Wild Beauty	Univ.	545	Don Porter-Lois Collier	Aug. 9,'46	61m	Aug. 17,'46	3150	3076	....
Wild Country	PRC	....	Eddie Dean-Al "Fuzzy" St. John	Jan. 17,'47	55m	Feb. 1,'47	3446	3411	....
Wild West (color)	PRC	....	Eddie Dean-Al LaRue	Dec. 1,'46	73m	Dec. 7,'46	3347	3138	....
Without Dowry (Russian)	Artkino	....	Olga Pyshova-Nina Alisova	Apr. 6,'46	81m	Apr. 27,'46	2962	....	....
† Without Reservations	RKO	621	Claudette Colbert-John Wayne	Block 5	107m	May 11,'46	2985	2884	3164
Woman Chases Man (R.)	Film Classics	....	Miriam Hopkins-Joel McCrea	May 15,'46	70m	May 1,'37	....	....	....
Woman of My Own, A	MGM	....	Greer Garson-Richard Hart	Not Set	....	....	....	3287	....
Woman on the Beach (formerly Desirable Woman)	RKO	....	Joan Bennett-Robert Ryan	Not Set	....	....	....	2883	....
Woman to Woman (British)	Brit. Nat'l	....	Douglas Montgomery-Joyce Howard	Not Set	100m	Nov. 16,'46	3310	....	....
Yank in Rome, A (Ital.)	World Wide	....	Valentina Cortese-Leo Dale	Jan. 31,'47	110m	Feb. 8,'47	3458	....	....
Yankee Fakir	Rep.	....	Douglas Fowley-Joan Woodbury	Apr. 1,'47	....	....	....	3459	....
Yearling, The (color)	MGM	717	Gregory Peck-Jane Wyman	(T) Sept. 13,'46	135m	Nov. 30,'46	3333	2883	3492
Years Between, The (British)	Univ.	....	Michael Redgrave-Valerie Hobson	Not Set	85m	Mar. 15,'47	3525	....	....
You Can't Cheat an Honest Man (Reissue)	Univ.	....	W. C. Fields-Edgar Bergen	Apr.,'47	75m	Mar. 15,'47	3527	....	....
Young Widow	UA	....	Jane Russell-Louis Hayward	Mar. 1,'46	98m	Feb. 23,'46	2857	2454	3264
† **ZIEGFELD** Follies of 1946 (color) (Special)	MGM	617	MGM Contract Stars	Mar.,'46	110m	Aug. 25,'45	2628	1913	3188



He holds the reins on sound . . .

• As a skilled horseman controls a horse by his touch on the reins . . . now light, now firm, giving, taking—so does the production sound mixer control sound . . . amplifying, modulating . . . correlating sound with action in proper perspective.

In this day when the reality of sound must be absolute, the mixer's work has high importance. His knowledge of his art must be complete, his skill in using it great . . . for on him depends much of a picture's power to move and hold an audience.

And the mixer's skill is enhanced by working with films which assure faithful reproduction of sound . . . a quality which is so well provided by the family of Eastman sound films.

EASTMAN KODAK COMPANY
ROCHESTER 4, N. Y.

J. E. BRULATOUR, INC., DISTRIBUTORS
FORT LEE • CHICAGO • HOLLYWOOD

Dick POWELL · Evelyn KEYES

JOHNNY O'CLOCK

IS PROVING ONE OF THE BIG MONEY PICTURES OF THE YEAR!

- ✓ *CHECK* SAN FRANCISCO (3 weeks)
- ✓ *CHECK* OAKLAND (4th week)
- ✓ *CHECK* PHILADELPHIA (3rd week)
- ✓ *CHECK* READING (10 days)
- ✓ *CHECK* OKLAHOMA CITY (2 weeks)

and watch the list grow!

DICK POWELL · EVELYN KEYES

Johnny O'clock

with Lee J. COBB · Ellen DREW · Nina FOCH
S. THOMAS GOMEZ · JOHN KELLOGG
Screenplay by Robert Rossen · Directed by ROBERT ROSSEN
Produced by EDWARD G. NEALIS · Associate Producer MILTON HOLMES

A COLUMBIA PICTURE

MOTION PICTURE HERALD

REVIEWS

(In Product Digest)

- Stallion Road
- The Guilty
- Time Out of Mind
- King of the Wild Horses
- Tarzan and the Huntress
- West of Dodge City
- Rainbow Over the Rockies

COURTS

Three more exhibitors file anti-trust suits; Ohio court upholds cancellation of franchise deal; Supreme Court to hear appeal on Decree stay next week

LABOR

Studios offer non-striking craft unions 17% increase at estimated annual cost of $11,000,000

TAXES

Ohio proposes to allow towns to impose ticket taxes; Industry continues fight against new levies in New York and California

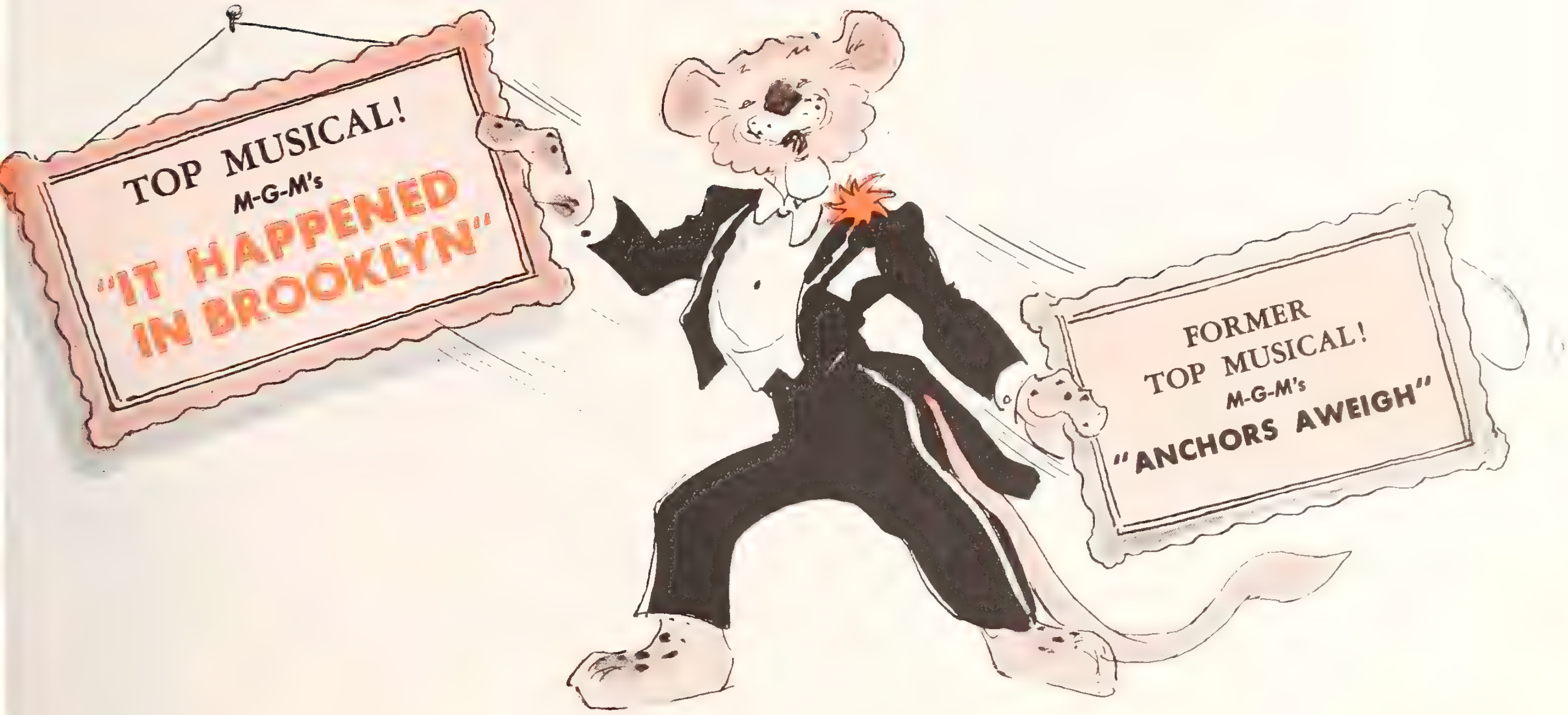
BRITISH LABOR CHIEF OPPOSES LIMITING U.S. PICTURES

VOL. 166, NO. 12; MARCH 22, 1947

Entered as second-class matter, January 12, 1931, at the Post Office, at New York City, U. S. A., under the act of March
lished weekly by Quigley Publishing Co., Inc., at 1270 Sixth Avenue, Rockefeller Center, New York 20, N. Y. Subscripti
a year in the Americas, $10.00 a year Foreign. Single copy, 25 cents. *All contents copyright 1947 by Quigley Publishing*

IT'S HEAVEN FOR THE FANS!

(And they're packing Broadway's Capitol Theatre!)



Leo's got a new sweetie now!
Listen to those packed houses roar
At the Capitol, N. Y.
"It Happened In Brooklyn" is the
Happiest Musical that ever happened!
Happy stars for the fan millions!
Happy songs for a singing nation!
Happy romance—that's for everybody!
Happiness is an M-G-M habit:
"The Yearling" busting Chicago records
Biggest M-G-M biz in State-Lake history!
"Sea of Grass" Music Hall Masterpiece!
"Till The Clouds Roll By," "Secret Heart" tops!
And "High Barbaree" coming soon!
Happy thought:
An M-G-M smile reaches from Y-ear to Y-ear!

* * *

FRANK SINATRA • KATHRYN GRAYSON • PETER LAWFORD • JIMMY DURANTE in "IT HAPPENED IN BROOKLYN" • Screen Play by Isobel Lennart • Based on an Original Story by John McGowan • Directed by RICHARD WHORF • Produced by JACK CUMMINGS • A Metro-Goldwyn-Mayer Picture

STRAND, NEW YORK
EMPRESS, DANBURY
STANLEY, PITTSBURGH
MERRITT, BRIDGEPORT
WARNER, WORCESTER
LAWLER, GREENFIELD
STRAND, NEWBURYPORT
CAPITOL, SPRINGFIELD
GARDE, NEW LONDON
FOX, PHOENIX
STRAND, ALTOONA
WARNER, ATLANTIC CITY
STRAND, HARTFORD
VICTORY, DAYTON
EARLE, PHILADELPHIA
WARNER, MILWAUKEE
WARNER, BRIDGEPORT
MASTBAUM, PHILADELPHIA
STATE, WATERBURY
MARY ANDERSON, LOUISVILLE
RIVIERA, CHARLESTON
ROOSEVELT, CHICAGO
WARNER, YOUNGSTOWN

IN ONE SP
DEMONSTRA
YOU'RE SEEING THAT
COMPARES WITH

PRODUCED BY UNITED STATES PICTURES FOR WARNERS

Teresa Wright Robert Mitchum

in Milton Sperling's Production of Niven Busch's

"PURSUED"

with
Judith Anderson · Dean Jagger · AND INTRODUCING Alan Hale · John Rodney · DIRECTED BY Raoul Walsh
ORIGINAL SCREEN PLAY BY NIVEN BUSCH MUSIC BY MAX STEINER

APITOL.

SAN ANTONIO

LACE, ROCHESTER

, BANGOR

VA, NORFOLK

WARNER, WILMINGTON

CAPITOL, WILLIMANTIC

WARNER, MORGANTOWN

EMBASSY, NEW BRITAIN

STAMFORD, STAMFORD

FOX, SAN FRANCISCO

COLUM

LATONIA,

RITZ, MUSKOGEE

ECTACULAR

ION AFTER ANOTHER

NO OUTDOOR ADVENTURE

PURSUED!
PURSUED!
PURSUED!

"RANKS WITH THE BEST EVER FROM THE WARNER STUDIO!"
(N.Y. DAILY NEWS)

BY POPULAR DEMAND

THE GREATEST CAST EVER ASSEMBLED IN THE CHAMPION MUSICAL OF ALL TIME!

BY POPULAR DEMAND

BACKED ALL THE WAY WITH 20th CENTURY-FOX SMASH SHOWMANSHIP—PLUS THE GREATEST RADIO CAMPAIGN EVER ACCORDED A MOTION PICTURE

BY POPULAR DEMAND

DAY-AND-DATE IN HUNDREDS OF THE NATION'S GREATEST THEATRES, LED BY THE ROXY, N. Y. C.

Irving Berlin's

ALEXANDER'S RAGTIME BAND

Starring

TYRONE POWER · ALICE FAYE
DON AMECHE · ETHEL MERMAN

and **JACK HALEY** · **JEAN HERSHOLT** · Helen Westley · John Carradine

Darryl F. Zanuck In Charge of Production · Directed by **Henry King**

Screen Play by Kathryn Scola and Lamar Trotti
Adaptation by Richard Sherman · Lyrics and Music by Irving Berlin
Dances Staged by Seymour Felix · Associate Producer Harry Joe Brown

Brought back with all its songs, all its stars, all its heart by **20th Century-Fox**

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher *TERRY RAMSAYE, Editor*

Vol. 166, No. 12 March 22, 1947

LET CUSTOMERS DECIDE

THE air is becoming burdened with expert opinions and advice on the selection of pictures which the American industry may with discretion export to foreign markets. It would seem that the proper and ultimately only effective control must be by the exercise of reasonable business judgment and by showmen's experience. Something, one might consider, should be left to the judgment of the patrons, abroad as well as at home.

It should be clear that a picture deemed worthy of general distribution in these United States, with their great array of ethnic components and diversities of taste and opinion, is fit enough for any other audiences which will pay to see it.

There is an undemocratic peril in any process of prejudgment which decides pictures for Americans are not for others. Within the limits of common decency no one essays to decide what we may see on the screen. The customers decide what they want to see, what they like most. They rule production. That is liberty for the common man and his theatre here, and around the world.

* * *

ON STAGE COSTS

THE current economic period has brought into the vernacular of business, many businesses, the phrase: "Priced out of the market". It has been discovered in some lines that there is a point at which the customers' sense of propriety in costs and profits brings them to a sit-down with their purses in their hip pockets.

Of relevant interest are some remarks by Mr. Brooks Atkinson, eminent dramatic observer for *The New York Times*, in an outgiving proclaiming the innocence of critics concerning the commercial career of the stage. Says he: "The fundamental trouble with the theatre is economic. Tickets cost two or three times too much because the costs of producing have become insanely high . . . due to the fact that real estate and the craft unions take too great a share of the income in proportion to the service they contribute. . . . The theatre is no longer a popular institution and the great bulk of the public can never decide whether or not it likes a play because it cannot afford to go to the theatre.

"What the theatre needs is . . . a sharp deflation in the cost of tickets and a drastic improvement in the quality of plays."

* * *

ABOUT AN ACTOR

WITHOUT intent to detract in any degree from the glories of the stars of Hollywood and their recognition in the annual awards by the Academy of Motion Picture Arts and Sciences, one may lift an eyebrow at the decision which rates Mr. Harold Russell as giving "the best performance by an actor in a supporting role". Regardless of the official billing and the sequences of the production credit sheet, an argument may be sustained for an opinion that Mr. Russell has proved the de facto star of "The Best Years of Our Lives".

Minus the performance and extraordinary skill of Mr. Russell in this most special of roles, it would have been a very different picture, perhaps a very good one, but without the gripping poignancy of his plight and his competent but restrained portrayal of the psychological consequences of it. It is keynote and essence.

Clearly enough, the direction of Mr. Russell, completely the novice, was indeed a signal performance by Mr. William Wyler, awarded honors for "the best achievement in directing".

* * *

MR. O'BRIEN SAYS

THE American industry, as well as the British, may well be interested in the speech of Mr. Thomas James O'Brien, M.P., General Secretary of the National Association of Theatrical and Kine Employees, before the House of Commons, reported in this week's news pages.

He urged especially that it would be "a cardinal error" to reduce the flow of American pictures to British theatres, observing that British films supply about a quarter of their needs and the rest comes from the United States. He made the interesting statement that 33,000,000 people in Britain pay for admission to the cinemas every week and that more than 3,000,000 persons have been standing in queues in the towns and cities every night through the bitter ordeals of British weather.

"The cinema," said Mr. O'Brien, "is the only kindly light amid the encircling gloom."

Also, the speaker made emphatic observations opposing the radical wing of cinema trade unionism which has addressed itself at winning a 40-hour week.

"No industry in Great Britain has yet achieved a 40-hour week," he noted. "The British film industry must be regarded as a vital national industry, not as an easy-going, irresponsible, experimenting ground for policies and ideas which cannot be adopted outside of it."

* * *

THE JUNGLE LIFE

THE film enjoys the friendly attention of many diligent clubwomen, among them Mrs. Arthur Goldsmith, chairman of the Motion Picture Preview Study Group of Philadelphia. Her wide and comprehensive correspondence brought in a letter the other day from an army officer stationed way up at Pachmarki, Central Province in India, Captain J. W. Hughes. He reports from afar, thus:

"Went to the local cinema last night to see Irene Dunne and Charles Boyer in 'Together Again'. But I was the only person in the theatre, so I asked them to cancel the show. Jan. 15th: *I had to interrupt my letter of yesterday because three Bengal tigers were on the loose and headed our way. Life is unbelievably quiet here, but there are compensations — bananas, oranges and grapefruit are to be had for the picking."*

—*Terry Ramsaye*

THIS WEEK IN THE NEWS

WINNERS of the Academy Awards for the year 1946 Page 12

INDUSTRY waits on appeal but trust suits continue Page 13

UNITED ARTISTS seeks court stay on final Consent Decree Page 14

BRITISH film labor chief raps move to slash U. S. films Page 25

ON THE MARCH—Red Kann in comment on industry affairs Page 26

BOX OFFICE responds to Oscar sweep for "The Best Years" Page 27

THREE cities in New York State eye the box office for new taxes Page 28

NATIONAL SPOTLIGHT—Notes on industry people across country Page 33

STUDIO pay increase for crafts seen costing $11,000,000 Page 46

MEXICAN production company plans to enter exhibition field Page 50

SERVICE DEPARTMENTS

Hollywood Scene Page 42

In the Newsreels Page 52

Managers' Round Table Page 57

Picture Grosses Page 63

Short Product at First Runs Page 56

What the Picture Did for Me Page 53

IN PRODUCT DIGEST SECTION

Showmen's Reviews Page 3537

Short Subjects Page 3538

Advance Synopses Page 3539

Short Subjects Chart Page 3540

The Release Chart Page 3542

Rank and the War

J. ARTHUR RANK can keep a secret but Leonard Lyons, syndicated columnist for the New York *Post,* can't. This is the story that Mr. Lyons has to tell about Mr. Rank and the war: On June 5, 1944, an aide to General Eisenhower approached Mr. Rank and told him, "We plan to invade Europe tonight or tomorrow night." But, continued the aide, if the weather is bad the troops now aboard assault craft will have to come ashore and be housed and the best place for them to be housed is in theatres where they can be entertained and rebriefed. According to the Lyons story, if General Eisenhower had to ask the Government to commandeer the theatres the red tape involved might tip off the invasion. Therefore the approach direct was used to Mr. Rank who controls hundreds of English theatres. "Take them," Mr. Rank offered, "I'll be personally responsible." However, there was no need for a sudden and mysterious closing of Rank theatres. June 6 was D-Day.

Killed

NEW YORK exhibitors and film companies doing business in the state need no longer fear that if any advertising is deemed "indecent" by state authorities, pictures will be barred and theatres closed. The Condon-Wilson bill, ready for Governor Thomas E. Dewey's signature, was vitiated on Tuesday by an amendment, and its printing delayed so it could not reach the Governor before adjournment of the legislature. The bill had been criticized by the industry and by the press.

NAB to PCA

THE NATIONAL Association of Broadcasters, currently in the process of revising its "standards of practice" for the radio industry, has conferred on the West Coast with Motion Picture Association officials to see whether any of the provisions of the Production Code Administration are applicable to radio. NAB counsel will report on the conference at NAB's Special Standards of Practice Committee meeting in New York March 31.

Yardstick

THE RESEARCH division of the Motion Picture Association has as one of its major missions this year the establishment of a dependable statistical yardstick which can be used to measure the economic ups and downs in the motion picture industry, according to Robert W. Chambers, MPA director. "Ours is the only major industry in the United States which has no such index," he stated in his annual report issued by MPA President Eric Johnston Tuesday. Concurrent with Mr. Chambers' statement, there was aggressive business support for legislation pending in Congress which would authorize a new census of business, including the picture industry. If the government should conduct such a census, the MPA activity and the Census Bureau mission could be coordinated since the research section of MPA is in process of moving to the Washington headquarters of the Association. To be included in the MPA census will be data on exhibitors, theatre seats, the role played by theatre managers in community life and other matters.

Disgusted Hunter

HENRY KOSTER, who will direct William Saroyan's "The Time of Your Life" for Cagney Productions, is fed up with the talent hunt. Because many producers and directors believe the talent hunt to be a sort of Sacred Cow of the industry, Mr. Koster has been silent for a long time. But since he has talked to more than 250 girls, tested between 30 and 40 of them, without turning up a single newcomer able to play the role of Kitty in "Time of Your Life," he's reached the point and spoken his piece. Mr. Koster believes the talent hunt is discouraging, disheartening, expensive and unproductive.

Tarzan in Rome

TARZAN caused a small riot in Rome recently. The theatre in which "Tarzan's New York Adventure" was recently exhibited was so overcrowded that a fight resulted among those standing in the theatre and those fortunate enough to have found seats. "Childish and enraged fanaticism," commented some sections of the Italian press, which criticized the taste of the Italian audience. On the contrary, the *Osservatore Romano* commented favorably on the fight, inferring that if the Italian people prefer such candid and simple pictures then there is hope for the Italian soul.

Fadeout

TURNING down a petition by the Columbia Broadcasting System for approval of proposed standards to start commercial color television broadcasts, the Federal Communication Commission this week said that with room for only one color television system in the radio spectrum, further experimentation was necessary. "The commission cannot escape the conclusion that many of the fundamentals of a color television system have not been adequately field-tested," the 14-page FCC ruling stated. CBS color television has yet to achieve adequate brightness for home use, the Commission found. It also voiced the opinion that there may be another system of transmitting color which would permit cheaper receivers and narrower band widths.

Republic in Color

CONSOLIDATED Laboratories, owned by Republic, has perfected a three-color process for films and within two years all Republic pictures will be in color, Herbert J. Yates, president of Republic, told the press at a luncheon in Hollywood Wednesday. This new process will supplant Republic's two-color process.

The Republic president also announced that he has signed a contract with Loew's International for the foreign distribution of the company's product in 16mm.

Concerning the recent discussion of the Gene Autry contract, Mr. Yates said that the matter has been settled and the singing cowboy star will make two pictures for Republic instead of four. On the general business outlook, he said grosses are off between 12 and 15 per cent in this country and between 20 and 25 per cent in England. Outstanding pictures, however, are still grossing as much as they did during the boom days of the war.

Trade Week

NORMAN E. Dunnavant has been named general chairman of the 1947 Los Angeles county World Trade Week committee, according to an announcement from Donald M. Nelson in his capacity as director of the Los Angeles Chamber of Commerce and chairman of its World Trade committee. Los Angeles will observe its 21st annual celebration during the week of May 18 to 24. The occasion will remind citizens of Southern California about the magnitude and volume of foreign trade passing through its harbors, Mr. Nelson said.

New Deal?

COULD be there's a different wind blowing over Washington these days. Anyway, the Republican National Committee says newsreels "now" are giving the Grand Old Party proper attention. A "noticeable improvement" was the term used the other day by William Murphy, the Committee's public relations director.

Big Money

VERA CASPARY, author of such mystery novels as "Bedelia" and "Laura," both of which have been brought to the screen, has signed a contract with Eagle-Lion studios which, it is estimated, will net her at least $2,500,000 in 10 years. Under the terms of the agreement she is to deliver one story annually to Eagle-Lion. For each story she will receive a flat sum and five per cent of the net profit. Eagle-Lion is currently working on Miss Caspary's "Out of the Blue" and is studying "Madeleine."

Miss Truman

MARGARET TRUMAN, the President's daughter, received numerous offers from motion picture companies and concert managers following her debut as a singer last Sunday night with the Detroit Symphony Orchestra. An estimated 15,000,000 heard her sing "Cielito Lindo," "The Last Rose of Summer," and "Charmant Oiseau." Critics' notices ranged from good to fair. Miss Truman has made no announced decision on the picture offers.

Similarity

HERE is one told by Sam Seidelman, Eagle-Lion and PRC foreign head, on his return from the Far East. Just about the time when David O. Selznick announced his new releasing organization , conveniently called SRO, the Shaw Brothers, Far East distributors, acquired the distribution rights for Sir Alexander Korda's pictures in Singapore and Malaya. Their new initials—SRO, Shaw Releasing Organization.

Bored

WASHINGTON, which has our judges and our lawmakers, our lobbyists and our administrators; Washington, where centers we're told, they throbbing pulse of America —this Washington bores its citizens. A Washington *Post* crew went around the other day and found, it reported, that 51 per cent of Washington's inhabitants "believe there are not enough things for entertainment." They asked more theatres.

Public Relations

HOLLYWOOD may soon show the public its good side with the most important weapon it has: films. Representatives of the producers, Screen Writers Guild, Screen Actors Guild and Screen Directors Guild Tuesday night discussed producing a picture or a series of short subjects which would show graphically Hollywood's "constructive" phases. The discussion was at dinner in Perino's Cafe, Hollywood, with Eric A. Johnston, president of the Motion Picture Association, presiding.

PEOPLE

J. Arthur Rank, British film leader, scheduled to arrive in this country May 7, will be guest of honor at the Motion Picture Association's 25th anniversary dinner at the Waldorf-Astoria, New York, some time in May.

Samuel Burger, formerly Loew's International regional director for Latin America, has been appointed sales manager of the company, it was announced Wednesday by Morton A. Spring, first vice-president. Maurice Silverstein succeeds Mr. Burger in Latin America.

Samuel Sobel, west coast exhibitor and formerly Producers Releasing Corporation franchise holder in San Francisco, was appointed west coast sales supervisor for the company Monday, it was announced by Ralph H. Clark, general sales manager.

Milton G. Thomas, Altec branch manager in Cincinnati, has been appointed district manager for the company with headquarters in that city.

Charles D. Cushman, of the RCA International Division, Wednesday was appointed sales manager of RCA theatre and 16mm equipment, it has been announced by D. W. Lansing, manager of the theatre and sound equipment department.

Spyros Skouras, president of 20th Century-Fox, and Murray Silverstone, president of 20th-International and Inter-America, left New York Tuesday on a tour of the company's Latin American branches. They were accompanied by Mrs. Skouras and Mrs. Silverstone. They will return to New York late in April.

George H. Ornstein this week was named assistant to Gradwell L. Sears, vice-president in charge of United Artists distribution. He has been in the UA foreign department a year.

L. A. Chatham this week resigned as director of publicity and advertising for Griffith-Consolidated Theatres, Inc., Oklahoma City.

Harold William Auten has been appointed assistant European division manager for United Artists, by Walter Gould, UA foreign manager. Prior to the war he was a member of the Warner sales organization in London.

W. T. Keith, United Artists salesman in New Orleans, Monday was appointed branch manager of the UA exchange in that city, succeeding T. L. Davis, named branch manager in Atlanta.

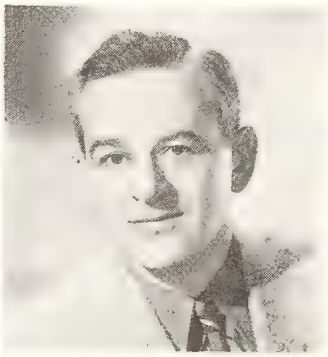
MOTION PICTURE HERALD, published every Saturday by Quigley Publishing Company, Rockefeller Center, New York City 20. Telephone Circle 7-3100; Cable address "Quigpubco, New York." Martin Quigley, President; Red Kann, Vice-President; Martin Quigley, Jr., Vice-President; Theo. J. Sullivan, Treasurer; Leo J. Brady, Secretary; Terry Ramsaye, Editor; Martin Quigley, Jr., Associate Editor; James D. Ivers, News Editor; Charles S. Aaronson, Production Editor; Ray Gallagher, Advertising Manager; David Harris, Circulation Director; Bureaus: Hollywood, William R. Weaver, editor, Postal Union Life Building; Chicago, 624 South Michigan Avenue; Washington, Jim H. Brady, 215 Atlantic Bldg., 930 F Street, N.W.; London, Hope Williams Burnup, manager, Peter Burnup, editor, 4 Golden Square, W. 1; Montreal, Stan Cornthwaite, 265 Vitre St., West; Toronto, W. M. Gladish, 242 Millwood Road; Paris, Maurice Bessy, 2 Avenue Matignon; Dublin, T. J. M. Sheehy, 36 Upper Ormond Quay; Rome, Argeo Santucci, 10 Via Versilia; Lisbon, Joao De Moraes Palmeiro, Avenida Conde Valbom 116; Brussels, Louis Quievreux, 121 Rue Beeckman; Amsterdam, Philip de Schaap, 82 Jekerstraat; Copenhagen, Kris Winther, Bogehoi 25; Stockholm, Gosta Erkell, 15 Brantingsgaten; Basel, Carlo Fedier, Brunnmattstr. 21; Prague, Joseph B. Kanturek, U. Grebovsky No. 1; Sydney, Cliff Holt, Box 2608—G.P.O., Derwent House; Johannesburg, R. N. Barrett, 10, Blyth Road, Talboton; Mexico City, Luis Becerra Celis, Dr. Carmona y Valle 6; Havana, Charles B. Garrett, Refugio 168; Buenos Aires, Natalio Bruski, J. E. Uriburi 126; San Juan, Puerto Rico, Reuben D. Sanchez, San Sebastian Street No. 3; Montevideo, Paul Bodo, P.O. Box 664. Member Audit Bureau of Circulations. Other Quigley Publications: Better Theatres, published every fourth week as a section of Motion Picture Herald, Motion Picture Daily, International Motion Picture Almanac and Fame.

Academy Awards

BEST PERFORMANCE BY AN ACTOR: *Fredric March, in a scene with Myrna Loy from "the best motion picture of the year", Samuel Goldwyn's "The Best Years of Our Lives". The annual "Oscars" were awarded in Hollywood.*

FOR THE BEST MOTION PICTURE *of 1946, his "The Best Years of Our Lives", and for most consistently high quality of production by an individual, Samuel Goldwyn, left, received an "Oscar" and the Irving G. Thalberg Memorial Award. Mr. Goldwyn's picture was responsible for a large share of the Oscars received by Hollywood's talent.*

BEST PERFORMANCE BY AN ACTRESS IN A SUPPORTING ROLE: *Anne Baxter, of Twentieth Century - Fox's "The Razor's Edge".*



BEST PERFORMANCE BY AN ACTOR IN A SUPPORTING ROLE: *Harold Russell, seen above with Cathy O'Donnell, in "The Best Years of Our Lives". Mr. Russell also received a special award.*

BEST ACHIEVEMENT IN DIRECTING: *William Wyler, left, director of the picture.*

BEST PERFORMANCE BY AN ACTRESS: *Olivia DeHavilland, right, in Paramount's "To Each His Own", in which she gave her best performance.*

AWARD WINNERS FOR '46

Following are the awards of the Academy of Motion Picture Arts and Sciences for 1946, presented at formal ceremonies on the evening of March 13, at the Shrine Auditorium in Hollywood:

Best motion picture of the year—"The Best Years of Our Lives", Samuel Goldwyn, RKO Radio.

Best performance by an actor—Fredric March in "The Best Years of Our Lives", Samuel Goldwyn, RKO Radio.

Best Performance by an actress—Olivia deHavilland in "To Each His Own", Paramount.

Best performance by an actor in a supporting role—Harold Russell in "The Best Years of Our Lives", Samuel Goldwyn, RKO Radio.

Best performance by an actress in a supporting role—Anne Baxter in "The Razor's Edge", 20th Century-Fox.

Best achievement in directing—William Wyler for "The Best Years of Our Lives", Samuel Goldwyn, RKO Radio.

Best written screenplay—Robert E. Sherwood for "The Best Years of Our Lives", Samuel Goldwyn, RKO Radio.

Best original screenplay—"The Seventh Veil", J. Arthur Rank-Sidney Box-Ortus, Universal (British). Screen play by Muriel Box and Sidney Box.

Best original motion picture story—"Vacation from Marriage", London Films Prods., Ltd., MGM (British). Original story by Clemence Dane.

Best achievements in art direction—Black-and-white: "Anna and the King of Siam", 20th Century-Fox; Lyle Wheeler and William Darling. Color: "The Yearling", MGM; Cedric Gibbons and Paul Groesse.

Certificates of merit to interior decorators of the productions receiving awards for art direction—Black-and-white: "Anna and the King of Siam", 20th Century-Fox; Thomas Little and Frank E. Hughes. Color: "The Yearling", MGM; Edwin B. Willis.

Best achievements in cinematography—Black-and-white: "Anna and the King of Siam", 20th Century-Fox; Arthur Miller. Color: "The Yearling", MGM; Charles Rosher, Leonard Smith and Arthur Arling.

Best achievements in sound recording—"The Jolson Story", Columbia; John Livadary.

Best achievements in film editing—"The Best Years of Our Lives", Samuel Goldwyn, RKO Radio; Daniel Mandell.

Best achievements in special effects—"Blithe Spirit", J. Arthur Rank-Noel Coward-Cineguild, U.A. (British.) Thomas Howard, Special Visual Effects.

Best short subjects—Cartoons: "The Cat Concert", MGM; Frederick Quimby, Producer. One-reel: "Facing Your Danger", Warner Bros. Gordon Hollingshead, Producer. Two-reel: "A Boy and His Dog", Warner Bros. Gordon Hollingshead, Producer.

Best scoring of a musical picture—"The Jolson Story", Columbia; by Morris Stoloff.

Best music scoring of a dramatic or comedy picture—"The Best Years of Our Lives", Samuel Goldwyn, RKO Radio; by Hugo Friedhofer.

Best original song—"On the Atchison, Topeka and Santa Fe" from "The Harvey Girls", MGM. Music by Harry Warren; lyrics by Johnny Mercer.

Distinctive achievement in documentary production—Short subject: "Seeds of Destiny", U. S. War Department.

The Irving G. Thalberg Memorial Award for the most consistently high quality of production achieved by an individual producer—Sam Goldwyn.

Special award to Laurence Olivier as producer, director and star of "Henry V".

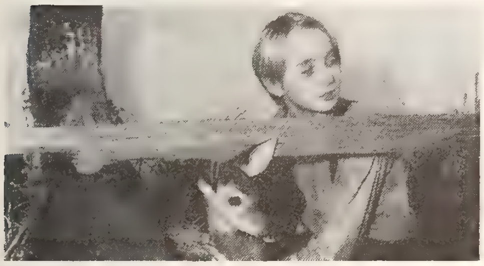
Special Junior award to Claude Jarman, Jr., actor in "The Yearling", MGM.

Special award to Harold Russell, actor in "The Best Years of Our Lives", Samuel Goldwyn, RKO Radio.

Special achievement award to Ernst Lubitsch, director.

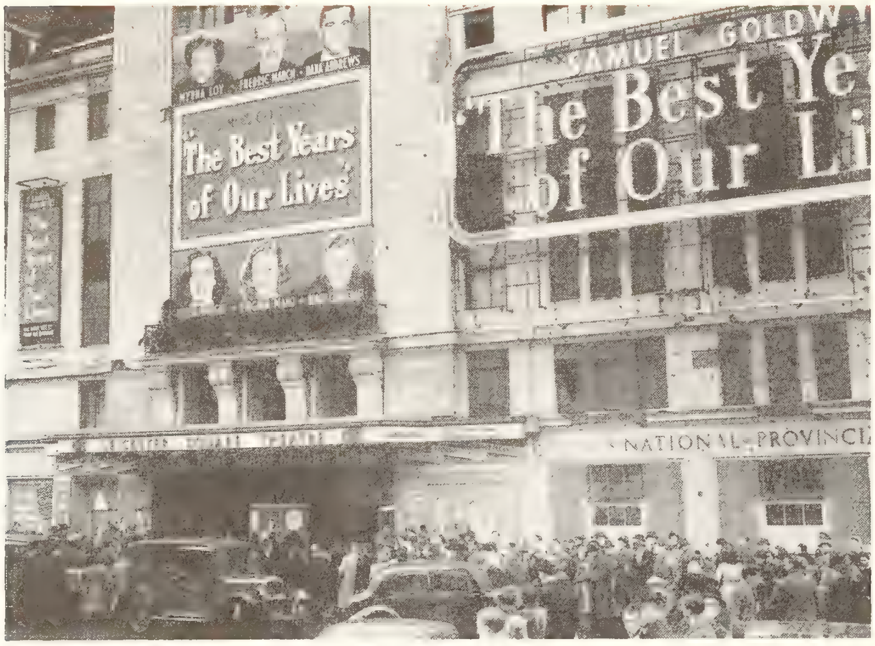
SPECIAL AWARD to Laurence Olivier, producer, director, star of "Henry V".

BEST ORIGINAL SCREENPLAY: "The Seventh Veil", by Sidney Box, British producer.



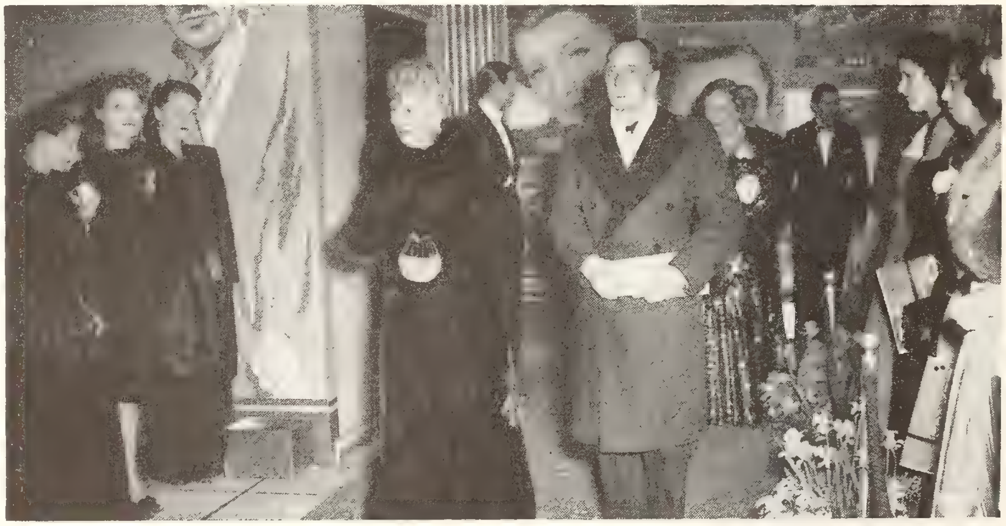
SPECIAL JUNIOR AWARD to Claude Jarman, Jr., actor in MGM's "The Yearling".

SPECIAL ACHIEVEMENT AWARD to Ernst Lubitsch, director.


SAMUEL GOLDWYN
The Best Years of Our Lives
MYRNA LOY FREDRIC MARCH DANA ANDREWS
The Best Years of Our Lives
NATIONAL PROVINCIAL

THE HIGHEST AWARD. Jack L. Warner, Warner Brothers vice-president in charge of production, receives the Medal for Merit, for civilians, from General of the Army H. H. Arnold, at March Field, Calif., ceremonies, Friday, March 14. Brig. General John P. Doyle is at the right.

BLIZZARDS AND HURRICANES, empty coal bins, failing current, stalled trains, tangled streets, mountainous drifts, national emergency—all these do not prevent Britons from appreciating—even storming—a Good American Picture. Above, the bomb-pocked Leicester Square Theatre, London, as throngs scrambled to see Samuel Goldwyn's "The Best Years of Our Lives". At the right, the Queen Mother Mary enters the lobby, at the opening during a recent blizzard. With her is the Marquis of Carisbrooke.



L. N. A.

Loop Photo

THE GRAD SEARS GOLD CUP, first prize in the now concluded United Artists sales drive, is presented by Mr. Sears, left, vice-president, to Sid Rose, branch manager of the winning Chicago branch, at the U.A. sales staff regional meeting in Chicago.

Lynn Acutt

A VISITOR IS HONOURED, in South Africa. Some of the assemblage as Sir Alexander King, Scottish circuit owner, was tendered a dinner party at the Playhouse Restaurant, Durban, by I. W. Schlesinger, South African circuit owner. Left to right, seated, Sir Alexander; his 87-year-old mother, whom he was visiting, and Mayor Rupert Ellis Brown. Standing are Mrs. Leslie, M. A. Benjamin and Mrs. Archibald Cramer. For news of Mr. Schlesinger's activities in a new venture, see page 46.

INDUSTRY WAITS ON APPEAL BUT TRUST SUITS CONTINUE

Myers Counsel for Theatre in Washington Action; Majors Widen Bidding

Uneasily marking time between one court decision and another, the industry finds itself in an experimental, confused and uncertain state. Until the Supreme Court decides whether the New York District Court was right or wrong in its decree in the U. S. *vs.* Paramount, *et al*, anti-trust suit nothing is settled.

That fact was borne in upon the industry last week when three new anti-trust suits were filed against the five major distributors and others and when an Ohio amusement company sued Universal-International because it would not sell its product under the outlawed franchise agreement.

Face Problems on Pools, Bidding, Arbitration

And if further evidence were needed of the difficulties being encountered during the industry's limbo period, snags, snares and delusions continue to be reported in the dissolution of pools, the when and how of bidding, the need for new exchange centers, and the arbitration system.

In Washington District Court, at the weekend, Shore Amusement, Inc., Milford, Del., filed an anti-trust suit seeking treble damages totaling $105,000 against Schine Circuit, Inc., its affiliated Chesapeake Theatres Corporation, the five major distributors, Universal, United Artists and Republic. Abram F. Myers, counsel for National Allied, is, with two other attorneys, representing Shore.

The brief charged that the defendants conspired to keep the Shore theatre from getting first run product and kept the market open to the Schine-affiliated theatre, the Plaza, in Milford. The brief also asked that the distributor defendants be enjoined and restrained from refusing to lease features to the plaintiff on a "competitive basis" for exhibition.

Two Anti-Trust Actions Filed in Vermont

The two other anti-trust actions both centered about Vermont theatres.

A $1,400,000 anti-trust suit against 10 distributors and four exhibitors has been filed in the U. S. District Court in Burlington, Vt., by Joseph P. Wilson, operator of the Brandon Community theatre, charging that in 1935 the defendants had formed a combine in a conspiracy allegedly to break the law. Distributors named are: Paramount, Loew's-MGM, Warners, RKO, United Artists, Universal, Columbia, Republic, Monogram and PRC. The exhibitors named are: Samuel Kurson, Bangor, Me.; Newell and Kenneth Kurson, Newton, Mass., and the Millinocket Opera House. The suit charges the combine was directed against independent operators who were discriminated against in that they could not obtain first run pictures.

CASE RECORD MAY COST $90,000 FOR PRINTING

It may cost an estimated $90,000 to print the record of the New York anti-trust suit for submission to the Supreme Court, to which all interested parties in the case have appealed. Last week attorneys for the eight distributor-defendants in the suit indicated they would confer with Robert L. Wright, who prosecuted the case for the Government, on how much of the record should be printed. If all the hundreds of exhibits offered in the case are printed, the cost might rise to that $90,000 figure. Nobody knows yet who will pay the printing costs.

In the second Vermont action, State Amusements, Inc., operator of the State theatre, Bellows Falls, Vt., filed an anti-trust suit in the U. S. District Court at Boston against Interstate Theatre Corporation, Rockingham Operating Company, Paramount, Loew's, Twentieth Century-Fox, Warner Brothers, RKO, United Artists, Universal, Columbia and Republic. The complaint alleges that as a result of conspiracy, Interstate and Rockingham have overbought the product of the defendant distributors, who have refused to sell any product to the plaintiff on first run and that an illegal clearance of 60 to 90 days has been imposed against the plaintiff. Interstate operates 32 houses in New England. Rockingham operates the Opera House in Bellows Falls.

If the District Court's decree is sustained in toto by the Supreme Court, there will be an end to anti-trust suits, many industry observers believe. They base this idea on the belief that the decree covers all points of argument which have prompted anti-trusts suits in the past.

Ohio Court Dismisses Theatre Franchise Suit

In the first case of its kind reported since the decree, Judge Cecil Randall in Franklin County Circuit Court, Columbus, Ohio, dismissed the injunction suit of the Drexel Amusement Company against Universal-International in which Drexel sought to prevent U-I from selling films to other theatres in the Drexel competitive area and complained that the company refused to sell product under the terms of the three-year franchise which Drexel held with the distributor. Attorneys for Universal argued that the franchise was inoperative under the New York decree which ruled that franchises were illegal.

The oral decision in this case was handed down March 12.

See Bidding Provision Actually Effective April 1

Meanwhile the complexities of the bidding provisions of the decree, on which stays have been requested of the Supreme Court by Columbia, Universal and United Artists, continue to be another unsettling influence within the industry.

On the one hand is the possibility that paragraph nine, Section II, of the decree, which becomes effective April 1, will make bidding compulsory for all on that date instead of on July 1, the date on which the decree expressly states competitive bidding shall go into effect. Paragraph nine enjoins the distributor from arbitrarily refusing the demand of an exhibitor to license a feature to him for exhibition on a run selected by the exhibitor. Currently RKO, MGM, Twentieth Century-Fox, Paramount, Columbia and Universal are conducting bidding experiments.

The bidding provision, the experiments have shown already, make for added work at the exchange center. This work has mounted to the level where serious consideration is being given to dividing the 31 existing exchange areas into smaller units, perhaps establishing exchanges where shipping centers are now established.

Paramount is reported seeking to establish an exchange center at Jacksonville, Fla., where it now has a shipping station, to divide the Atlanta labor load. The company also may establish an exchange at San Antonio to help out the Dallas exchange's work.

May Ask Stay of Order Ending Arbitration

The motion picture arbitration system, doomed to be dissolved April 1 under the terms of the decree, may get some additional and life-giving backing. The five theatre-owning defendants, it is reported, are considering asking the U. S. Supreme Court for a stay of the District Court's dissolution order. The five previously appealed the order after arguing during the hearings on the case for the retention of arbitration. The court, however, felt itself without power to order compulsory arbitration and contented itself with urging voluntary arbitration.

The five majors are understood to have

(Continued on following page)

THE DECREE

(*Continued from preceding page*)

decided that voluntary arbitration would be impracticable. However, only Paramount, Loew's and Twentieth Century-Fox are believed to favor requesting a stay.

Distributors Widening Bidding Experiments

Reports of pictures sold under the bidding system continue to be received.

In New Orleans, Columbia sold "The Jolson Story" away from Paramount-Richards Theatres. The feature played the opposition Joy theatre there and it has been purchased by independents in Paramount-Richards cities elsewhere in the New Orleans territory.

In Greenville, S. C., the Ritz has bid Universal-International's "The Egg and I" away from the Wilby-Kincey circuit. Similarly, the Wilby-Kincey circuit lost "The Egg and I" and 20th-Fox's "The Shocking Miss Pilgrim" to the Manor, Charlotte.

In Chicago, the competing Harmon and Vision theatres have been offered: "My Darling Clementine," "Margie," "Dangerous Millions," and "Wanted for Murder."

In Michigan City, Indiana, all these, plus "Strange Journey" and "Wake Up and Dream," have ben offered for first-run between Lewis B. Philon's Liberty and the Manta and Rose Circuit's Tivoli.

For first-run in Decatur, Illinois, in bidding between Gus Constan's Avon theatre and the Great States' Lincoln theatre, 20th Century-Fox has offered six films.

In bidding in Cicero, Illinois, between Jim Booth's Palace and the Bartelstein's Annettafi three of these and two reissues have been offered.

Paramount is offering all pictures that become available eight days after their Loop opening to Philon's Liberty theatre in Michigan City, Indiana, which is competing for them with the Tivoli, first run house of the Manta & Rose Circuit.

"Two Years Before the Mast" was won by Dudley Gazzolo's Imperial over Harry Lubliner, owner of the Four Star, while Ben Banowitz won the film for his Harmony theatre in bidding against Morris Altcherler's Vision theatre.

Paramount Gives Competitors Ten Days to Answer Bids

The same group of theatres also are bidding on Paramount's "Blue Skies." Paramount gives competitors ten days in which to answer bids. Other companies vary, with RKO giving 24 days in some instances and asking for prompter replies where the situation warrants it.

Paramount is also going to offer pictures for bidding in two down-state situations that have requested it. In Wilmington, Illinois, the Anderson Circuit's Wilton theatre and the Butcher Bros. Mar theatre will bid for Paramount product.

M-G-M has been among the first to adopt the auction method of buying pictures, and has offered several groups of films in the Cicero squabble between Jim Booth and the Bartelsteins. The latest to be offered are: "The Beginning or the End," "My Brother Who Talks to Horses," and "Gallant Bess," and two reissues, "Rage in Heaven" and "Boom Town."

MGM has also offered films in disputes between the Harmony and Vision in Chicago; the Revue and Rivoli and Chicago; the Wanee theatre and the Great States' Peerless in Kewanee; and Gus Constan's Avon and Great States' Lincoln in Decatur.

Selznick Sales Meeting Held

District sales managers of the Selznick Releasing Organization, headed by Neil Agnew, president, and Milton Kusell, general sales manager, held a two-day meeting at the Waldorf-Astoria in New York Wednesday and Thursday. Under discussion was the national release of "Duel in the Sun" and other films due this year.

The whole national releasing schedule of "Duel" is being rearranged, according to Mr. Kusell. The change also is affecting the New York area where, as a result, the Technicolor Western will not open for several weeks. It is understood that the Selznick interests still would like "Duel" to go into the Astor theatre, but talks are also going on with several other theatres. A decision on a house and an opening date is expected next week.

Selznick sales managers who attended the meeting included Sam Horowitz, Chicago; Edward Fontaine, Washington, D. C.; A. J. Delcambrae, Dallas; Tom Duane, Boston; Henry Krumm, Atlanta, and John Howard, Los Angeles. Mr. Krumm recently was named southern division manager.

Besides "Duel," the meeting's agenda also included a discussion of Alfred Hitchcock's "The Paradine Case," starring Gregory Peck, Ann Todd, Ethel Barrymore, Charles Laughton, Charles Coburn and two new players—Louis Jourdan and Valli. The film is due for national release September 1. Also to be released this year is "Portrait of Jennie," starring Jennifer Jones and Joseph Cotten, which is currently being shot in New York.

Pickwick Anti-Trust Suit Settled Out of Court

The six-year-old anti-trust suit filed in New Haven in 1941 by Pickwick theatre, Greenwich, Conn., has been settled and withdrawn from court action, it was revealed in New York last Thursday with the filing of a stipulation in the U. S. Circuit Court of Appeals. The action originally asked $5,000,000 damages of the major distributors, claiming the theatre, which had been operated by E. J. Peskay, had been forced to close in 1939 because it was unable to obtain product on an equitable run in relation to Stamford, Conn., and Port Chester, N. Y.

UA Asks Stay on Bidding Order

United Artists Monday applied to the U. S. Supreme Court for a stay on the competitive bidding order and practically every other provision of the final decree in the New York anti-trust suit, affecting minimum admissions, single sales, clearances, formula deals, master agreements, and the arbitrary refusal of an exhibitor requesting a run. Stay was sought on every provision of Section II of the decree except that prohibiting franchises.

The three non-theatre-owning defendants in the suit, Columbia, United Artists and Universal, all of whom have appealed major portions of the decree, are all now on record as desiring bidding order stays.

Universal's stay request, made March 4, was placed on the desk of Supreme Court Justice Stanley Reed March 12. That company's application asked a stay on competitive bidding and all provisions of Section II affecting existing contracts. Columbia's request, filed March 14, asked for a stay on competitive bidding, the injunction against single sales, and other provisions.

Hearings on stay applications probably will be held by Justice Reed late next week. Stays can be granted until April 1.

In its application, UA brought up the new point of contempt proceedings. "Until there has been a decision on the appeal," UA stated, "the appellant, in trying to establish an untried system (of selling) as prescribed by the court, will at all times be in jeopardy of a contempt citation."

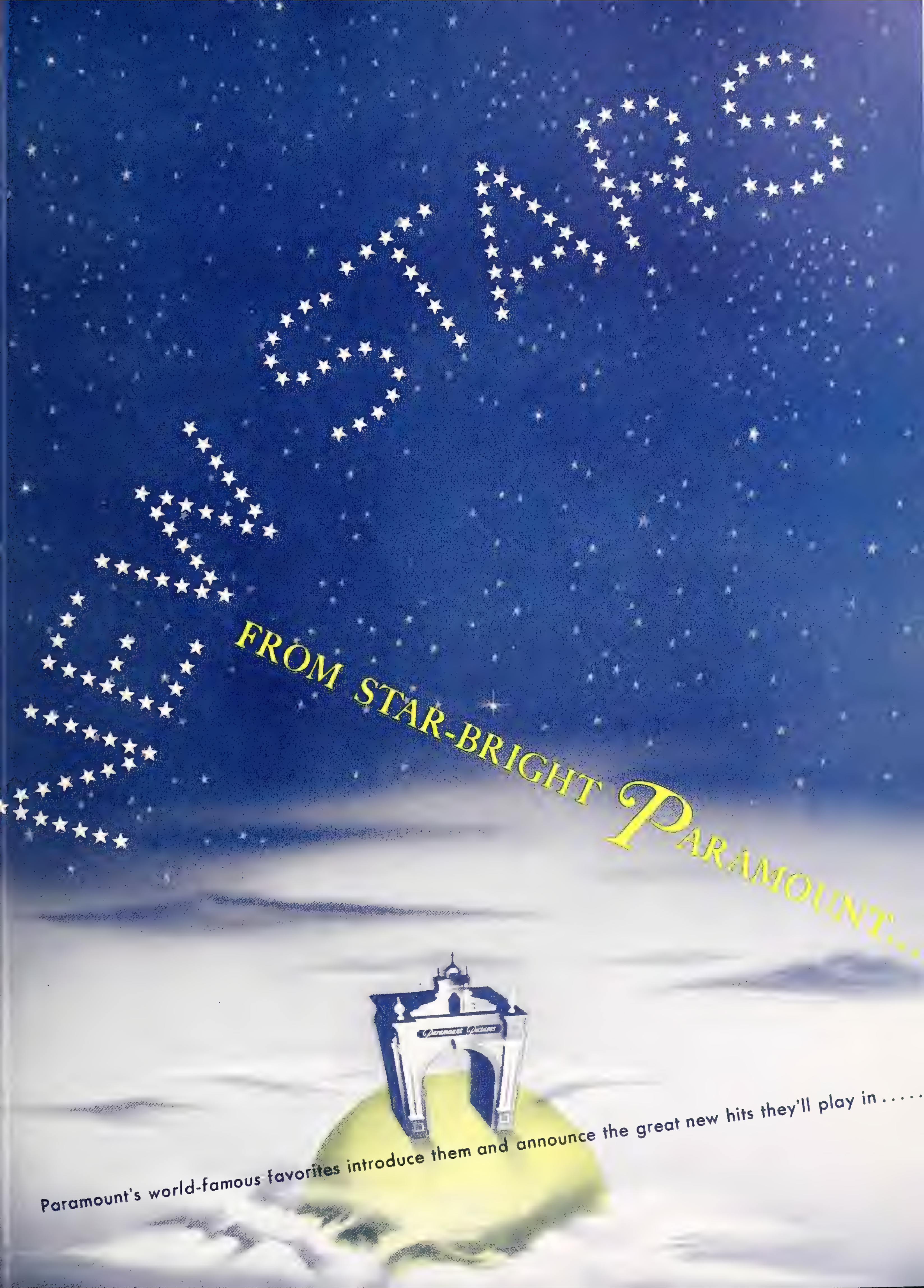
UA protested that the New York District Court in enjoining the defendants from granting any license in which minimum prices for admission are fixed has "deprived the appellant of well established property rights as well as rights conferred by the Copyright Law."

The UA application also attacked the court order placing the burden of proving the legality of clearance upon the distributor and the necessity, under the competitive bidding order, of ignoring the rights of old-established customers.

In concluding, UA insisted that "a tremendous hardship" would be imposed if Section II of the decree were put into effect and then finally reversed or stricken out.

Propose Bidding Solution To Jackson Park Suit

In a brief filed March 13 in Chicago District Court the five major distributors and Balaban and Katz and Warner Brothers theatre circuits proposed that the Jackson Park theatre be given the opportunity to bid for features and that this opportunity be substituted for Judge Michael L. Igoe's decree in the Jackson Park anti-trust suit, which calls for the elimination of the Chicago system of release. Arguments will be heard during the April session of the court. The decree limits Loop runs to two weeks, abolishing all Loop clearance.



FROM STAR-BRIGHT PARAMOUNT...

Paramount's world-famous favorites introduce them and announce the great new hits they'll play in......

BING CROSBY, whose greatest hit of all will be "The Emperor Waltz," welcomes

WANDA
Hendrix

"Here's a lovely newcomer
whose beauty and talent add up to—
well, I'd say roughly ten million dollars!
You'll see her soon—play her soon—
love her soon in her picture with
Barry Fitzgerald, Joan Caulfield, and me:
'*WELCOME STRANGER*'"

ALAN LADD, whom you'll get next in "Calcutta," says a word about

WILLIAM
Holden

"He's been *Lieutenant* Holden,
U. S. Air Force, until recently—but
now you can call him Mister!
Or better yet, you can soon
put his name in lights again for he
resumes his meteoric career in 'Dear Ruth' and
'*BLAZE OF NOON*'"

BOB HOPE, star of your Easter picture, "My Favorite Brunette," makes a pitch for his favorite starlet

OLGA San Juan

"Boys, step up and ogle Olga! She's from Brooklyn, fellas—not from the hill by the same name. But she's made history from the Copacabana floor show to 'Blue Skies.' You lucky guys will get her soon in

'VARIETY GIRL'"

VERONICA LAKE, so alluring in "Saigon," sees stardom ahead for

MACDONALD Carey

"The Marine has landed—back in Hollywood—after a long absence overseas! You played Mac's last hit, 'Wake Island'—and you'll surely want to play his new one. It's the gay, romantic, amusing comedy

'SUDDENLY IT'S SPRING'"

DOROTHY LAMOUR pauses
on "The Road To Rio"
to say a word about

BILLY
De Wolfe

"He wears proudly Uncle Sam's discharge emblem—and his first postwar hit was 'Blue Skies.' Everybody's talking about his great comedy routines in that picture—so everybody's waiting for his appearance with Betty Hutton in

'THE PERILS OF PAULINE'"

In Technicolor

BARRY FITZGERALD,
"Easy Come, Easy Go" star,
gives you a girl who's easy to go for

JOAN
Caulfield

"In 'Welcome Stranger,' she plays with two lucky lads—Crosby and Fitzgerald by name. And prettier she is than in 'Blue Skies' and 'Monsieur Beaucaire.' It'll be a bit of heaven playdating her in 'Welcome Stranger,' then in

'DEAR RUTH'"

BETTY HUTTON, star of "The Perils of Pauline," introduces a bad man who's good . . .

HOWARD
Da Silva

"To Broadway he was Jud in 'Oklahoma'! To me he's Gafferty in 'Blaze of Noon.' To many fans he's the cruel captain in 'Two Years Before The Mast.' But his most memorable role of all will be in Cecil B. DeMille's

'UNCONQUERED'"

In Technicolor

LIZABETH SCOTT—now at work on Hal Wallis' "I Walk Alone," sees star-glory ahead for

WENDELL
Corey

"Hal Wallis has a flair for recognizing talent. He spotted Wendell at once...on the stage in 'Dream Girl.' Wendell's wonderful! I *know* for I've worked with him now in two Wallis productions, 'Desert Fury' and

'I WALK ALONE'"

BARBARA STANWYCK, who is sensational in "California," has a sensational new star for you . . .

BURT
Lancaster

"When Burt played on Broadway, seven studios wanted him but Hal Wallis got him. His first loan-out was to Uncle Sam's 5th Army, his second to his smash screen debut in 'The Killers.' Now he's in Hal Wallis' 'I Walk Alone' and

'DESERT FURY'"

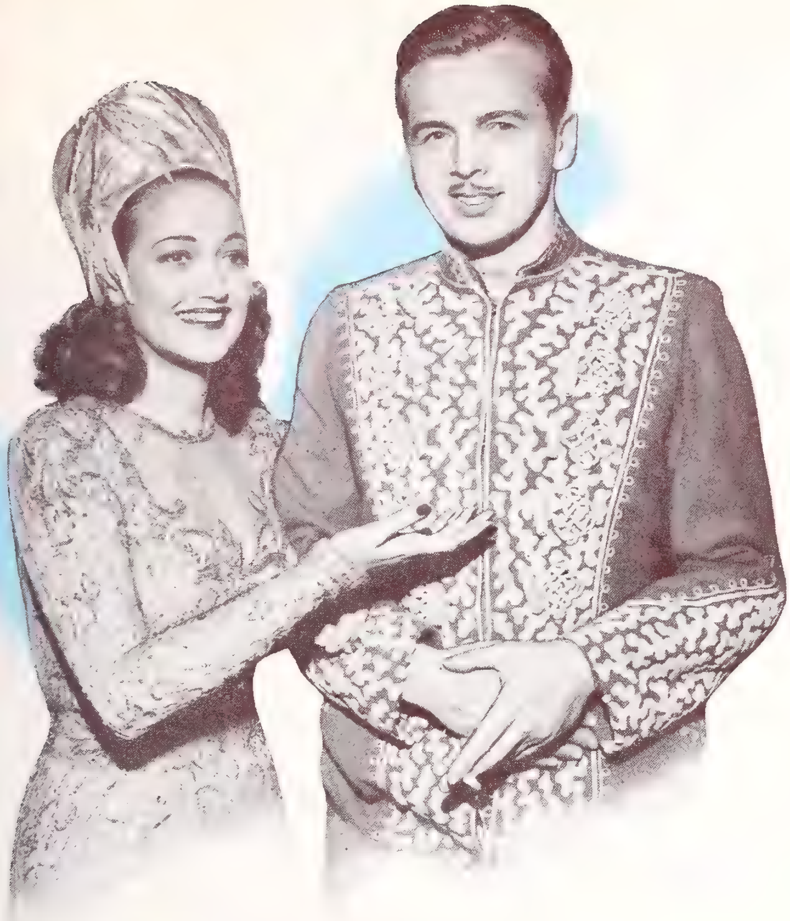
In Technicolor

WILLIAM BENDIX wants you to know a young star who worked with him in "Blaze of Noon"

STERLING
Hayden

"It's a thrill to welcome Sterling back from war duty. He's a good guy—and, I want to add, a great actor. One of the few who ever hit the top after just 2 pictures —'Virginia' and 'Bahama Passage.' He's really got something for the girls in

'BLAZE OF NOON'"



DOROTHY LAMOUR, who is
Bob Hope's "Favorite Brunette,"
predicts big things for

JOHN
Lund

"John's romantic double role in 'To Each His Own' was one of last year's most exciting 'first picture' performances. Since then he's had 3 important film assignments, and his next appearance will be opposite Betty Hutton in

'THE PERILS OF PAULINE'"

In Technicolor

SONNY TUFTS,
great in "Blaze of Noon,"
nominates a Star of Tomorrow

MARY
Hatcher

"I liked Mary so much in 'Our Hearts Were Growing Up' that I went to hear her sing the lead in 'Oklahoma!' No wonder Paramount recalled her to play the title role in the big, all-star musical event

'VARIETY GIRL'"

RAY MILLAND, coming soon in the romantic drama, "The Imperfect Lady," star-gazes and sees

MONA
Freeman

"I've been interested in Mona
ever since I watched her one day
doing a 'bit' in 'Till We Meet Again.'
And now I'm ready to wager
that she'll be a star of
first-line importance after

'DEAR RUTH'"

DIANA LYNN, now before the camera in "The Sainted Sisters," likes the smile and songs of

ROGER
Dann

"He's the picture of continental charm—
this new star from France—
who *isn't* married! Hero of the Maquis,
idol of the Paris stage,
sensation of New York's La Martinique,
you'll see him soon in

'VARIETY GIRL'"

WILLIAM DEMAREST, coming soon in "The Perils of Pauline," is putting on a ballyhoo for

DE FOREST
Kelley

"Step in a little closer, friends!
Meet the star of 'Fear in the Night,'
the surprise hit the whole trade
is talking about. Next he
will have the choice hero-role
in the big 36-star musical

'VARIETY GIRL'"

BOB HOPE sneaked back from "The Road To Rio" for the last word about . . .

VIRGINIA
Welles

"Virginia *is* the last word, folks.
Blonde hair, beautiful figure . . .
I could go on but I know you're thinking
only of business. So I'll be brief.
Drop what's on your mind or on your lap.
And date her for sure in

DEAR RUTH"

Paramount

always

THE STAR COMPANY

WILLIAM BENDIX
EDDIE BRACKEN
PHYLLIS CALVERT
MACDONALD CAREY
JOAN CAULFIELD
WENDELL COREY*
BING CROSBY
ROLAND CULVER
ROBERT CUMMINGS*
CASS DALEY
ROGER DANN
HOWARD DA SILVA
DON DeFORE*
WILLIAM DEMAREST
BILLY DE WOLFE
DOUGLAS DICK*
MARLENE DIETRICH
OLIVIA DeHAVILLAND
KIRK DOUGLAS*
FRANK FAYLEN
VIRGINIA FIELD
BARRY FITZGERALD
MONA FREEMAN
PAULETTE GODDARD
MARY HATCHER
STERLING HAYDEN
WANDA HENDRIX
WILLIAM HOLDEN
BOB HOPE
BETTY HUTTON
CECIL KELLAWAY
DeFOREST KELLEY
PATRIC KNOWLES
ALAN LADD
VERONICA LAKE
DOROTHY LAMOUR
BURT LANCASTER*
JOHN LUND
DIANA LYNN
RAY MILLAND
KRISTINE MILLER*
KATINA PAXINOU
ROBERT PRESTON
MIKHAIL RASUMNY
PHILIP REED
GEORGE REEVES
ANN RICHARDS*
GEORGE RIGAUD*
GAIL RUSSELL
OLGA SAN JUAN
LIZABETH SCOTT*
BARBARA STANWYCK*
SONNY TUFTS
MURVYN VYE
VIRGINIA WELLES
ARLEEN WHELAN

*Under contract to
Hal Wallis Productions

BRITISH LABOR CHIEF RAPS MOVE TO SLASH U. S. FILMS

O'Brien Tells Commons It Would Be Error to Cut Imports Now or Later

by PETER BURNUP
in London

"The cinema is the only kindly light amid the encircling gloom."

With these words, last week, Thomas James O'Brien, M.P., general secretary of the largest of the industry's trades unions, the National Association of Theatrical and Kine Employees, joined the rising chorus of protests against the suggested cut in the import into Britain of American films.

Speaking in the House of Commons debate on the country's grave economic situation and replying to arguments that it was necessary to restrict film imports in order to save dollar expenditure, Mr. O'Brien stated:

"It will be a cardinal error to cut supplies of American films to Britain now or in the near future. There are not enough British films made in Britain, or likely to be made in the next few years, to supply the cinemas of the country and to meet the legitimate demands of the people's entertainment. British films supply about a quarter of the needs of British cinemas. The rest come from the United States."

Mr. O'Brien agreed with his brother M.P.'s that a cut in film imports might save millions of pounds in dollar remittance, but, he pointed out, that could be done only by two alternatives: closing more than half the cinemas in Britain or showing the same picture for a month to six weeks in the average provincial town.

"That," commented the forthright secretary, "would be more than people would stand. Certainly it is more than the British people, who have stood so much, should be called upon to stand."

During the recent bitter weather, he told the House, over 3,000,000 people stood in queues every night of the week waiting for "the pictures." Approximately 33,000,000 people paid for admission to cinemas every week. Behind those facts, he said, was the great social and psychological issue that the mass of the people found their main relief and relaxation in motion pictures.

Says Screen Not in Same Category as Sports

The cinema, he added, should not be put into the same category as sports events. Motion pictures should be treated, he claimed, as a constructive part of the country's social life. It would be a disgraceful thing, he concluded, if Britons, at this time of crisis in their lives, were to be deprived of their diversion and the inspiration they derived from motion pictures.

Mr. O'Brien's restrained and statesmanlike attitude throughout the power and coal crisis here has created a considerable impression in industry circles here. His latest move is to crack down on those of his members who are demanding the immediate institution of a 40-hour week in the studios. Local branches of the union have been adopting resolutions in regard to the negotiations now proceeding with the Producers' Association which contain veiled threats of imposing a time limit on the negotiations.

Mr. O'Brien, in reply, has addressed a circular to all studio shop-stewards in which he reminds them that their union is not the only one concerned and that negotiations have to be carried on in association with the Association of Cine-Technicians and the Electrical Trades Union.

Points Out Present Pact Has 18 Months to Run

Moreover, says Mr. O'Brien, the existing agreement has some 18 months to run and that the producers need not at this juncture have agreed to any further talks.

"The Trades Union Congress' aim of a 40-hour week," runs the circular, "is to be achieved not at once, but in accordance with the differing economic structures of industries. No industry in Great Britain has yet achieved a 40-hour week."

Then follows a significant slap-down for the radicals:

"The British film industry must be regarded as a vital national industry and not as an easy-going irresponsible experimenting ground for policies and ideas which cannot be adopted outside it."

By some energetic scraping of the barrel's bottom the crisis which threatened, by reason of the close-down of raw stock manufacturing plants and printing laboratories, has been staved off, but only—in the view of the realists—for the time being.

Government Cuts Stock Needs by 850,000 Feet

The Government agreed to reduce its raw stock demands by 850,000 feet per week. Newsreels took a voluntary cut. Nevertheless, many believe a day of reckoning will come, and that soon. The all-industry committee dealing with the crisis has gone into official recess until April 10, but CEA officials anticipate that it will be recalled well before that date.

Meanwhile, CEA's executive committee is pressing for an early recession of the Government's ordinance that theatres shall operate on two-thirds of their pre-crisis electricity consumption.

Most significant circumstance throughout the crisis has been the determined and at times nigh-venomous criticism addressed by exhibitors against newsreels. Distributors generally and newsreel executives in particular allege that the CEA took an unfair advantage of the situation in threatening to cut the reels entirely out of their programs.

Negotiations have been in process for considerable time by which the newsreel people hope to obtain greater rentals for their product. They claim that production costs have lately gone up by leaps and bounds. This eagerness of exhibitors to abandon the reels, they assert, is a move to evade that issue.

Dickinson Joins United World

Edward T. Dickinson, Jr., until recently the American representative on the Emergency Economic Committee for Europe, attached to the American Embassy in London, has been named vice-president in charge of the development and distribution of educational films for United World, the 16mm subsidiary of Universal Pictures, Inc.

E. T. Dickinson, Jr.

Prior to the war Mr. Dickinson was research assistant to Irving S. Olds, chairman of the board of U. S. Steel. During the war he was granted leave at the request of Donald M. Nelson to become executive director of the Planning Committee of the War Production Board.

After serving the Board for a year, Mr. Dickinson volunteered for the Marine Corps and served abroad.

Davis Succeeds Prior As CEA President

London Bureau

Vice-president B. T. Davis has succeeded Fred A. Prior as president of the Cinematograph Exhibitors' Association and Dennis Walls has taken over as vice-president with the right of succession to the chair a year hence. Mr. Davis, a Birmingham man and an accountant, has been chairman of CEA's Birmingham branch for a number of years.

Jones Joins Levey

Charles Reed Jones has been appointed by Jules Levey as special representative for the forthcoming Levy-United Artists release, "New Orleans." Mr. Jones most recently was national publicity director of the Motion Picture Division for the March of Dimes campaign.

ON THE MARCH

by RED KANN

EDDIE GRAINGER, once eastern district sales manager of 20th Century-Fox and a circuit operator since 1936, finds the M. A. [Mort] Shea circuit of which he is president looking a problem squarely in the face. He can't be alone in giving vent to his concern over declines in children's patronage.

It takes no fancy kind of wisdom to know illegitimate offspring, narcotics, gunplay, liquor, mistresses, murder and rape hardly are subject matter for impressionable minors who are getting lots of it on celluloid these days.

His typewriter in hand, Grainger writes *On the March*:

"Starting with about 1942 we, along with other theatre operators, started a gradual increase in admission prices believing this increase, which the public would accept because of generally rising prices, would offset the reduced attendance brought about by so many of our patrons—boys and girls—leaving our cities to join the armed forces or to migrate to industrial centers for high wages.

"When the war ended and the mustering out process started and there was a tapering off of industrial activities in the big cities, I cautioned all of our men to watch attendance records closely; that a drop-off might indicate the public was getting price-conscious and that we might find some of our prices too high.

"Our total attendance record, which we keep quarterly, continues to be satisfactory, but the following is something I have given a lot of thought. Frankly, I haven't found the answer to it and it occurs to me that maybe the producers should give more thought to it.

"Children's attendance is constantly falling off. As you know, we operate in 23 cities [*Ohio: Akron, Ashtabula, Cambridge, Conneaut, Dover, Geneva, Lancaster, Marietta, Newark, New Philadelphia, Youngstown, Zanesville. Massachusetts: Amherst, Greenfield, Westfield. Pennsylvania: Bradford, Erie, McKee's Rocks, Pittsburgh. New York: Jamestown. New Hampshire: Manchester, Nashua.*] There is only one city—Cambridge, O.—where children's attendance has not fallen off. In Newark, O., during 1946, children's attendance was more than 12,000 less than 1945.

"In Zanesville, O., such attendance was more than 25,000 less than 1945. The same facts prevail in every other city in which we operate except in big cities such as Akron, Youngstown and Pittsburgh where our children's attendance is not too important because of downtown locations. Cambridge is the only city where we did not increase our prices for children. We merely added the Federal tax. In every other situation, we have gone up to 16 or 20 cents, including tax.

"Some of our managers do not feel it is price, but that it is the quality of pictures being produced which is the cause of this decrease in children's attendance. [*We don't go along on their price slant. But on that, more later.*] They point out that, apparently, none of the producers is making drives for kds' business. There is no Andy Hardy series. There are no Shirley Temples, Jane Withers, Freddie Bartholomews."

Now, no one should jump to the conclusion this is a plea for a rainbow at the end of every film. Grainger is not arguing against meaty themes; his experience protects him against that. His disturbance is over a diminishing curve in patronage of the youngsters in most of his houses, a means of stemming the tide and a method of re-attracting those already gone. This becomes a logical problem in practical theatre management.

Moreover, he is cautious enough not to presume he has the complete cure-all although the series like those suggested by some of his managers, no doubt, would help toward a solution. Whether or not soaring production costs would make them feasible for Hollywood to undertake is something else, however.

A Shirley Temple doesn't happen merely by wishing it. The Jane Withers' were B's, as were practically all others in that production category. Times, and costs, have changed so sharply that Hollywood executives today maintain B product has been priced right out of the market. By this they mean costs have risen so precipitously, and rentals have not, that the entire business of turning out any B film is a steadily losing enterprise.

If their analysis were to be accepted without challenge, Grainger and/or others similarly placed won't be getting the specially tailored merchandise they feel required to keep the young ones coming. Not unless there develops the vision which is sufficiently far-seeing to take it on the chin, if need be, in order to preserve the juvenile audiences of today because they are the audiences of tomorrow. This puts vision squarely athwart the balance sheet.

Usually, it's a losing contest.

◆ ◆

Outburst of a Midwest exhibitor, tying directly to the above:

"Pictures are loaded with crime, horror and sensuality. It is becoming a problem to avoid booking and playing two, three or even four murder pictures in a row."—Edward G. Zorn, president of the United Theatre Owners of Illinois, bombarding at Peoria.

◆ ◆

Three out of six on the Academy Awards this year, and not so good. Like this:

BEST FILM: *Prediction*—"The Best Years of Our Lives."—*Winner*—On the nose.

BEST ACTOR PERFORMANCE: *Prediction*—Laurence Olivier for "Henry V."—*Winner*—Fredric March for "The Best Years."

BEST ACTRESS PERFORMANCE: *Prediction*—Celia Johnson for "Brief Encounter." *Winner*—Olivia de Havilland for "To Each His Own."

BEST SUPPORTING ACTOR PERFORMANCE: *Prediction*—Harold Russell for "The Best Years." *Winner*—Ditto.

BEST SUPPORTING ACTRESS PERFORMANCE: *Prediction*—Ethel Barrymore for "The Spiral Staircase." *Winner*—Anne Baxter for "The Razor's Edge."

BEST DIRECTION: *Prediction*—William Wyler for "The Best Years." *Winner*—No other.

Eagle-Lion Into Latin America

After experiencing a boom right after the liberation, business in the Philippines has fallen off about 40 per cent, but big pictures still draw well, according to Sam Seidelman, foreign sales head of Eagle-Lion and Producers Releasing Corporation. Mr. Seidelman has just returned from a four-month survey of the Philippines, Hong Kong, Singapore, China, Siam and Indo-China.

Mr. Seidelman announced expansion plans for Eagle-Lion in Latin America where, by the end of this year, the company will have 14 offices. By June of 1947, branches will have been established in Mexico City, Panama City, Lima, Sanitago, Buenos Aires, Rio de Janeiro, Trinidad, Puerto Rico and Cuba. He will leave for Mexico City in May to organize the first Latin American office. "We will have offices wherever other American companies have offices," he said. PRC, which has its own arrangements with local distributors, is not included in the Latin American expansion.

PRC soon will open an office in Manila, Mr. Seidelman said. This will be the first and only PRC office abroad. The branch will handle J. Arthur Rank product, domestically handled by Eagle-Lion and distributed through PRC facilities.

Goetz-Brulatour May Have Six on Republic's Board

Six of the 14 members on Republic's board will represent the interests of the Harry M. Goetz-Jules Brulatour, Inc., Corporation if stockholders approve the slate of nominees at their annual meeting April 1 at the New York home office, it was disclosed last Wednesday in the company's proxy statement. Up for election for the first time as Goetz-Brulatour nominees are Mr. Goetz, described in the statement as consultant and assistant in connection with Republic production; Samuel Becker, member of the law firm of Becker & Berman, and Harry C. Mills, an executive of J. C. Penney, Inc. During the course of the year three other directors representing Goetz-Brulatour interests were elected to Republic's board to fill vacancies. They are: William M. Collins, Jr., president of the Inland Rubber Corp.; Charles T. Fisher, president of the National Bank of Detroit, and Thomas F. Brown, vice-president of National Distillers Products Corp.

Selznick and Goldwyn End Astor Sharing Deal

New York's Astor theatre will become available for product other than from Samuel Goldwyn and David O. Selznick when the agreement between the two expires early next month, according to Maurice Maurer, who manages the house for City Investing Company. The two producers contracted to share the house on an alternating basis, but their deal will not be renewed.

Grosses React To Oscar Sweep For "Best Years"

This year, for the first time since "Gone With the Wind" won the 1939 Academy Award, it was possible to gauge the effect of the Oscar-presentations on the box office success of a picture, when grosses on Samuel Goldwyn's "The Best Years of Our Lives" began to soar a few days after the film had been honored with nine of the Academy's top awards.

Most important, it was named the best motion picture of the year; Fredric March was cited as the year's best actor for his performance in "Best Years of Our Lives"; Harold Russell was honored as the best supporting actor, and William Wyler and Robert E. Sherwood took awards as best director and best writer, respectively.

Theatres Leased

To safeguard himself against violations of the recent court ruling which ended fixing of admission prices and consequently put an end to the conventional type of roadshow, Arthur Sachson, Goldwyn sales head, has leased theatres across the country. Top admission charge is $1.80. In some spots, depending on the situation, it is $1.50.

Two kinds of deals are made. Under one the producer takes over the house, pays all expenses and has the right to stay there as long as the picture makes money. Another, usually made with independent exhibitors, involves a 70-30 percentage deal, with the producer retaining the right to stay longer at an agreed price.

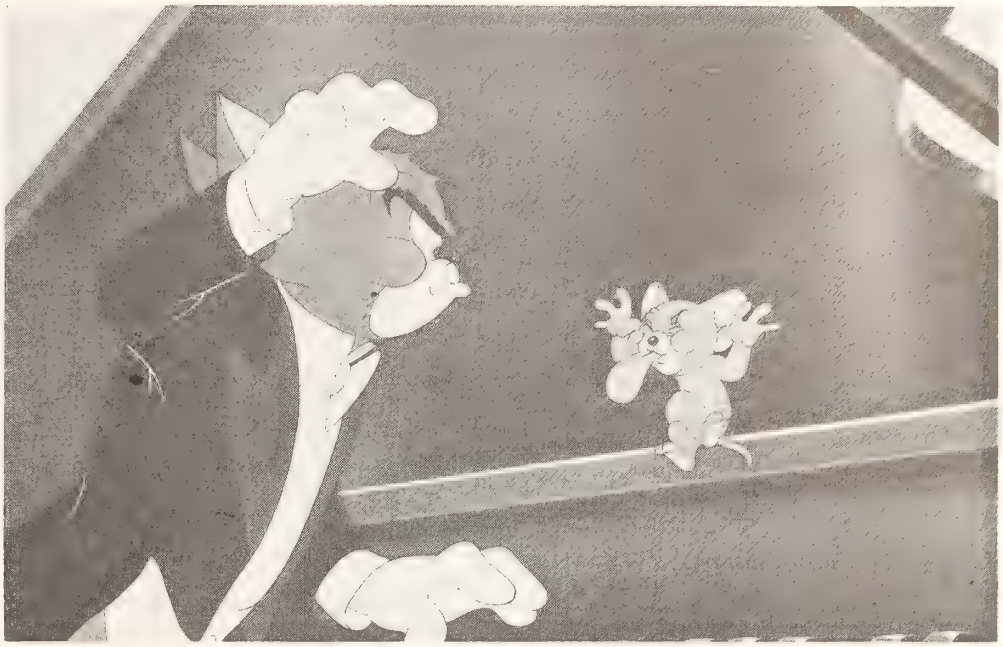
Where "Best Years" has been shown it has considerably outgrossed "The Kid from Brooklyn," Mr. Goldwyn's last release, the Goldwyn office says. This despite the fact that "Kid" has an average of nine showings a day. In Minneapolis, where it grossed $17,000 for the first week, "Best Years" grossed $22,407 for the first five days.

Possible $1,000,000 at Astor

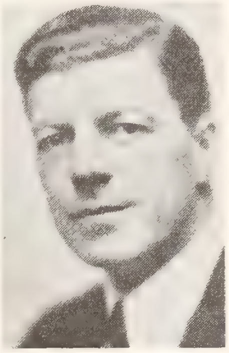
At the Astor, where "Best Years" now is in its 17th week, Saturday, March 15, was the biggest in six weeks, with a $8,745 gross. The previous Thursday was $3,300, and Friday, the day after the awards were announced, brought in $4,677. Mr. Sachson predicted that, if the picture stays at the Astor until Labor Day at an average weekly take of $30,000, "Best Years" would net $1,000,000 in that house alone. At the 1,200-seat Chicago Woods, where "Best Years" in its 13th week is doing as well as "Kid" did in its second week, grosses also run high and an expected 26-week run should net about $700,000, he said.

At the 1,794-seat Capitol theatre in Cincinnati, where the average gross is about $12,000 a week, "Best Years" now grosses about $30,000. The same holds true for the Colony in Miami, ordinarily a holdover house never earning over $3,500 weekly.

Five Academy Cartoon Awards In 7 Years Is Quimby Record



Tom and Jerry in a scene from "The Cat Concerto".



Fred C. Quimby

Five Academy Awards in seven years is the enviable record of Fred C. Quimby, MGM Cartoon producer, whose latest offering, "The Cat Concerto", a Tom & Jerry Cartoon in Technicolor, won the Oscar as the best cartoon of 1946, at the Academy's presentation in Hollywood last Thursday night.

In previous years Mr. Quimby produced the award-winning cartoons, "The Milky Way" in 1940; "Yankee Doodle Mouse" in 1943; "Mouse Trouble" in 1944, and "Quiet Please" in 1945. All of these one-reel subjects featured MGM's cartoon characters Tom & Jerry.

In addition to producing the Tom & Jerry Cartoons, Mr. Quimby is executive producer in charge of short subjects at the MGM studios in Culver City, and heads the studio's cartoon department, established in 1936.

Mr. Quimby's cartoon department has a staff of 150 persons who devote their time to the creation of the miniature mixtures of mirth, music and mayhem.

In addition to the Tom & Jerry Cartoons, Mr. Quimby's staff also turn out series featuring Barney Bear; Happy, the bloodhound; Butch, the pugnacious bulldog; Toots, the coy cat, and the lady known as "Red", who first appeared in "Red Hot Riding Hood".

Technical Award Winners Named

Hollywood Bureau

The Research Council of the Academy of Motion Picture Arts and Sciences, which annually bestows scientific and technical awards for "outstanding merit" last Thursday reported honorable mentions as follows:

Harlan L. Baumbach and Paramount Laboratory for improved method for quantitative determination of hydroquinone and metal photographic development; Herbert E. Britt, for development and application formulas and equipment for producing loud cloud and smoke effects; Burton F. Miller and Warner sound and electrical departments for lighting generator filter.

Also Carl Faulkner and Twentieth Century-Fox sound department for reversed bias method, including double bias method, for light valve and galvonometer density recordings; Mole-Richardson Company for type 450 high intensity carbon arc lamp; Arthur F. Blinn, Robert O. Cook, C. O. Slyfield and Walt Disney sound department for design and development of audio finder.

Burton F. Miller and Warner sound department for design and application equalizer to eliminate relative spectral energy distortion in electronic compressors; Marty Martin and Hal Hadkins, RKO miniature visual bullet effects; Harold Nye and Warner electrical department for development of electrically controlled fire and gaslight.

THREE N. Y. CITIES EYE BOX OFFICE

May Take Advantage of Taxing Power Allowed by New State Law

With three of New York State's seven largest municipalities preparing to take advantage of the taxing powers recently approved by the state legislature, including the levying of a five per cent admission tax, the Metropolitan Motion Picture Association and the American Theatres Association were to meet in New York this week to prepare their campaigns to inform the public of the inequities of the measure.

Buffalo and Yonkers are understood to be in favor of immediately invoking the newly authorized taxing powers, while Mayor William O'Dwyer has said he is glad New York City now has such powers. Other cities, meanwhile, are studying the possibilities of the measure.

Arguments Fail

Last week Robert W. Coyne, executive director of the ATA; Oscar Doob, Loew's Theatres; Fred J. Schwartz, president of the MMPA; Morton Sunshine, representing the Independent Theatre Owners of America; Henry J. Walters of RKO Theatres, and Sol Ullman of Fabian Theatres, met in Albany with Governor Thomas E. Dewey to argue against the proposed tax measure. Their arguments were unsuccessful.

The state law, which at midweek was almost assured of the Governor's signature since he previously recommended passage of the bill, would enable all counties and those cities with more than 100,000 population to impose a five per cent tax on admissions and would tax automobiles, liquor and restaurant meals.

Meanwhile, lawyers and representatives of the major film companies met in New York last Friday to discuss means of combating the tax.

The MMPA-ATA campaign, if undertaken, will make use of newspapers, radio, billboards and other available media, including a special trailer, to explain to the public the inequities of the tax. The campaigns would be used in those municipalities where the admission tax is imposed.

Fight Ohio Proposal

In Columbus, Ohio, Monday, P. J. Wood, secretary of the ITO of Ohio, told exhibitors in a special bulletin to contact their state representatives immediately and voice their opposition to Governor Thomas J. Herbert's proposal that the state vacate the admission tax field and permit municipalities to impose local admission taxes.

"If this bill were passed by the legislature," said Mr. Wood, "it would bring down upon the amusement industry in Ohio a hodge-podge of local amusement taxes of varying rates as high as 10 per cent."

Further repercussions of the Fox West Coast-Warner Brothers San Bernardino tax case, in which the theatre interests won a victory, are being sounded in Stockton, Cal., where Fox West Coast says a comparable situation prevails. FWC officials claim that their four theatres had been paying city admission taxes under protest since the San Bernardino tax was ruled unconstitutional and discriminatory last November.

Citing the unfair allocation which the amusement tax set on theatres, the FWC spokesmen said that they were paying approximately 39 per cent of the city's total revenue. That the burden was too heavy was evidenced, they said, by the January gross for their California, Ritz, State and Rialto theatres, which amounted to $7,428, as against an amusement tax of $2,897. Fox West Coast officials are conferring on possibilities of bringing suit against the city of Stockton.

Seek Minneapolis Fee Rise

The Minneapolis License Commission plans to increase annual fees for theatres which would lift the total income from the source about three times, the greater rise hitting the smaller theatres, according to Stanley Kane, executive director of North Central Allied. Opposing the plans for the increases, Mr. Kane suggested the commission abolish the present zone system and establish a flat rate seating capacity.

In Bristol, Va., motion picture interests have defeated a proposed five per cent admission tax. The City Council had planned to invoke the tax, but in an emergency meeting exhibitors pointed out that such a tax was unjust and the measure was dropped.

The Tennessee General Assembly adjourned last Saturday without enacting any admission tax. A proposed bill to put a five per cent state tax on theatre tickets failed to reach the floor of either house. The Attorney General's office has held that the two per cent sales tax, which will take effect June 1, does not apply to admissions.

In Oklahoma Tuesday the Senate Committee on Revenue and Taxation killed a bill which would have extended municipal taxing powers. The message had been opposed by the Motion Picture Theatre Owners of Oklahoma.

Bill Would Halt Changes In Admission Prices

Admission price changes to amusement places during evening hours, Sundays or holidays would be prohibited under a bill introduced last week in the Pennsylvania Legislature by Rep. Joseph A. Scanlon. Changing of prices during peak or dull periods would be stopped by the measure.

Treasury Ready To Fight Protest On Capital Tax

Washington Bureau

The Treasury Department legal staff is gearing itself to fight anticipated tax suits in Los Angeles and New York resulting from the year-old ruling on capital gains in the picture business.

Since last summer, the Los Angeles and New York offices of the Bureau have been sending bills to those involved in socalled personal corporations, initiated for the production of a single picture. After distribution profits are collected, the corporations dissolve and receive the benefit of the cut-rate liquidation tax rather than paying full tax on earnings.

Involving millions of dollars, the tax is retroactive to 1945 and considerable sums have been asked of the companies involved. Treasury attorneys say the Government had a right, under the Revenue Act, to rule against such corporations. How far back the collections can go appears to be the major question involved.

The Washington office turned the matter over to the Los Angeles and New York branches of the Bureau. Instructions were issued nine month ago by the Department that the branches enforce the ruling and send out bills for collection of the underpaid taxes.

Those individuals receiving large back tax bills are expected to contest the case in district tax court.

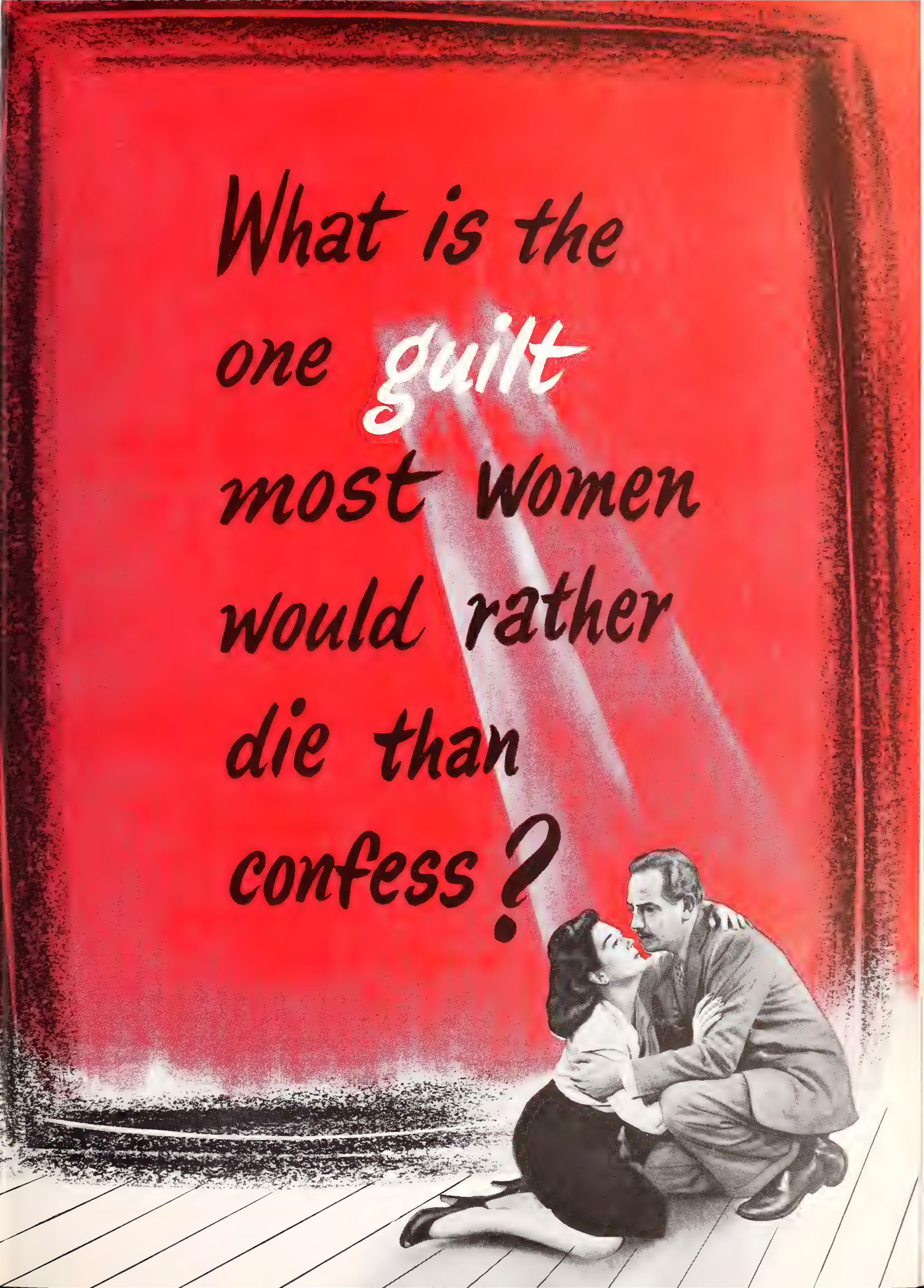
2 Industry Bills Before Dewey

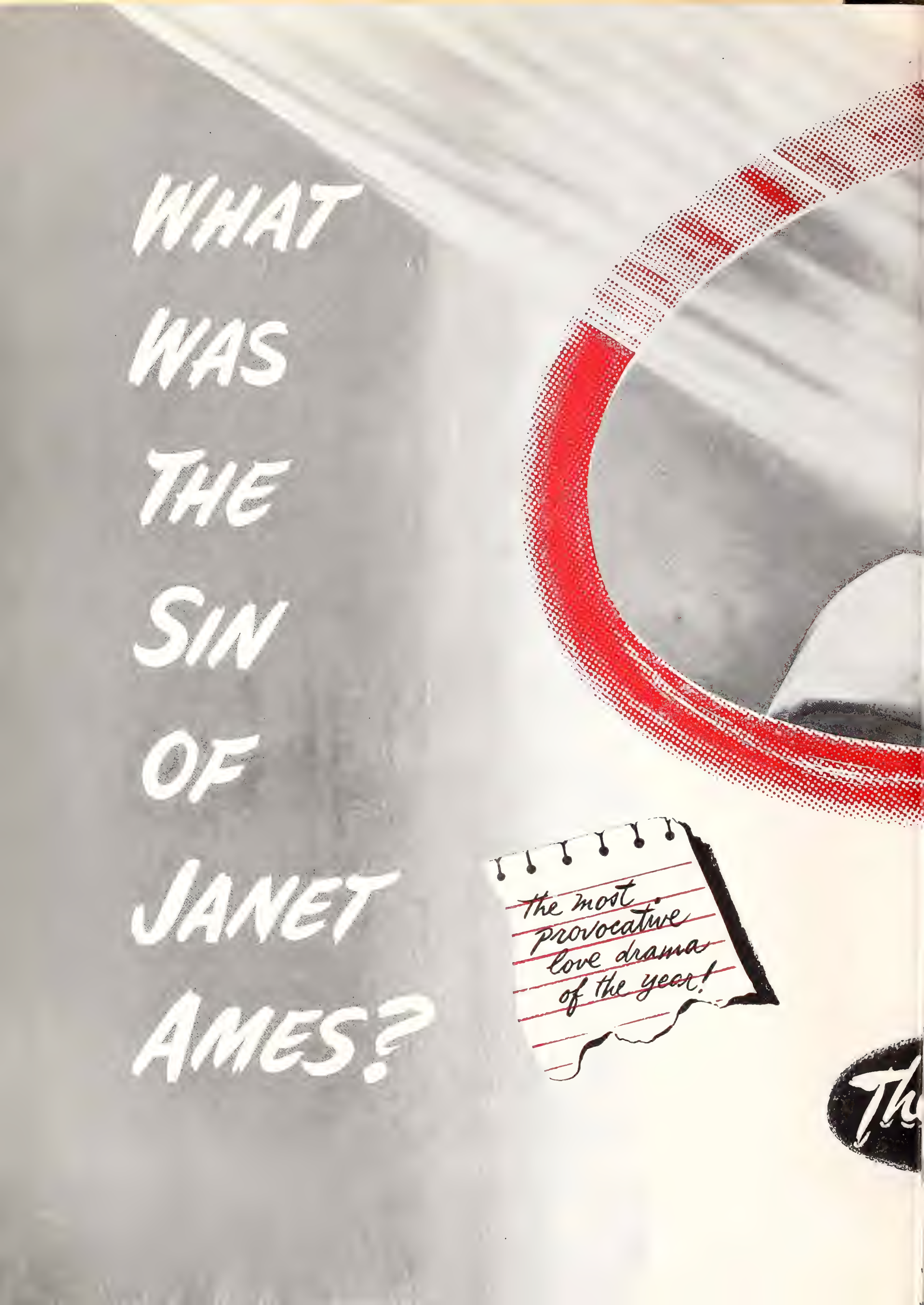
Two bills affecting the industry are awaiting the signature of New York State's Governor Thomas E. Dewey. Last Thursday the Assembly passed the Condon-Wadlin bill amending the general business law to place projection booths under the inspection of the State Labor Department. The bill is intended as a safety measure to insure the meeting of present day fire-proofing standards in all booths.

The same day the Finch bill was passed. This bill allows the appearance of children under 16 in motion pictures, circuses, stage shows and radio and television broadcasts under a permit system.

Vetoes Copyright Bill

Governor Ralph F. Gates of Indiana March 15 vetoed a copyright bill directed against the operation of the American Society of Composers, Authors and Publishers in that state. The bill would have forbidden the owners of copyright musical works to operate in conjunction with other copyright owners to enforce the public performance of their works.


What is the one guilt most women would rather die than confess?


WHAT WAS THE SIN OF JANET AMES?
the most provocative love drama of the year!

COLUMBIA PICTURES
presents

ROSALIND RUSSELL ☆ MELVYN DOUGLAS

Guilt of Janet Ames

with SID CAESAR · BETSY BLAIR · NINA FOCH

Screenplay by Louella MacFarlane, Allen Rivkin, Devery Freeman

Directed by HENRY LEVIN

Don't Condemn Janet Ames until you've Seen The Picture!

COLUMBIA PICTURES
presents

ROSALIND
RUSSELL ·
MELVYN
DOUGLAS
in

The Guilt of Janet Ames

with SID CAESAR · BETSY BLAIR · NINA FOCH

Screenplay by Louella MacFarlane, Allen Rivkin, Devery Freeman

Directed by HENRY LEVIN

Typical of the powerful magazine pre-selling campaign!

PRINTED IN U.S.A.

THE NATIONAL SPOTLIGHT

ALBANY

The Palace headlined "I've Always Loved You" with "The Return of Monte Cristo." The Strand offered two revivals, "The Sea Hawk" and "The Sea Wolf." The Grand had two first runs: "Ladies' Man" and "Step by Step." The Ritz also had two fresh pictures: "Swell Guy" and "Three on a Ticket." . . . James Frangooles, formerly with the Basil Circuit and Paramount Pictures in Buffalo, is now booker in the Paramount exchange, succeeding Howard Goldstein, now head booker at RKO. Jack Mohan occupies the head booker's slot at Paramount. . . . Harold Royster and Harold Greenberg, district executives for Public Theatres in Poughkeepsie, and Elmer Hollander, PRC, are new members of the Albany Variety Club. . . . Recent snow and wind storms played havoc with film deliveries in communities of the northern and western parts of the Albany exchange district. . . . The Fabian-Hellman drive-ins in the Albany area will reopen the Saturday before Easter. . . . The Variety Club gave a $100 check to the head of a family of seven children whose home was destroyed by fire. C. J. Latta, chairman of the Heart Fund, made the presentation at a farewell dinner for Bucky Harris, RKO, being transferred from Albany to New Haven.

ATLANTA

Don Reid added to Columbia Picture's sales force. . . . James Hobbs recently appointed local branch manager for Republic, replacing Sid Reams, resigned. . . . Steve Nolen, owner of the new Emore theatre, Electic, Ala., here on a buying trip. Also in town: Nat Williams, the south Georgia circuit owner. . . . E. C. White, Addison theatre, Addison, Ala., opened his new 320-seat house March 12. . . . Jack Price, formerly with Paramount in New Orleans, appointed sales manager for Warners in Atlanta. . . . The Birmingham, Birmingham, Ala., has switched from film-vaudeville programs to a straight picture policy. . . . J. T. Titmore has opened his new theatre at Moundville, Ala., to run only three days a week. . . . Knoxville, Tenn., reports Sunday shows, recently instituted, are SRO. . . . Philip Lentz has been transferred from the Grand, Winter Haven, Fla., to the Lyric, Stuart, Fla. . . . "It Happened on Fifth Avenue" will soon open at the Wometco theatre circuit in Miami. . . . C. Baker has disposed of his interests in the Howard and Leach theatres in Lake City and LaFollette, Tenn., to W. H. Parrott.

BALTIMORE

Box office totals down for week beginning March 13. Hippodrome held "Dead Reckoning" for second week as did New theatre with "Boomerang." Both pulling fine. Little held "Brief Encounter" and Town held "Sinbad the Sailor" for weeks. Century opened fair with "Love Laughs at Andy Hardy." Keith's had good opening with "Smash Up." Stanley had big opening with "My Favorite Brunette." Roslyn and Times pleased their trade with "Mr. Hex" and "The Great John L." . . . Town theatre is plugging March 20 opening of "The Best Years of Our Lives," with price range from 90 cents to $1.80. . . . Fred C. Schanberger, Jr., chief barker Baltimore Variety, back from hospital. . . . Check for $5,000 presented by Baltimore Variety Club, through L. C. Graman and other members, to Cylburn-Shelter Home for Children. . . . The Met theatre, in Schwaber Circuit, managed by Maurice Freuhlinger, reopened two days earlier than expected, Friday, March 14, after having been entirely remodeled with new seats, new drapes and new carpets.

BOSTON

Aurella Abramoski, formerly with Warner Brothers, has joined PRC and Eagle-Lion Films. . . . Herbert Lyons has joined the billing department of Warners. . . . Reports are current that a new theatre seating 1,500 will be built soon at Milford. . . . The Tub Thumpers will hold a dinner March 26 at the Hotel Vendome. . . . Lawrence Danforth, manager of the Lisbon Playhouse, Lisbon, Maine, was a visitor to the local exchanges last week. . . . Irving Conn has resigned as manager of the Kenmore theatre to join the Lavery circuit as district manager. George Kraska, formerly with the Fine Arts theatre, has succeeded him. . . . Walter E. Mitchell, who recently retired as president of Independent Exhibitors, Inc., was presented with a fishing kit by members of the organization. Presentation was made by his successor, Leonard Goldburg.

WHEN AND WHERE

March 25-26: Rocky Mountain area exhibitors meeting at the Brown Palace Hotel, Denver, to discuss affiliation with national Allied.

March 26: Motion Picture Association of America annual meeting in New York.

April 21: Independent Exhibitors of Rhode Island, affiliated with Independent Exhibitors, Inc., of New England, testimonial dinner to Edward M. Fay, circuit executive, at the Sheraton - Biltmore Hotel, Providence, R. I.

April 23: Associated Motion Picture Advertisers' 30th anniversary salute to industry leaders, Hotel Astor, New York.

May 13-17: Eleventh annual Variety Club International convention in Los Angeles.

July 13-16: Independent Theatre Owners of Ohio annual convention at the Dashler Wallick Hotel, Columbus, Ohio.

CHARLOTTE

"The Strange Woman" held over at the Broadway. "Love Laughs at Andy Hardy" played a week at the Imperial to above average business. . . . The Wilby-Kincey circuit has been outbid recently on a number of pictures offered for auction. The B. & L. Enterprises outbid them for "The Shocking Miss Pilgrim," as did the H. B. Meiselman theatrical interests and Ed Curts, owner and operator of the Ritz in Greenville, S. C. Sold away from W-K was the Goldwyn picture, "The Best Years of Our Lives," bid in by Tom Little for his Charlotte suburban theatre, the Visualite. . . . United Artists now accepting bids in many situations here.

CHICAGO

John Balaban has been appointed to the Chicago Citizens' Committee of the Greek War Relief Association. Lester Armour is chairman. . . . Mrs. William Hernon reports that the next meeting of the Better Films Council of Chicagoland will take place at the club rooms of the Illinois Federation of Women's Clubs March 28. . . . Eight students of Aurora will discuss "Movies as Seen by the High School Student." . . . Bert Flachis has resigned from Columbia to become a salesman for Monogram. . . . Bob Griffith, manager of the Ken theatre, is conducting a straw poll for Chicago's mayoralty candidates by having patrons "vote" by placing a penny in either of two glasses with the candidate's name on each. Proceeds will be given to the Red Cross. . . . M. J. Leonard, legal counsel for B & K, will take up discussions with the local operators' union regarding discontinuance of matinee showings at two B & K houses, when he returns from his Cuba vacation next week.

CINCINNATI

Ignoring pro and con testimony of civic and fraternal leaders and prominent clergymen, mostly from Cincinnati, the Senate Judiciary Committee, in Columbus, March 11, killed the anti-bingo bill which would repeal the amendment to the Ohio gambling law legalizing bingo when conducted for religious, charitable or educational purposes. . . . The game, which, under the latest legislative action, will continue as heretofore, is a source of serious theatre competition here, particularly for the neighborhood houses. The "take" here on bingo averaged $10,000,000 during a five-year period. . . . This city had the privilege of comparing Shakespeare on the stage and screen when "Henry V" was shown at the Taft theatre, during which engagement Maurice Evans appeared in person in "Hamlet" at the Cox theatre. . . . Following the "Henry V" showing, the RKO Capitol opened with "The Best Years of Our Lives," giving Cincinnati two roadshow pictures in succession.

CLEVELAND

Exhibitors here are of the opinion that the lush days of the theatre are a thing of the past. Many are noting a drop in business, but on the other hand, a popular attraction

(Continued on following page)

THE NATIONAL SPOTLIGHT

(Continued from preceding page)

still draws big grosses. Last week the RKO Palace had a near-record week with the first stage show since early December. But the second week of stage show opened only to fair business. . . . Variety Club, newly revitalized with Harry Schreiber, RKO theatre division manager, as chief barker, has taken over the sponsorship of a boys' camp called Pleasant Valley Camp, near Strongville. . . . I. J. Schmertz, 20th-Fox branch manager, is chairman of the National Distribution Committee in the Cleveland exchange area. Members of his committee are all local branch managers. Exhibitor committee is made up of John D. Kalafat, Milton A. Mooney, Meyer Fine and Martin G. Smith. . . . Remodeled, and renamed, the Liberty (formerly Ohio) theatre, Cambridge, reopened last week under the ownership of Louis J. Velas. . . . Leo T. Jones added the Upper theatre, Upper Sandusky, to his theatre holdings which include the Star, Upper Sandusky; Star, Deshler; Carey, Carey; and Forest, Forest. . . . Louis W. Schine presided at a meeting of managers of Schine Theatres in the Ohio zone held last Thursday at the Statler Hotel. Other home office officials attending were Syd Denceau, Bill Kraemer, Seymour Morris, E. D. Leishman and Gus Lampe.

COLUMBUS

Business continues somewhat spotty, with "California" doing better than average at the Ohio. "Never Say Goodbye" did fair business at the Palace with "The Return of Monte Cristo" registering fairly well at the Broad. "13 Rue Madeleine," shifted to the Grand for four additional days after a week at the Palace, showed considerable box office pull. . . . Manager Larry Caplane at the Grand has installed the first popcorn stand in downtown first runs. . . . Judiciary committee of the Ohio Senate voted 7 to 2 to postpone indefinitely any action on the Shurtz bill to outlaw charity bingo games. . . . A similar measure was defeated by the rules committee two years ago. . . . "Henry V" will play a two-weeks roadshow engagement at $2.50 top at the Hartman starting April 6. . . . Leo and Milton Yassenoff, of the Academy circuit, have turned over the Beechwold theatre on Sunday mornings to a congregation of Lutherans in the neighborhood. . . . Film Deliveries, Inc., received approval of the Office of Temporary Controls for the erection of a new $15,000 terminal here. . . . University theatre will hold open house March 24 and start regular programs the following day.

DENVER

Money prizes were won by four in the "Goodwill Contest" (one prize in each district) put on by the Fox Intermountain Theatres. $100 each went to Tom Brennan, city manager, Laramie, Wyo., and Virgil Odell, city manager, Nampa, Idaho; while $50 each was won by Jack Kramer, city manager, Durango, Colo., and John Denman, manager Mayan, Denver. . . . Frank H. Ricketson, Jr., president, Fox Intermountain Theatres, flew to California from Hawaii, where he and Mrs. Ricketson had been vacationing, went to Phoenix, Ariz., to meet his family. . . . Albert L. Kolitz, RKO district manager, back to Cleveland, where he was branch manager, to break in new manager, then to New York before returning to Denver. . . . Chet Bell, Paramount branch manager, to Los Angeles, April 14.

DES MOINES

Albert C. Dunkel, 62, known to a generation of Iowans in his capacity as Iowa City showman, died in Pasadena, Cal., last week. Dunkel was owner and operator of the Pastime (now the Capitol) theatre in Iowa City for 20 years. . . . The Strand theatre building, Marshalltown, has been sold by the F. L. Meeker estate to the Stevens Realty Co., Des Moines. . . . Mr. and Mrs. W. L. Fisher, Pleasantville, have bought the State at Clarence. . . . The new $40,000 Shelby theatre, Shelby, was opened last week. It was built by the Shelby Legion post. . . . Lake Amusement Co., Minneapolis, has purchased the Lime at Lime Springs. . . . The Garwin at Garwin was sold by Mr. and Mrs. Jack Comfort to Mr. and Mrs. Walter Jenner and Dale Johnson of St. Lawrence, S. D. . . . Richard M. Phillips, manager of the Arrow, Cherokee, has resigned to join the public relations staff of Standard Oil. . . . W. J. Newcomb of Williamsburg has announced plans to construct a theatre at Earlville. . . . Norman D. Hundling, Newton Theatre operator, has been reelected president of the Newton Y. M. C. A. . . . Jack Gibson, NSS salesman, has joined the PRC staff.

HARTFORD

Columbia's "Dead Reckoning" and Paramount's "California" held here for three weeks at the E. M. Loew's and M&P Allyn, respectively. . . . Joe Borenstein, Warner Strand, New Britain, Conn., manager, representing New Britain theatre men, has written a letter to that city's Common Council Salaries and Ordinance Committee, requesting withdrawal of a request from the theatre men for a change in theatre opening hours on Sundays from 2 to 1 P.M. There has been much opposition from New Britain clergymen on the change. In New Haven, recently, approval was given for a change in Sunday theatre opening hours from 2 to 1 P.M. In Hartford there has been no official action on the proposal introduced several months ago into the Common Council that theatres there be allowed to change Sunday opening from 2 to 1 P.M. . . . Hartford visitors: Harry Shaw, Morris Mendelsohn, Loew's-Poli New England Theatres; Harry Green, Alexander Film Co.; Martin Lewis and Max Zipperman, Continental Circuit, Inc., New York.

INDIANAPOLIS

A mild flu epidemic has combined with Lent to depress grosses at local first runs. A sub-standard $13,000 for "Humoresque" at the Indiana was the best mark in town last week. "Nocturne" at the Circle and "The Chase" at Loew's were checked at $10,000 each. . . . A film shortage is pinching the neighborhood exhibitors. Oscar Kushner's Hollywood now is playing acts three nights a week. . . . The Indianapolis Photoplay Endorsers is sponsoring a movement for children's matinees as the result of a visit last week from Duke Hickey, of the community relations division of the Motion Picture Association. . . . Officers of the Wawasee Auto Drive-In Theatre, Inc., opening on State Road, include Sol Greenberg of Indianapolis, president; John Ferris of Syracuse, treasurer, George Bryan of Syracuse, vice-president, and Carl Niesse of Indianapolis, secretary and general manager. The theatre will have a 600-car capacity. . . . Visitors on the Row this week included E. L. Ornstein, Marengo; Kenneth Ball, Brownstown; William Pell, Rushville; Bill Passen, Jasonville and William McNabb, Mooresville.

KANSAS CITY

The "mild form" of influenza, and so-called "ordinary" bad colds, which, as doctors and others describe the recent "wave" of illnesses, have played havoc with theatre business. . . . Neil Houtz, who "grew up" under the tutelage of Eddie Mansfield, city manager in Greater Kansas City for Common-

(Continued on page 36)

***AT THE MEETING** of the Kansas-Missouri Theatres Association regional unit, Dodge City, Kan., March 12: left to right, Ralph Larned, Jay Pennington, Nick Carter, Homer Strowig, president; Elmer Bills, Earl Jameyson and B. F. Adcock.*

TO EACH HIS OWN . . . AND PARAMOUNT'S OWN IS

Olivia De Havilland

1946 Winner of the Academy Award for
the Best Performance by an Actress . . . in

"To Each His Own"

Paramount

salutes its newest Academy Award winner for this honor that takes its place beside last year's Academy Awards to "The Lost Weekend" and the previous year's Academy honors to "Going My Way."

OLIVIA De HAVILLAND
in
"TO EACH HIS OWN"
with
Mary Anderson · Roland Culver
Virginia Welles · Phillip Terry
Bill Goodwin · *and introducing* John Lund
A MITCHELL LEISEN Production
Produced by Charles Brackett
Directed by Mitchell Leisen
Screen Play by Charles Brackett
and Jacques Thery

(*Continued from page 34*)

wealth theatres, is now at the city district headquarters, in the Regent theatre, booking for the city theatres of Commonwealth—Regent, Ashland, Summit, Midway, Home and Tenth Street. Morton Vinzant, who has also been with Mr. Mansfield several years, has succeeded Houtzas manager of the Ashland. . . . Father and son who represent one of the longest family traditions in the territory, are together now with the same firm—Frank Keilhack, who has been in service departments following projection work for 37 years, and his son Francis Keilhack, salesman, with Missouri Theatre Supply. Both had formerly been with National Theatre Supply. E. E. Jameson, president of the Central Shipping Bureau that has inspected and shipped for film distributors in Kansas City the past 11 years, is about to set up similar district shipping agencies in Denver, St. Louis and Oklahoma City, for the National Film Service, Inc. . . . Elmer C. Rhoden, head of Fox Midwest, has been the chairman of the Citizens Bond Committee which for several months has been studying local needs with a view to a bond proposal that would be submitted to vote. . . . A convention of the Fox Midwest Division, National Theatres, will be held in Kansas City Monday, March 31, preliminary to the fifth annual showmanship campaign. Charles Skouras, president of National Theatres, will preside.

LOUISVILLE

"Song of Scheherazade" ended a two weeks run at the National with two reissues coming in: "Destry Rides Again" and "When the Daltons Rode." . . . The Strand played a double bill, "Queen of the Amazons" and "Renegade Girl." "Pursued" is in its second week at the Mary Anderson. The Rialto opened with "It's a Wonderful Life" and Loew's with "The Private Affairs of Bel Ami." . . . New draperies and curtains have been ordered for the Rialto. . . . New sound equipment has been installed in the Alice, Leitchfield, Ky., and the Select, Hawesville. . . . Looks like a sellout for "Henry V" roadshowing at the Scoop. . . . The Vivian theatre at Carlisle, Ind., has been completely destroyed by fire. Plans for rebuilding are underway and the theatre is expected to reopen the last of May or early June. . . . Pay raises have been given to downtown theatre ushers, cleaning women and other personnel. . . . McAdoo Burington, Owensboro, Ky., is planning a theatre. . . . Visitors: E. L. Ornstein, Marengo, Ind.; Roger Davis of the Grand, Lancaster; Charles Bowles, Victory, Vine Grove; R. H. Robertson, Majestic, Springfield; Ray Coleman, Swan, Edmonston, and C. K. Arnold, Arco & Crystal, Bardstown.

MEMPHIS

Good business was reported this week by all first runs. Two pictures, "Open City" at the Ritz and "Nora Prentiss" at the Warner, were held over for a second week. Loew's State reported a good start with "Boomerang." So did Loew's Palace with "The Locket." Malco said attendance was satisfactory with "The Wicked Lady." . . . Exhibitors visiting from mid-South towns included: C. T. Willins, Munford, Munford, Tenn.; Nathan Flexer, Waverly, Waverly, Tenn.; J. J. Rhodes, Crittenden, West Memphis, Ark.; Mart Mounger, Mart, Calhoun City, Miss.; Jeff Singleton, Tyro, Tyronza, Ark.; Bob Lee, Harlem, Forrest City, Ark.; Hubert Harris, State, Caraway, Ark.; Joe Wofford, Union, Union, Miss.; and R. L. Clemons, Concord, Springdale, Ark.

MINNEAPOLIS

"Nora Prentiss" ran off with top gross honors of the week, doing a nice $19,000 at Radio City. "The Jolson Story" has proved to be one of the season's best holdovers, grabbing $12,500 in its fourth week at the RKO Orpheum. "The Beginning or the End" at the State and "California" at the Century are also doing well. . . . Certain Twin City independents are reported to have approached Minnesota Amusement Company heads in opposition to the circuit establishing double bill policies in competition to nearby independents. . . . The Lyceum, legitimate loop house, is planning to enter bids on films that would lend themselves to roadshow prices and policies. The theatre is currently showing "Henry V." . . . The Minnesota CIO has joined in opposition to a proposed state 20 per cent admission tax

NEW ORLEANS

J. J. D'Antoni is the new manager of the Delta. . . . Alex Maillho is the new booker for PRC. . . . Edward Kovacs of Reko Pictures has signed contracts with Dixie Films Corporation for the distribution of Reko Pictures in this and other territores handled by Dixie. . . . Alex Fontenot purchased the Platte theatre in Ville Platte from L. D. Guidry. . . . The United Theatres of New Orleans will shortly inaugurate special children's matinees at 22 theatres in the city. Twenty-six features have been scheduled for showing. . . . Exhibitors on Film Row during the week: A. L. Royal of Meridian, Miss., who has a circuit of several theatres in that state; A. J. Broussard, of Crowley and Rayne, La.; R. E. Carroloo, Arcade, Slidell, La.; Roy Pfeiffer, of the Avenue, Baton Rouge; Jeff Rebstock, Golden Meadows, La.; Mr. and Mrs. Charles Levey of Thibodeaux, La.

OKLAHOMA CITY

Theatre owners and operators in Oklahoma organized this week to oppose a new bill introduced in the Senate to give municipal governments more leeway in levying local taxes. A protest meeting held this week was attended by 154 owners and managers. The measure would authorize cities to levy any taxes not already included in the states' revenue structure. . . . In town this week: J. A. Dunbar, Maysville; W. L. Kerr, Sulphur; L. A. White, Weatherford; Mr. and Mrs. Wesley Hodge, Anadarko. . . . W. A. Welch of Globe, Arizona, is opening a new theatre at Duke, Oklahoma. . . . H. E. Dailey is ready to open his new theatre at Olusta, Oklahoma.

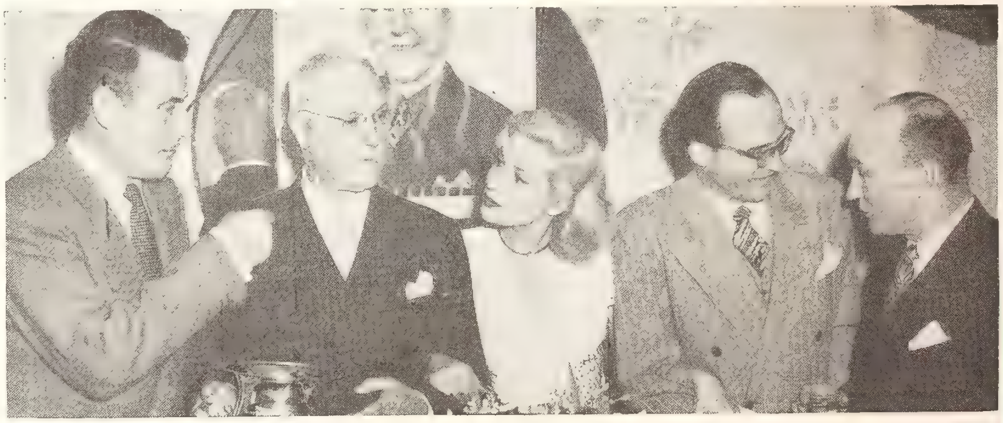
OMAHA

Omaha is in its sixth week of dreary weather. The box office barometer is running average. . . . Tri-States Theatres' bid to establish a $1,000,000 amusement park will have to wait at least until 1948. . . . Pinky McIlvaine has resumed his former work as RKO-Brandeis resident manager. Harry Wernimont returned to Cedar Rapids, Ia. . . . Governor Peterson has named Bill Miskell, Tri-States district chief, to the State Safety Board. . . . Fire in a building next door put Claud Craig's Plains theatre, Plainsview, out for two weeks.

PHILADELPHIA

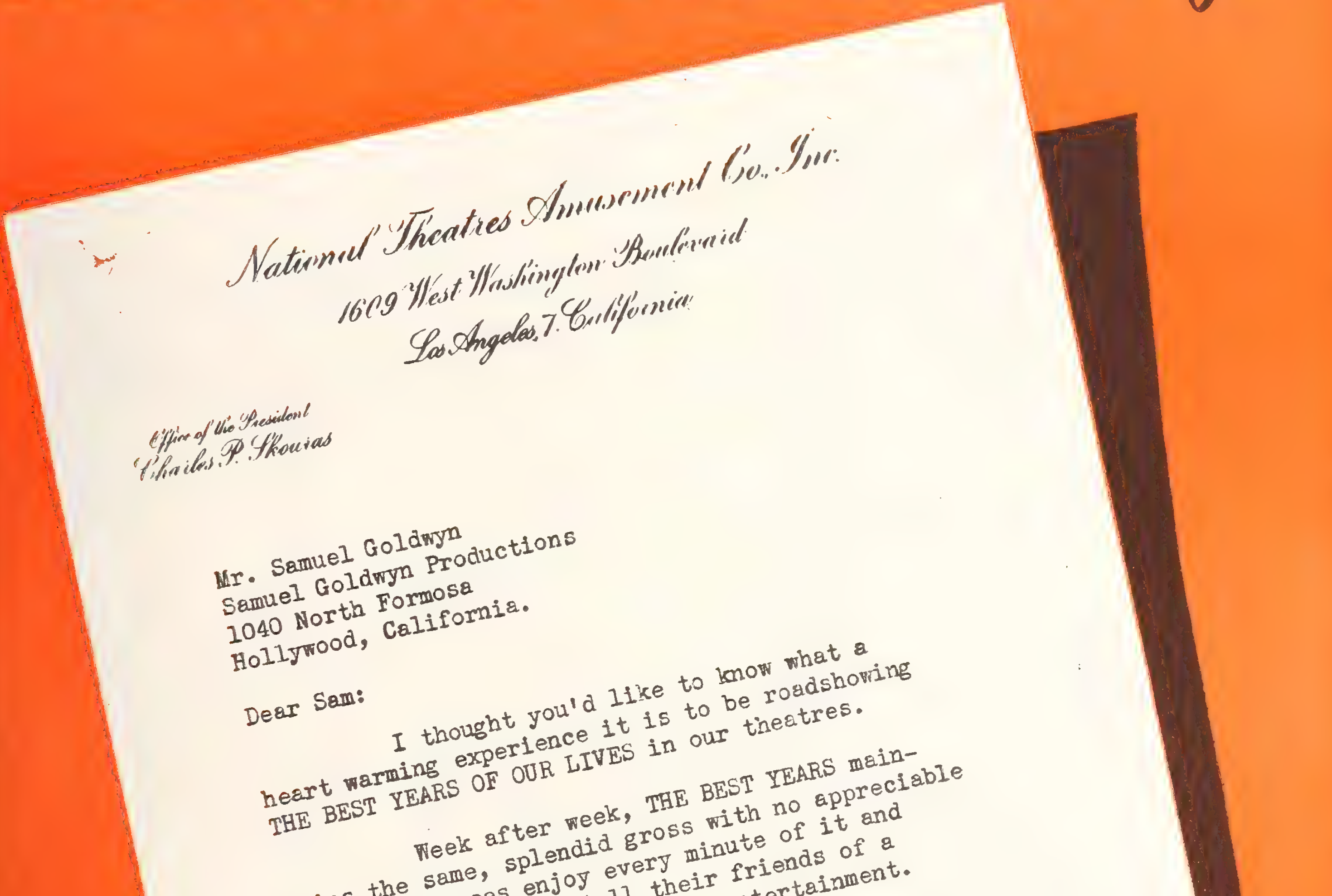
Business has picked up at the center-city houses with "The Jolson Story" at the Stan-

(*Continued on page 40*)



***PREMIERE FROLICS.** At the party for Martin circuit employees in Atlanta, in conjunction with the opening there of Eagle-Lion's "It's A Joke, Son": left to right, Tom Conway, Eagle-Lion star; R. E. Martin, Sr., circuit owner who is noting 35 years in show business; Chili Williams, E.-L. starlet; E. D. Martin, Mr. Martin's son, and Robert Wilby, circuit owner.*

Charles P. Skouras *Says:*



National Theatres Amusement Co., Inc.
1609 West Washington Boulevard
Los Angeles 7, California

Office of the President
Charles P. Skouras

Mr. Samuel Goldwyn
Samuel Goldwyn Productions
1040 North Formosa
Hollywood, California.

Dear Sam:

I thought you'd like to know what a heart warming experience it is to be roadshowing THE BEST YEARS OF OUR LIVES in our theatres.

Week after week, THE BEST YEARS maintains the same, splendid gross with no appreciable drop. Audiences enjoy every minute of it and leave the theatre to tell their friends of a memorable and happy evening of entertainment.

To you, Robert Sherwood, Willie Wyler, the cast, and all the others you brought together for its production, I extend my congratulations.

THE BEST YEARS OF OUR LIVES is, indeed, one of the best motion pictures of our lives.

Sincerely,

Charles P. Skouras

CPS:lh

"THE BEST YEARS OF OUR LIVES"

RECORD MONEY

...and Just Getting Started!

LOOK AT THE SENSATIONAL PRE-RELEASE RECORD TO DATE!

NEW YORK, Astor	18th WEEK
CHICAGO, Woods	14th WEEK
BOSTON, Esquire	14th WEEK
LOS ANGELES, Beverly	13th WEEK
Palace	9th WEEK
Guild	2nd WEEK
MIAMI, Colony	10th WEEK
JACKSONVILLE, St. John	3rd WEEK
ST. PETERSBURG, Playhouse	2nd WEEK
TAMPA, State	2nd WEEK
Palma Ceia	2nd WEEK
CINCINNATI, Capitol	2nd WEEK
DENVER, Aladdin	2nd WEEK
WASHINGTON, Keith's	2nd WEEK
MINNEAPOLIS, Pan	2nd WEEK
SAN DIEGO, Mission	2nd WEEK
Adams	2nd WEEK
SAN FRANCISCO, United Nations	1st WEEK
FORT MYERS, Lee	1st WEEK
COLORADO SPRINGS, Trail	1st WEEK
PROVIDENCE, Albee	1st WEEK
LONG BEACH, Santa Fe	1st WEEK
Town	1st WEEK
Cabart	1st WEEK
PALM SPRINGS, Plaza	1st WEEK
El Paseo	1st WEEK

SAMUEL GOLDWYN
presents

The BEST Years of

STARRING

MYRNA LOY · FREDRIC MARCH · DANA ANDREWS · TERESA WRIGHT · VIRGI

...LONG RUNS!

...AND SOON THE STORY WILL BE THE SAME, AS IT OPENS IN:

San Pedro, Cal., Strand	3/19
Greeley, Colo., Sterling	3/20
Buffalo, N. Y., 20th Century	3/20
St. Louis, Mo., St. Louis	3/20
Baltimore, Md., Town	3/20
Portland, Ore., Music Box	3/21
Richmond, Va., Capitol	3/26
Seattle, Wash., Music Hall	3/28
Salt Lake City, Utah, Rialto	4/1
Boise, Ida., Rialto	4/1
Provo, Utah, Academy	4/1
Long Beach, Cal., State (M.O.)	4/2
New Orleans, La., Liberty	4/2
Orpheum	4/2
Bakersfield, Cal., Nile	4/2
Phoenix, Ariz., Vista	4/2
Stockton, Cal., State	4/2
Louisville, Ky., Strand	4/3
Rochester, N. Y., Temple	4/3
Santa Ana, Cal., West Coast	4/3
Sacramento, Cal., Capitol	4/3
Vallejo, Cal., Senator	4/3
Joplin, Mo., Electric	4/3
Cleveland, Ohio, Lower Mall	4/4
University	4/4
Syracuse, N. Y., Empire	4/4
Detroit, Mich., Downtown	4/4
Philadelphia, Pa., Arcadia	4/4
Pix	4/4
Riverside, Cal., Lido	4/4
Las Vegas, Nev., Huntridge	4/4
Montreal, Que., Kent	4/5
Miami, Fla., Royal	4/5
Milwaukee, Wisc., Riverside	4/5
Ft. Collins, Colo., State	4/5
Las Vegas, N. M., Coronado	4/5
Pocatello, Ida., Capitol	4/5
Kansas City, Mo., Power	4/5
Bridgeport, Conn., Klein Memorial	4/5
Macon, Ga., Bibb	4/6
Birmingham, Ala., Birmingham	4/6
Charlotte, N. C., Visulite	4/6
Raleigh, N. C., Colony	4/6
Durham, N. C., Uptown	4/6
Greensboro, N. C., State	4/6
Greenville, S. C., Paris	4/6
San Bernardino, Cal., Studio	4/6
El Centro, Cal., Valley	4/6
Redwood City, Cal., Redwood	4/6
San Jose, Cal., Padre	4/6
Burlingame, Cal., Broadway	4/6
Palo Alto, Cal., Varsity	4/6
Salinas, Cal., Alisal	4/6
Watsonville, Cal., State	4/6
Richmond, Cal., Grand	4/6
Berkeley, Cal., U. C.	4/6
San Mateo, Cal., Baywood	4/6
Alliance, Neb., Rialto	4/6
Pomona, Cal., Sunkist	4/6
Pueblo, Colo., Main	4/8
Spokane, Wash., State	4/8
Portland, Me., Empire	4/9
New Bedford, Mass., New Bedford	4/9
Bellingham, Wash., American	4/9
Boulder, Colo., Varsity	4/9
Cheyenne, Wyo., Paramount	4/9
Ogden, Utah, Ogden	4/9
Springfield, Mass., Broadway	4/9
Worcester, Mass., Plymouth	4/10
Grand Junction, Colo., Avalon	4/10
Altoona, Pa., Olympic	4/10
Laramie, Wyo., Varsity	4/10
Sheridan, Wyo., Orpheum	4/10
Moberly, Mo., 4th St.	4/10
Coffeyville, Kan., Ismo	4/10
Longmont, Colo., Longmont	4/11
Sterling, Colo., American	4/11
Excelsior Spgs., Mo., Siloam	4/11
Sedalia, Mo., Liberty	4/11
Topeka, Kan., Orpheum	4/11
Memphis, Tenn., Strand	4/12
Hamilton, Ont., Capitol	4/12
Savannah, Ga., Weis	4/13
Hutchinson, Kan., Strand	4/13
Dodge City, Kan., Crown	4/13
Calgary, Alta., Grand	4/14
Fresno, Cal., Tower	4/14
Edmonton, Alta., Rialto	4/15
Vancouver, B. C., Vogue	4/16
Hastings	4/16
Winnipeg, Man., Garrick	4/16
Oklahoma City, Okla., Plaza	4/16
Criterion	4/16
Everett, Wash., Balboa	4/16
Aberdeen, Wash., D & R	4/16
Cannon City, Colo., Rex	4/17
Muscatine, Iowa, Palace	4/17
Albany, N. Y., Grand	4/18
Norfolk, Va., Granby	4/18
Wenatchee, Wash., Vitaphone	4/18
Hot Springs, N. M., El Rio	4/19
Calexico, Cal., Capitol	4/20
Butte, Mont., Montana	4/20
Salina, Kan., El Ray	4/20
Saskatoon, Sask., Victory	4..21
Billings, Mont., Empire	4/23
Gt. Falls, Mont., Rainbow	4/23
Helena, Mont., Antlers	4/23
Missoula, Mont., Roxy	4/23
Duluth, Minn., Granada	4/24
Springfield, Mo., Kickapoo	4/24
Wichita, Kan., Sandra	4/24
Pittsburg, Kan., Cozy	4/24
La Junta, Colo., Scout	4/25
McCook, Neb., Temple	4/25
Halifax, N. S., Casino	4/26
Milwaukee, Wisc., Alhambra (M.O.)	4/26
Newton, Kan., Chief	4/27
Winfield, Kan., Zimm	4/27
Ottawa, Ont., Avalon	4/28
Victoria, B. C., Oak Bay	4/28
Dayton, Ohio, Colonial	4/30
Pittsfield, Mass., Colonial	4/30
Lewiston, Mont., Broadway	5/1
Schenectady, N. Y., Erie	5/2
Omak, Wash., Omak	5/2
Chelan, Wash., Ruby	5/2
Belleville, Ont., McCarthy	5/9
No. Bay., Ont., Melrose	5/9
New Haven, Conn., Shubert	5/11
London, Ont., Elmwood	5/12

FLASH! 31 INTERSTATE PLAYDATES JUST BOOKED FOR EARLY APRIL!

The ACADEMY AWARD PICTURE!

...winner of NINE academy awards!

ur Lives

AYO · HOAGY CARMICHAEL

Directed by
WILLIAM WYLER
Screen Play by
ROBERT E. SHERWOOD
From a novel by
MacKINLAY KANTOR
Director of Photography
GREGG TOLAND

Released through RKO RADIO PICTURES, INC

(*Continued from page* 36)

ley leading the field on its holdover weeks for what promises to be a record run. . . . City's Receiver of Taxes again reported an increase in amusement tax collections, getting in an increase of $433,152.51 under the 10 per cent levy for the first two months of the year over the same two months in 1946 when the amusement tax was only 4 per cent. . . . Mrs. Sidney E. Samuelson, wife of the Eastern Allied's general manager here, will represent National Allied at the UNESCO conference here on March 24-26. . . . Eli Ginsberg, recently resigned as salesman for PRC, contemplates becoming an exhibitor. . . . Hugo Formato resigned as salesman at PRC. . . . Herman Hirschorn, Monogram salesman, back at work after a short illness. . . . John Boyd resigned as manager of Warners' Peoples, Millville, N. J., and Joe Feldhun, at the Leroy in that town, is temporarily managing both houses. . . . Wilton G. Francis, assistant at the Warner, Reading, Pa., transferred to the post of acting manager at the circuit's suburban Ambler here.

PITTSBURGH

All house records at the Fulton theatre here have been tossed into the discard by the business done by "The Best Years of Our Lives." In for an indefinite run, the picture pulled in $32,000 the first week. . . . "The Jolson Story" has shown great strength at the J. P. Harris theatre, being held over for a fifth week. . . . The Warner theatre, long a moveover house, became a downtown first run outlet March 21 with the showing of "Song of the South." . . . Sanford Miller has been appointed West Virginia salesman for the local RKO exchange. He replaces Jack Judd, who has transferred to the Columbia office. . . . The Denis theatre, in neighboring Mt. Lebanon, has inaugurated a weekly series of special children's shows.

SAN ANTONIO

Only holdover of the past week was "It's a Wonderful Life" at the Texas theatre. . . . "Cross My Heart" played at the Aztec theatre while "The Villain" held at the Majestic theatre in conjunction with the first stage show at that house in several weeks. . . . Two more new theatres are set to open locally this year. They are the Alamedia on Houston Street and the Follies, a vaudeville house on the west side of town.

SAN FRANCISCO

Lavish exploitation campaigns heralding the opening of "Song of Scheherazade" at the Orpheum and "Best Years of Our Lives" at the United Nations are realizing heavy box office returns, with both houses anticipating record business. . . . James Howell, president of the newly formed Starlite Theatre Corporation, has announced that construction will begin in the near future for one of the circuit's outdoor theatres in Belmont. . . . Salvadore Enea, of the Enean Circuit, in town after a trip to Palm Springs. Jimmy Nasser up from Hollywood to visit his brothers here of the Nasser Theatre Circuit. . . . Opening of the new Menlo theatre will take place latter part of this month. . . . The Waterford theatre, Waterford, will make its debut in the near future. . . . Leland S. Murphy of the Guerneville theatre, Guerneville, arranging for the opening of his Grove dance pavilion.

SEATTLE

"The Jolson Story" has entered its 12th record week at the Liberty. Well over half of the city has seen the musical. . . . "Song of the South" ended its third week at the Music Box and "California" its second at the Paramount; both reported better than average grosses. Opening at the Orpheum was "Humoresque" and "Carmen" opened at the Metropolitan, usually reserved for stage productions. . . . On the Evergreen circuit the following changes in managerial posts were recently made; Jack Hamacker has replaced Don Geddes at the Fifth Avenue. Delmo Larison is the new manager at the Orpheum. Jack Dudma has been transferred from the Music Box to the Coliseum. Jack Bardue, former assistant manager at the Orpheum, has taken over as manager at the Music Box. . . . Clarence Aschim has resigned as manager of the D & R in Aberdeen. He has been replaced by John Bretz, former manager at the Liberty in Spokane, Warren Butz has replaced Mr. Bretz.

TORONTO

To show how the trade winds are blowing in the pre-Easter period it need only be noted that four of the six Toronto first runs were playing double bills during the week, the two exceptions being the holdover singles, "The Razor's Edge" in its third week at Shea's and "The Time, the Place and the Girl" doing a second at the Imperial. . . . "The Private Affairs of Bel Ami," with second feature, opened at the Uptown and "The Mighty McGurk," also doubled, filled for a week at Loew's before the opening of "The Beginning or the End" which was expected to go until Easter. . . . Famous Players Canadian announced results of its country-wide contest among employes for the sale of books of tickets, the individual winner again being Dennis Murphy of the Capitol theatre, Halifax, who disposed of $4,422.50 worth. Aggregate sales topped the previous record total, registered in the previous year's contest period, by $1,339. . . . The Ontario Board of Censors gave adult grading to seven features in February, the list being: "Woman to Woman," "Blind Spot," "Johnny O'Clock," "Beast with Five Fingers," "Accomplice," "Nora Prentiss," and "Sea of Grass." . . . Empire-Universal Films, Toronto, has signed a contract with the local Film Exchange Employees Union which calls for salary increases ranging from 25 to 40 per cent for the company's white-collar workers.

VANCOUVER

Myer Checkik, owner of the Bay theatre, Vancouver, died suddenly at Montreal, aged 71. . . . A tiny can, placed in the lobby of the Capitol theatre, Prince Rupert, B. C., has collected $8,819.19 for the Red Cross Society in the last five years. . . . Hymie Singer, who recently sold his State theatre here, has bought the 500-seat Rio theatre at Victoria. . . . The annual dinner and election of officers of the Canadian Picture Pioneers was held at Hotel Vancouver March 19. . . . Ted Carey, assistant to RKO's Leo Devaney, a Vancouver visitor making the change over in RKO's local office caused by the retirement of manager Bill Jones after 19 years service. He is succeeded by Jimmy Davie, former booker in that office. . . . Business on the up-beat in the first runs. "The Jolson Story" at Orpheum doing smash business. "Till the Clouds Roll By" finished up a three-week run at the Capitol to big business. "Russia on Parade," on a road show engagement at the Lyric, played to capacity. . . . A move towards classification of motion pictures shown in British Columbia according to their suitability for various age groups was initiated in the B. C. legislature by introduction of a bill to amend the Motion Picture Act.

WASHINGTON

Fine weather has given an impetus to Washington theatre business, with "Nora Prentiss" holding at Warner's Earle; "Boomerang" at Loew's Palace; and "Sinbad the Sailor" at Warner's Metropolitan. New pictures opening this week were: "The Best Years of Our Lives," at RKO Keith's, and "13 Rue Madeleine" at Loew's Capitol. . . . Washington's newsreel theatre, "The Trans-Lux" recently celebrated its 10th anniversary. . . . Maryland censors banned the showing of the picture "Carmen," which has done an excellent business at Sidney Lust's Hippodrome for the last five weeks. . . . The Gayety will abandon burlesque shows and confine its programs strictly to feature picture presentations. The new policy was inaugurated with a revival of Al Jolson's "The Heart of New York." . . . New booker at the Columbia exchange is F. Earl Taylor. He was formerly associated with Fox and Educational. . . . J. E. Fontaine, mid-Atlantic division manager for Selznick Releasing Organization, will have his Washington offices at 301 G St. N.W.

Toledo Variety Club Installed March 11

The Toledo Tent No. 30 of the Variety Club was installed March 11 with an inaugural dinner at the Commodore Perry Hotel and the formal opening of the group's headquarters in the Willard Hotel. Jack Lykes, manager of the Colony theatre, is chief barker. Principal speaker at the dinner was Col. William McCraw, national executive director of the Variety Clubs.

Pathe Industries Reports 11-Month Net of $1,073,396

Pathe Industries, Inc., reported a net profit of $1,073,396 for the first 11 months of 1946. This is equal to 73 cents on each of the company's 1,306,838 common shares. Net sales for the period totaled $14,977,306. Net profit for 1945 was $511,212 on net sales of $8,474,860.

"Black Gold" for Allied Artists

Monogram's recently completed Cinecolor, "Black Gold," will be released by Allied Artists Production, Inc. However, all exhibitors who have purchased the feature as part of Monogram's 1946-47 product will receive the picture under the original contract.

WARNER BROS.' TRADE SHOWINGS OF

HUMPHREY BOGART · BARBARA STANWYCK · ALEXIS SMITH

in

"THE TWO MRS. CARROLLS"

with **NIGEL BRUCE** • Directed by **PETER GODFREY** • Produced by **MARK HELLINGER**
Screen Play by Thomas Job • From the Stage Play by MARTIN VALE • Music by Franz Waxman

MONDAY, MARCH 31st, 1947

CITY	PLACE OF SHOWING	ADDRESS	TIME
Albany	Warner Screening Room	79 N. Pearl St.	12:30 P.M.
Atlanta	20th Century-Fox Sc. Rm.	197 Walton St. N.W.	2:30 P.M.
Boston	RKO Screening Room	122 Arlington St.	2:30 P.M.
Buffalo	Paramount Exchange	464 Franklin Street	2:00 P.M.
Charlotte	20th Century-Fox Sc. Rm.	308 S. Church St.	10:00 A.M.
Chicago	Warner Screening Room	1307 So. Wabash Ave.	1:30 P.M.
Cincinnati	RKO Screening Room	Palace Th. Bldg. E. 6th	2:00 P.M.
Cleveland	Warner Screening Room	2300 Payne Ave.	2:30 P.M.
Dallas	20th Century-Fox Sc. Rm.	1803 Wood St.	10:00 A.M.
Denver	Paramount Sc. Room	2100 Stout St.	2:00 P.M.
Des Moines	20th Century-Fox Sc. Rm.	1300 High St.	12:45 P.M.
Detroit	Film Exchange Bldg.	2310 Cass Ave.	2:00 P.M.
Indianapolis	Paramount Sc. Room	116 W. Michigan St.	2:00 P.M.
Kansas City	20th Century-Fox Sc. Rm.	1720 Wyandotte St.	1:30 P.M.
Los Angeles	Warner Screening Room	2025 S. Vermont Ave.	2:00 P.M.
Memphis	20th Century-Fox Sc. Rm.	151 Vance Ave.	2:00 P.M.
Milwaukee	Warner Th. Sc. Rm.	212 W. Wisconsin Ave.	2:00 P.M.
Minneapolis	20th Century-Fox Sc. Rm.	1015 Currie Ave. N.	2:00 P.M.
New Haven	Warner Th. Proj. Rm.	70 College St.	2:00 P.M.
New Orleans	20th Century-Fox Sc. Rm.	200 S. Liberty St.	1:30 P.M.
New York	Home Office	321 W. 44th St.	2:30 P.M.
Oklahoma	20th Century-Fox Sc. Rm.	10 North Lee St.	1:30 P.M.
Omaha	20th Century-Fox Sc. Rm.	1502 Davenport St.	1:00 P.M.
Philadelphia	Vine St. Sc. Room	1220 Vine St.	2:30 P.M.
Pittsburgh	20th Century-Fox Sc. Rm.	1715 Blvd. of Allies	1:30 P.M.
Portland	Jewel Box Sc. Room	1947 N.W. Kearney St.	2:00 P.M.
Salt Lake	20th Century-Fox Sc. Rm.	216 East 1st South	2:00 P.M.
San Francisco	Republic Sc. Room	221 Golden Gate Ave.	1:30 P.M.
Seattle	Jewel Box Sc. Room	2318 Second Ave.	10:30 A.M.
St. Louis	S'renco Sc. Room	3143 Olive St.	1:00 P.M.
Washington	Earle Th. Bldg.	13th & E Sts. N.W.	10:30 A.M.

THE *HOLLYWOOD SCENE*

Brisk Production Pace Maintained with Nine Pictures Started

Hollywood Bureau

Production continued brisk at the studios last week. Nine new films were started, and seven were completed. At the weekend, the shooting index stood at 43, compared with the previous level of 41.

Walter Wanger launched his latest production for Universal-International release, "The Lost Love." The story, laid in Vienna in the '90s, is an adaptation by Leonardo Bercovici of Henry James' "The Aspern Papers." Robert Cummings and Susan Hayward are co-starred in romantic roles, with Agnes Moorehead, Joan Loring and Frank Puglia prominent in the supporting cast. Martin Gabel is directing.

Three independent producers started work on four pictures for Screen Guild release. Jack Schwarz is making "Western Barn Dance," and has signed B. B. Ray to direct it. The cast includes Ernest Tubbs, Helen Boyce, Frank McGlynn and Earl Hodges.

Two Screen Art Pictures Produced by Hittleman

Two Screen Art Pictures, "The Hat Box Mystery" and "The Case of the Baby Sitter," are being produced by Carl Hittleman under the executive supervision of Morris Nunes. The leading roles in both films are being enacted by Tom Neal, Pamela Blake, Virginia Sales and Allen Jenkins. Lambert Hillyer is directing.

Max King is producing "Killer Dill," with Anne Gwynne, Frank Albertson, Stuart Erwin, Milburn Stone and Mike Mazurki heading the cast. Lewis D. Collins is the director.

Twentieth Century-Fox producer Fred Kohlmar started shooting "Kiss of Death" on location in New York. Henry Hathaway is directing a cast composed of Victor Mature, Patricia Morison, Brian Donlevy and Colleen Gray.

Producer Sol Wurtzel launched another of his 1947 program for 20th Century-Fox release. It is a melodrama titled "Second Chance," whose cast includes Kent Taylor, Louise Currie, Dennis Hoey, Harry Blake, Ann Doran, John Eldridge and Paul Guilfoyle.

At Columbia, work began on Gene Stratton Porter's novel, "Keeper of the Bees." Heading the cast are Gloria Henry, Michael Duane, Jane Darwell, Harry Davenport and Jo Ann Marlowe. John Haggot is the producer; John Sturges the director.

Monogram's new venture is "Scareheads," latest in the studio's "Bowery Boys" series. In the cast are Leo Gorcey, Huntz Hall, Bill Kennedy and Bobby Jordan. Jan Grippo is producing; William Beaudine is directing.

Incidental News of Pictures to Come

The first of two pictures to be filmed by Rampart Productions for Universal-International release is "Possession," co-starring Joan Fontaine and Dana Andrews. Sheridan Gibney, who wrote the original screenplay, will produce. The second Rampart production will be Stefan Zweig's love story, "Letter from an Unknown Woman." John Houseman is scheduled to produce.

Because of the success of Paramount's "Monsieur Beaucaire," the studio has selected a similar story to serve as Bob Hope's next starring vehicle. Titled "Clown of Fortune," its author is the Russian writer, Mikhail Rykoff. Hope will portray a court jester in the screenplay, which is laid in the 16th century and deals with the attempt by Spain to overthrow Henry III of France.

Ranald MacDougall has been appointed to the post of writer-producer for Warners. . . . Richard J. Powers has been appointed head of the music department at MGM, succeeding the late David J. Chatkin. . . . Irving Allen, who produced "High Conquest" for Monogram, has completed plans to film a story by James Ramsey Ullman, dealing with the efforts of three prospectors to climb Mt. McKinley. Max Trell has been signed to write the screenplay, titled "Alaskan Episode," and it will be filmed at the actual locale.

Recent Story Purchases By the Studios Listed

RKO Radio has acquired the screen rights to "Sweet Genevieve," the story of a minister's daughter, as a starring vehicle for Barbara Bel Geddes. . . . Eagle-Lion has purchased "Catch Me Before I Kill," an article dealing with juvenile delinquency, which appeared recently in *"Woman's Home Companion.* It will be filmed in semi-documentary fashion, under the supervision of Aubrey Schenck. . . . Benedict Bogeaus last week bought "The Wall Between," a novel by Elsie Oakes Barber.

Two recent Warner acquisitions are "Flamingo Road," Robert Wilder's novel of political intrigue, and "The Slippery Hitch," a post-war melodrama laid in England. Both properties have been assigned to Jerry Wald to produce.

RKO Picture to Be Made At New York Studio

RKO has purchased "The Boy Cried Murder," by Cornell Woolrich. It will be produced at the new Pathe studio in New York by Frederic Ullman, Jr., president of RKO Pathe. . . . A comedy called "It Comes Naturally" has been acquired by Sol Lesser as a vehicle for Lon McCallister. . . . Milton Sperling has obtained the screen rights to "Ever the Beginning," a new play by Lucille Prumbs and Sarah Smith. It will be filmed by United States Pictures for Warner release, and Lilli Palmer is set for the starring role.

Ida Lupino and Benedict Bogeaus have formed an independent production company to be called Arcadia Pictures. The new firm will make, during the next three years, three films starring Miss Lupino. . . . Director Bernard Vorhouse has been signed to a term contract by PRC, and is currently preparing his initial assignment, a murder mystery titled "Bury Me Dead." . . . Alan Ladd will portray a professional prizefighter in "Comeback," to be produced for Paramount by Endre Bohem.

William Cagney has signed Richard Wallace to direct "The Stray Lamb," Thorne Smith comedy in which James Cagney will star. . . . Young Roddy McDowall has been signed by Monogram producer Lindsley Parsons to a contract calling for two pictures annually over a three-year period. . . . Henry Fonda will star in "Call Northside 777," which Otto Lang will film in Chicago for 20th Century-Fox.

Maxwell Anderson Writing "Joan of Lorraine" Script

"Joan of Lorraine," for which no distribution has been set, will be produced by the E. N. Corporation, which is owned by Ingrid Bergman, Victor Fleming, Peter Lindstrom, and Walter Wanger. Maxwell Anderson is currently preparing the screen treatment. . . . The writer-producer team of Michael Fessier and Ernest Pagano has been assigned to develop and produce "Bloomer Girl," screen version of the Broadway musical, which will be filmed in Technicolor at Universal-International.

Cowboy comic Smiley Burnette has been signed to a new five-year contract at Columbia. . . . Richard Denning has been engaged by Pine-Thomas to star in two pictures, the first of which will be "Tiger Woman," a murder story with a circus background. . . .

Monte Hale has had his Republic contract extended, and has been assigned the starring role in a forthcoming musical western in Trucolor, "Along the Oregon Trail."

Edward Sedgwick, formerly with MGM, has joined American Eagle Films to co-produce and direct "Follow the Girls." . . . Margaret L. Witt has been appointed story editor for Independent Artists, which releases through RKO Radio. . . . Dame May Whitty has been chosen for a key role in "The Bishop's Wife," Samuel Goldwyn's current production. . . . Tom Tully has been engaged to portray June Haver's father in "Scudda Hoo, Scudda Hay," now shooting at 20th Century-Fox.

Lasky-MacEwen Energetic Team

Hollywood Bureau

Two of the most important attributes of a producing team are experience and energy. In the case of Jesse L. Lasky and Walter MacEwen, who recently joined forces to make several pictures for RKO Radio release, these attributes would appear to be almost ideally realized.

Jesse L. Lasky is 67. He is one of the pioneers of the industry, and his production experience dates back to 1913, when he made "The Squaw Man," first feature to be filmed in Hollywood.

Walter MacEwen is 40. His energy and tenacity have brought him from Ayr, Scotland, to Hollywood, with a stopover in London, where he worked as production assistant for British National, British International, and Gaumont.

The only other things such a team might seem to need are good story properties, and a dash of luck. And Mr. MacEwen, at least, is convinced that his company has acquired, for its first two-year program, outstanding stories which can be developed into equally outstanding pictures.

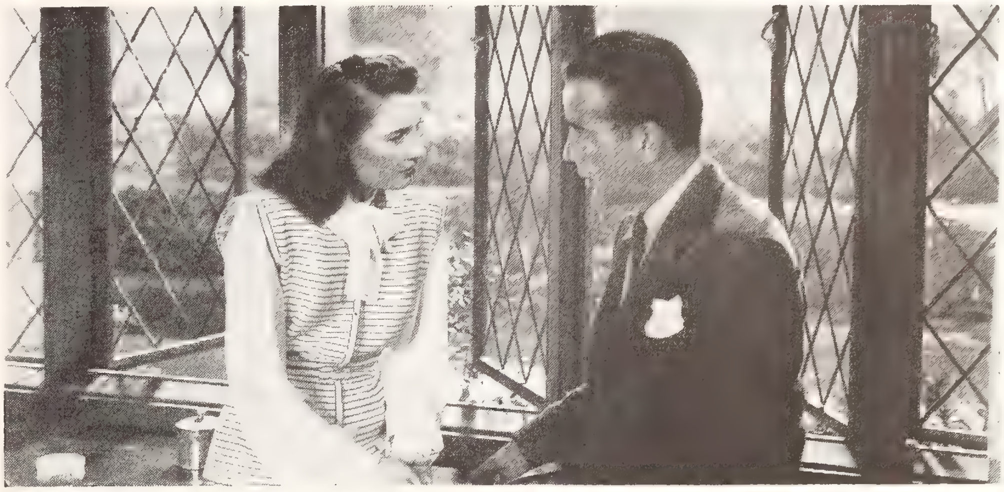
Over the luncheon table at Lucey's, a Hollywod rendezvous more renowned for its food than its decor, Mr. MacEwen said the new producing company plans to spend $8,000,000 on its first four pictures. Of this sum, nearly $3,000,000 will be spent on "Miracle of the Bells."

"We believe," the producer said, "that it will turn out to be one of the finest films of 1948, and one of the year's biggest box office successes."

On the basis of a poll of the book's readers, Mr. MacEwen explained, Fred MacMurray was chosen for the leading male role. The feminine lead has yet to be filled.

Other story properties owned by Mr. Lasky and Mr. MacEwen are "Caruso Sings Tonight," a biography of the late tenor, by his wife, Dorothy Parks Caruso, and "The Apple Tree," a John Galsworthy story.

PREVIEWS OF TRADE SHOWS



***BY THE WINDOW,** Barbara Stanwyck and Humphrey Bogart, in a scene from Warners' "The Two Mrs. Carrolls," which theatre owners will see March 31, and which Mark Hellinger produced and Peter Godfrey directed.*

***INTO THE TRAP.** Victor McLaglen, Andy Devine, and Byron Folger walked into this one. Their captors are Milburn Stone, Leonard East and William Ching, led by the Michigan Kid, Jon Hall, right. The scene is from Universal-International's "The Michigan Kid," in which Mr. Hall and Rita Johnson, also shown above, are the stars. Howard Welsch produced it; Ray Taylor directed. The picture is available for trade showings.*

COMPLETED

MGM
Song of the Thin Man
MONOGRAM
Law Comes to Gunsight
Sarge Goes to College
PARAMOUNT
Albuquerque (Clarion)
20TH CENTURY-FOX
Ghost and Mrs. Muir
Forever Amber
WARNERS
The Unfaithful

STARTED

COLUMBIA
Keeper of the Bees
MONOGRAM
Scareheads
SCREEN GUILD
Hat Box Mystery (Screen Art)
Case of the Baby Sitter (Screen Art)
Western Barn Dance (Schwarz)
Killer Dill (King)
20TH CENTURY-FOX
Kiss of Death
Second Chance (Wurtzel)
UNIVERSAL-INTERNATIONAL
Lost Love (Wanger)

SHOOTING

COLUMBIA
Swing the Western Way
Man from Colorado
Assigned to Treasury (Kennedy-Buchman)
Her Husband's Affairs
EAGLE-LION
Red Stallion
Out of the Blue
Love from a Stranger
MGM
Good News
The Hucksters
MONOGRAM
The Gangster (Allied Artists)
PARAMOUNT
Big Clock
Road to Rio
RKO RADIO
Crossfire
Tycoon
Indian Summer
If You Knew Susie
Bishop's Wife (Goldwyn)
REPUBLIC
Saddle Pals
Springtime in the Sierras
SELZNICK
Portrait of Jennie
Paradine Case
20TH CENTURY-FOX
Scudda Hoo, Scudda Hay
Captain from Castile
UNITED ARTISTS
Atlantis (Nero)
Body and Soul (Enterprise)
UNIVERSAL-INTERNATIONAL
Jeopardy
For the Love of Mary
Singapore
Secret Beyond the Door (Diana)
Brute Force (Hellinger)
WARNERS
Voice of the Turtle
Two Guys from Texas
Wallflower
The Unsuspected (Curtiz)

She's doing awfully well

5 WEEKS IN NEW YORK
4 WEEKS IN CHICAGO
2 WEEKS IN DETROIT
2 WEEKS IN ATLANTA
2 WEEKS IN BALTIMORE
2 WEEKS IN CINCINNATI
2 WEEKS IN CLEVELAND
2 WEEKS IN PHILADELPHIA
2 WEEKS IN SPRINGFIELD
2 WEEKS IN SAN FRANCISCO

EVERYBODY WANTS TO SEE "WICKED LADY",
WHICH HAS PROVED ITSELF TO BE OF

hold-ove

aliber!

J. Arthur Rank presents

JAMES MASON · MARGARET LOCKWOOD

PATRICIA ROC

"The Wicked Lady"

with GRIFFITH JONES · JEAN KENT
MICHAEL RENNIE · FELIX AYLMER

Directed by LESLIE ARLISS · Produced by R. J. MINNEY · Executive Producer MAURICE OSTRER
A GAINSBOROUGH Picture · A UNIVERSAL-INTERNATIONAL Release

Universal International

STUDIO PAY BOOST COST $11,000,000

Producers Offer 17% Cost of Living Increase to 15,000 Craft Workers

Approximately 15,000 production employes at the studios of the major companies, members of all unions and guilds holding contracts with the Association of Motion Picture Producers, were offered an 11-point 17 per cent cost-of-living increase last week by the producers. The increase corresponds exactly to the rise of the cost-of-living in the Los Angeles area as charted by the U. S. Department of Labor between July 1, 1946, and January 1, 1947.

The pay boost is retroactive to January 1 and effective until December 31. It was offered in compliance with the interim agreement entered into by the producers last July as a means to end the two-day studio strike which ended when all unions received a 25 per cent retroactive increase. The same kind of an increase was received by the Screen Extras' Guild last month under the terms of a special contract held by that organization.

To Cost $11,000,000 Annually

According to estimates from the Motion Picture Association, the increase will cost the producers some $11,00,000 in 1947. Independent producers are expected to copy the wage-scale offered by the majors. The only unions not covered by the new offer are those who are out on strike, the Musicians' Union, which got a special contract last year, and the IATSE cameramen and sound men, as well as others whose contracts still are in the negotiation stage.

On the Hollywood jurisdictional strike scene, another union, the International Brotherhood of Electrical Workers, Local 40, which up to now had respected picket lines established by the Conference of Studio Unions, late last week ordered its members back to work. A statement from the union leadership said Dan Tracy, International president, and Richard Walsh, IATSE head, had reached an agreement providing for the recognition of the December, 1945, AF of L jurisdictional directive and for the settlement of all remaining disputes on a local level.

Strive for Strike Settlement

Herbert Sorrell, Conference president, last week discussed the jurisdictional dispute with Frank Wenig, the Federal conciliator. Later Mr. Wenig met with Pat Casey, the major producers' labor contact man, in an exploratory session. It was understood that he was planning to get all parties to sit down around a conference table in an attempt to arrive at a strike settlement.

Meanwhile the District Court of Appeals for the State of California, by a unanimous decision, affirmed a prior ruling of the Superior Court in Los Angeles, upholding Mr. Walsh's authority to take over control of the Affiliated Property Craftsman's Union, Local 44, under the emergency powers granted him by the International constitution. The emergency developed in March 1945, when Local 44, in alleged violation of its obligations to the International and contrary to Mr. Walsh's directives, joined forces with the Conference of Studio Unions, which then went out on an eight-month strike. The walkout was terminated by a decision of an Executive Council Committee of the American Federation of Labor.

Delegation Seeks Aid

The CSU point of view was explained at a meeting of various AF of L unions at New York's Piccadilly Hotel late last week by a three-man CSU delegation which included J. L. Nisbett, Walter R. Scheibel and Edward J. Smith. The Conference representatives established temporary Eastern headquarters here in a move to solicit financial support from AF of L locals in the New York area. The meeting disclosed that almost $3,000 a week had been contributed to the Conference fund by the International Association of Machinists. The Brotherhood of Painters pledged a $10,000 contribution.

Elsewhere on the labor scene, the Screen Actors' Guild has informed 400 producers that it has set April 15 as the starting date for negotiations for a new contract to replace the present agreement which expires May 15. The group named a 17-member committee and suggested that the producers set up a numerically similar committee to represent them. In New York, negotiations between 18 Eastern laboratories and representatives of the Motion Picture Laboratory Technicians, Local 702, were resumed last week. The contract between the union and the labs expired March 9.

Screen Writers Revising Authors Authority Plan

Following a battle of charges and counter-charges last autumn, the Screen Writers Guild in Hollywood has made radical changes in its proposed "American Authors' Authority" to centralize the leasing, rather than the outright sale of literary works for commercial use. These changes were brought about following attacks by opposition groups which claimed the SWG was seeking to establish a dictatorship over American writing. Under the new plan an agency would be established in which membership would be voluntary. The agency would not be in a position to force any writer to use the agency's channels.

Universal, Rank, Schlesinger in SouthAfricaDeal

Universal and J. Arthur Rank, themselves united in partnership, have joined with the Schlesinger interests of South Africa in a three-continent deal announced Monday in London, New York and Johannesburg.

Under this latest of the Rank maneuverings, all of the product of the Rank group and the newly organized Universal-International company will be exhibited by the 400 theatres controlled and serviced by the Schlesinger interests in that part of Africa south of the Equator. Schlesinger operates a large number of those 400 theatres itself and serves the balance, which are independently operated, with their film requirements.

In a further union of interests, the Rank group and the Universal group have acquired an interest in African Consolidated Theatres, Ltd., and African Consolidated Films, Ltd., with the control of those two companies remaining with the Schlesinger group. The Schlesinger group plans to acquire film interest in both Great Britain and America.

According to the joint announcement, African Consolidated Theatres has a five-year building program, a "considerable portion" of which has been delayed by the war and subsequent building restrictions. Sites for the new theatres already have been acquired.

The American-British-African agreement also includes a hint of joint production activities. Says the announcement: "The Schlesinger group, through African Film Productions, Ltd., has plans for the future development of film production in South Africa in connection with which large modern production studios are to be erected at Parkmore, Johannesburg, and it is anticipated that the Rank group and Universal group may also become interested in African Film Productions, thereby making available the vast film production resources of those two groups for the future development of film production in South Africa through that company."

Marker, U. S. Attorney on Television Suit, Resigns

Joseph B. Marker, special attorney for the Department of Justice's New York anti-trust division, last week announced that he had resigned from the Department to return to private law practice. Mr. Marker has been in charge of the Government's television anti-trust suit against Paramount, General Precision Equipment, Television Productions, Inc., Scophony Corporation of America, Scophony, Ltd., and others since its inception. Despite his resignation Mr. Marker has agreed to continue to assist the anti-trust division in further negotiations.

"Find What the Customers Want By Asking"—Foy

Eagle-Lion's exhibitor relations program, conducted personally by its vice-president in charge of production, Bryan Foy, will continue because it is the best and only way to "find out what makes people walk to and away from a picture," Mr. Foy said in New York Tuesday afternoon. Mr. Foy is in the city for conferences with Eagle-Lion home office chiefs and with the board of directors of Pathe Industries.

Bryan Foy

Mr. Foy recently visited exhibitors in southwestern cities during 14 days of accompanying the premieres of "It's a Joke, Son," and will the next time in a program of four or more such trips yearly visit northwestern cities.

"I don't need a Gallup poll to tell me what people think, about titles or pictures. People in audiences don't really know the answers to some of the questions asked, and titles depend upon a lot of circumstances, certainly upon casts. We've been in the picture business too long," Mr. Foy said, "I don't think the Gallup people can tell me anything.

"I find that preferences vary from locality to locality, and I find that combinations of names and pictures matter very much."

Despite the need for rebuilding the old Educational studio which it now runs, Eagle-Lion is producing ten pictures for this season, at an average cost of $1,100,000, Mr. Foy noted, stressing that the rebuilding alone cost $1,500,000.

"Nothing but the show business for me," he said. "Nothing with messages—that's for Western Union."

Out of Title Bureau

Eagle-Lion withdrew last week from the Title Registration Bureau, he disclosed, and added it was because he found every other company ahead on any one title. "We'll go ahead from now on completely on our own. We don't belong to any organization now. We'll depend on copyright of our work. If you're out first with it, that's what counts."

Eagle-Lion has two pictures fully completed, two editing, two in production, and nine with scripts finished.

Korda to Star Mason

Alexander Korda has announced he will star James Mason in "The Life of King David," to be produced within a year and to be based on the biblical material.

REPORTING FOR STARDOM

FROM FIFTH AVENUE to California. Monogram's buses, advertising, of course, Allied Artists' "It Happened on Fifth Avenue", arrived in Hollywood Tuesday morning. Bought from the Fifth Avenue Coach Company, of New York, the coaches will end long and harried lives as props for future films.

Eric Johnston to Testify at Un-American Committee

Eric Johnston, Motion Picture Association president, will be asked to testify before the House Un-American Activities Committee on legislation to outlaw communism. J. P. Thomas, chairman of that committee, has set hearings March 24.

Columbia Holds Sales Meeting

A three-day meeting of home office executives, district managers and sales personnel was held by Columbia March 18-20 at the Hotel Warwick in New York, with A. Montague, general sales manager, presiding.

Purpose of the meeting was to discuss selling plans under the Decree, as well as forthcoming top product including "Framed" and "The Guilt of Janet Ames."

Attending from the home office were: Rube Jackter, Louis Astor, Irving Wormser, Maurice Grad, Leo Jaffe, George Josephs, H. C. Kaufman, Joseph Freiberg, Irving Sherman, Seth Raisler, Vincent Borelli, Irving Moross, Sydney Singerman and William Brennan.

Representatives from the field were: Nat Cohn, Sam Galanty, Carl Shalit, B. C. Marcus, I. H. Rogovin, R. J. Ingram, J. B. Underwood, H. E. Weiner, J. C. Bullwinkle, B. J. Lourie and Phil Fox.

Legion of Decency Reviews Ten New Productions

The National Legion of Decency this week reviewed 10 new productions, approving all. In Class A-I, unobjectionable for general patronage, were: "Apache Rose," "Blondie's Holiday," "Buck Privates Come Home," "High Barbaree" and "The Lone Hand Texan." In Class A-II, unobjectionable for adults, were: "The Devil Thumbs a Ride," "Hard Boiled Mahoney," "Imperfect Lady," "Ramrod" and "Forbidden Music" (Italian).

"Duel" Classified As B by Legion

David O. Selznick's production, "Duel in the Sun," has been re-edited in accordance with the suggestion of various religious and civic groups, including the National Legion of Decency, it was announced by the producer through his New York office Thursday, March 13.

Last Saturday the National Legion of Decency announced that the picture, after revision, had been classified as "B"—Objectionable in Part," and gave the following reasons: "Immodestly suggestive sequences; glorification of illicit love."

In his announcement, Mr. Selznick said: "While the re-editing for the groups involved resulted in several individual cuts, they were of the same type that is normally made in the process of editing a film following previous trial engagements. With the substitutions and additions the over-all length of the film has not been materially changed and its dramatic values and integrity have not suffered in the least." The new running time has been designated as two hours and 18 minutes.

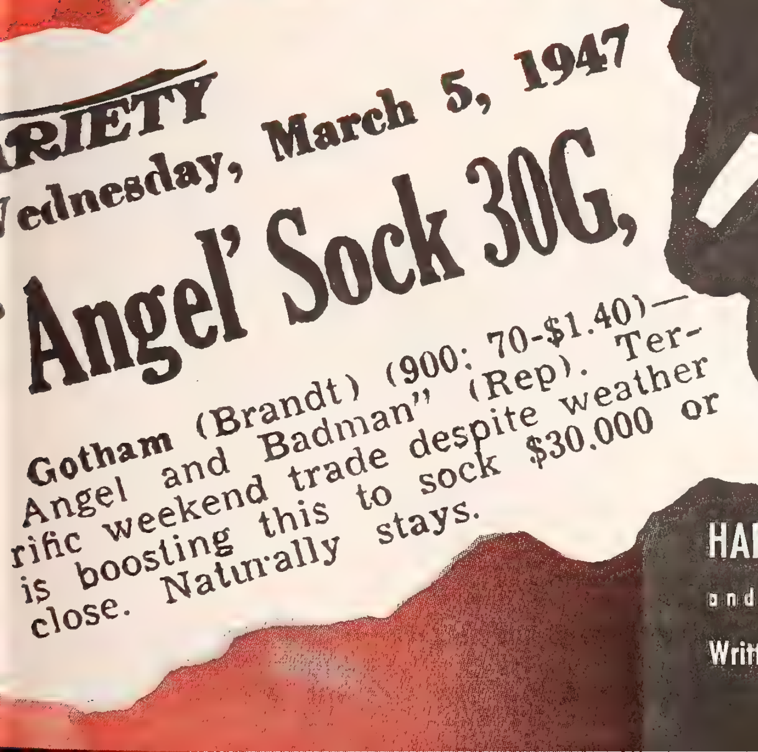
In announcing its classification the Legion said: "In effecting the revision the producer has responded with cooperation and understanding to critical reaction subsequent to the trial engagement of the film in Los Angeles and has thus displayed an awareness of the responsibility for the moral and social integrity of motion pictures."

The Selznick statement also pointed out: "Pictures which have this 'B' classification for various moral reasons have been 'The Best Years of Our Lives', 'Seventh Veil', 'Humoresque', 'Open City', '13 Rue Madeleine', 'The Sign of the Cross' and 'The Searching Wind.'"

PCCITO Convention in May

The Pacific Coast Conference of Independent Theatre Owners will hold its annual convention in Los Angeles May 6-8.

NEW YORK RECORD CROWDS JAM GOTHAM THEATRE, BROADWAY, TO GREET JOHN WAYNE'S FIRST PRODUCER-STAR PICTURE "ANGEL AND THE BADMAN'


RIETY

ednesday, March 5, 1947

' Angel' Sock 30G,

Gotham (Brandt) (900; 70-$1.40)—Angel and Badman" (Rep). Terrific weekend trade despite weather is boosting this to sock $30.000 or close. Naturally stays.

NEW YORK REVIEWS "ANGEL AND THE BADMAN

"... mightily enjoyed by the Gotham audiences..."
John T. McManus—PM

"... pleasant ... different ... refreshing."
Otis L. Guernsey, Jr.
NEW YORK HERALD TRIBUNE

"... off-formula Western ... hard-riding, fighting, shooting, and sapolioed cussing ... an excellent cast ... considerable entertainment for the family trade."
Lee Mortimer, DAILY MIRROR

"... exciting sequences in the film and one particularly thrilling chase." Kate Cameron, DAILY NEWS

"Superior to usual Western ... different from and a notch or two superior to the normal sagebrush saga."
The NEW YORK TIMES

"Even a Western can pull out some surprises, as ANGEL AND THE BADMAN proves at the Gotham. The accent is on action ... plenty of worthwhile stuff. Gail Russell, excellent in her silent scenes."
Eileen Creelman, NEW YORK SUN

"Actor Wayne gives a good performance..."
Rose Pelswick, NEW YORK JOURNAL - AMERICAN

"Good Western, entertaining comedy romance."
CUE MAGAZINE

JOHN WAYNE · GAIL RUSSELL

Angel and the BADMAN

with

HARRY CAREY · BRUCE CABOT · IRENE RICH · LEE DIXON
and STEPHEN GRANT · TOM POWERS · PAUL HURST

Written and Directed by JAMES EDWARD GRANT · A JOHN WAYNE Production

A REPUBLIC PICTURE

MEXICO PRODUCER INTO EXHIBITION

by LUIS BECERRA CELIS
in Mexico City

Mexican producers are becoming exhibitors as well. This policy, somewhat modeled after the policy of some U. S. companies, is said to have been prompted by too many theatres in too few hands, adding up to the producers and distributors being at a disadvantage in the way of playing time and percentages.

Filmex, one of Mexico's four leading producers and distributors, has obtained Government approval of its plans to build and operate a circuit, primarily as an outlet for its own films. The Goverment has agreed to help finance the plans, which call for an investment of about $4,000,000 for about 10 theatres, three or four to be built here, and the others in the principal provincial theatres. The first Filmex theatre is expected to open in late summer.

Filmex owns and operates the Aztec studios here, the second largest in Mexico. The company president is Gregorio Walerstein. Oscar J. Brooks, for some time Warners' manager here, is the distribution chief, and Manuel Suarez, a wealthy Spaniard with many industrial interests in Mexico, is a board member.

Producciones Grovas, also one of the big four Mexican producers, is completing plans for a theatre circuit—about six houses at the outset. Jesus Grovas, formerly a Paramount assistant manager here, heads the company.

▽

The controlling interest—51 per cent—which Twentieth Century-Fox's National Theatres held in 38 theatres in the Coahuila, Tamauliqas and Nuevo Leon states (the Del Norte circuit) has been acquired by a syndicate, members of which include: Theodore Gildred, who, with his brother, Albert, owns and operates the studio at Tepeyac and several theatres here and in the provinces; Jesus Grovas, president of Producciones Grovas, producer-distributors; Luis Montes de Oca, president of the Banco Internacional; Aaron Saenz, sugar magnate, and Francisco Javier Gaxiola, ex-Minister of National Economy. The syndicate was financed by the Credito Cinematografico Mexicano, an organization recently organized to finance the motion picture industry.

SOUTH AFRICA

by R. N. BARRETT
in Johannesburg

There is a growing interest in South Africa in the study of cinema as an art form. Four months ago, the Johannesburg Film Society was established. Similar societies have also been formed in Cape Town and Durban. Aid has been given these organizations by the British Film Institute and negotiations for further aid are in progress with Paris and New York. The societies screen such film classics as "The Cabinet of Dr. Caligari," "Nanook of the North" and "The Italian Straw Hat."

▽

J. G. Mackenzie, one of the best known personalities in film and theatre circles in South Africa, has left African Theatres to go into business on his own. Coming to South Africa in 1929 he eventually rose to publicity manager for African Consolidated Theatres for South Africa and Rhodesia. He is now a director of Peace Distributors, Ltd., wholesale photographic suppliers.

ITALY

by ARGEO SANTUCCI
in Rome

Monogram Pictures currently has 10 features in release here through G. D. B., a company which owns dubbing studios and which formerly distributed Russian pictures. The company also has five features for release here through another company and plans to release 15 to 20 additional features this year.

Republic and PRC have not as yet any representatives in Italy.

▽

Reports from Austria indicate that production has resumed at the Rosenhuge studios, reestablished by the Russians, and the Sievering studios, near Vienna, reestablished by the Americans.

There are 649 theatres in Austria at present, of which 137 are in Vienna.

Production notes: Lux Film will produce "Les Miserables" from the Victor Hugo novel. Universalia, now producing a documentary about Allied cemeteries in Italy, will produce documentaries on the lives of St. Paul and St. Francis. Two producers have announced their intention of producing "The Captain's Daughter" from the Pushkin novel.

▽

It is reported that Antonio Mosco, a partner in the Minerva Film Company, has purchased the Barberini theatre here. Minerva is the Italian distributing company for Sir Alexander Korda's films.

▽

"Three Ships a Day" is the documentary film of UNRRA activity in Italy, which is now in the cutting and editing stage. The picture, produced by the International Film Foundation of New York with the help of the Instituto Luce of Italy, will be released in Italy in April.

▽

During a recent interview in Rome, Gabriel Pascal asserted that he intended to build up an Italo-British-American production which "will result in a completely new form of international entertainment."

YUGOSLAVIA

by J. B. KANTUREK
in Prague

Three producing and distributing companies have been formed and are now in operation in Yugoslavia: Triglav, in Lublana, for Slovenia; Jadran, in Zagreb, for Croatia, and Zvezda, in Belgrade, for Serbia. The respective Ministries of Education are in charge of all motion picture affairs.

▽

On April 1, Yugoslavia will open an academy for schooling actors and directors. Pupils, to be schooled for two years, have been selected from all Yugoslav republics.

▽

The Yugoslav monopoly plans to produce six films during 1947, exclusive of shorts, documentaries and newsreels. Plans are in preparation to build studios near Belgrade during the country's five-year plan.

***PROBLEMS IN ITALY.** They were discussed recently by American company representatives at a meeting in the Grand Hotel, Rome, during the visit of Vladimir Lissim, RKO European general manager, and Leo Samuels, Walt Disney Productions foreign general manager. Left to right above are Luigi Algrand, MGM; Bruno Fux, RKO; Emanuele Zama, Universal; Mr. Lissim, and Mr. Samuels; Edward Toledano, RKO 16mm sales; Mario Luporini, Twentieth Century-Fox; Michele Lauria, Columbia; Pilade Levi, Paramount; Mario Zama, Warners, and Ramon Fernandez, Paramount.*

Crowther and Bergman Debate Film Influence

"Is the Influence of the Movies Good or Bad?" was the subject of a discussion over CBS last Friday in the network's School of the Air "Opinion Please" series. Maurice A. Bergman, Universal-International eastern advertising and publicity director, took the affirmative and Bosley Crowther, film critic of the *New York Times,* the negative.

"If we compare the contributions made by the motion picture to the culture of our country with similar contributions made by the book publishing business and the radio, we could easily justify the importance of motion pictures in helping to elevate the entertainment standards of the public," Mr. Bergman said. He cited the fact that motion pictures are a comparatively new art and added that "as the public itself becomes more aware of the screen's possibilities and indicates its pleasure in seeing motion pictures of a more revolutionary nature, that Hollywood will be the first to recognize this."

Mr. Bergman concluded by declaring "in a democracy where we can choose what we like for our amusement, provided it is decent and not harmful to the community, let us at least agree that the movies are doing their part in bringing a little margin of happiness to millions who by the very nature of things want extra fun at a reasonable cost."

Mr. Crowther, declaring today's films exert a bad influence, said of "some 350 entertainment films made in Hollywood each year, I would say that approximately 20 are substantial as serious drama or as truly creative diversion. The rest are routine paraphrasing of old and conventional plots, some a little better than others but all in the standard artificial mood."

Set "Carnegie" Openings

The Boris Morros-William LeBaron United Artists feature, "Carnegie Hall," will open at the Paramount theatre in San Juan April 8 under an agreement reached by Ramos Cobian, leading circuit operator in Puerto Rico, and Walter Gould, UA foreign manager. A showing for Governor Jesus T. Pinero and members of the Puerto Rican legislature will take place during the week of March 25. "Carnegie Hall" superimposed versions will open simultaneously in Mexico City, Lima, Santiago and Buenos Aires during April.

Board Delays Theatre License

The application for permission to operate an outdoor theatre has been taken under advisement by the Board of Selectmen of Seekonk, near Fall River, Mass., following the appearance of Nathan Yamins, president of the Seekonk Realty Corporation, before the board March 13.

RKO Advertising Level Will Be Maintained

The advertising outlay of RKO Radio will not be cut, S. Barret McCormick, advertising and publicity director, said in New York last Wednesday on his return from Hollywood where new campaigns were planned. Mr. McCormick said each picture would be dealt with, promotionally, as it comes up rather than being placed within the limitations of an established annual budget for advertising. Top product still will have extensive, nationwide campaigns. In this category are: "The Locket," "The Farmer's Daughter," "Honeymoon," "Bachelor and the Bobbysoxer," "The Long Night," Walt Disney's "Fun and Fancy Free," "Women on the Beach," "They Won't Believe Me," Samuel Goldwyn's "The Secret Life of Walter Mitty," "If You Knew Susie," and "Tycoon," among others.

Promote Five in Ranks of 20th-Fox International

Appointments in 20th-Fox's foreign staff were announced this week by Murray Silverstone, president of 20th-Fox International Corporation. Arthur G. Doyle, formerly managing director of India, was named district manager for India, China, Hong Kong, the Philippines, Singapore, Siam and Indo China. He will be succeeded by Herbert White, until recently managing director of Cuba. Three former students of the World War II veterans training school inaugurated by Mr. Silverstone in January, 1946, are Andrew Jaeger, named manager of Puerto Rico, replacing Carlo Zeno, retired; John Finder, promoted to assistant manager in Belgium after several months in Switzerland, and Oscar Lax, who goes from Belgium to the Middle East as assistant under John Lefebre, home office representative for the area, with headquarters in Cairo.

Eastman Kodak Distributes $8,100,000 Wage Dividend

Eastman Kodak Company on Friday, March 14, distributed a wage dividend of approximately $8,100,000 to about 48,800 employees. This compares with the $7,362,000 paid in wage dividends to 42,000 employees a year ago. This year's dividend is the thirty-fifth such wage-dividend payment made since George Eastman established the plan in 1912. The sum paid since then exceeds $75,000,000. Kodak bases its wage dividend on the common stock dividends declared in the preceding year.

RKO Appoints Managers For Spain, Finland

RKO Radio has appointed Rene Beja as manager for the company's office in Spain and Kurt Nylund as RKO manager in Finland. Mr. Beja, who will make his headquarters in Barcelona, was formerly an RKO manager in Portugal and Brazil. Mr. Nylund, who will headquarter in Helsinki, formerly distributed RKO product in Finland through his own company.

"MUSIC LOVERS THE WORLD OVER WILL EAT THIS UP!"

predicts The Exhibitor about

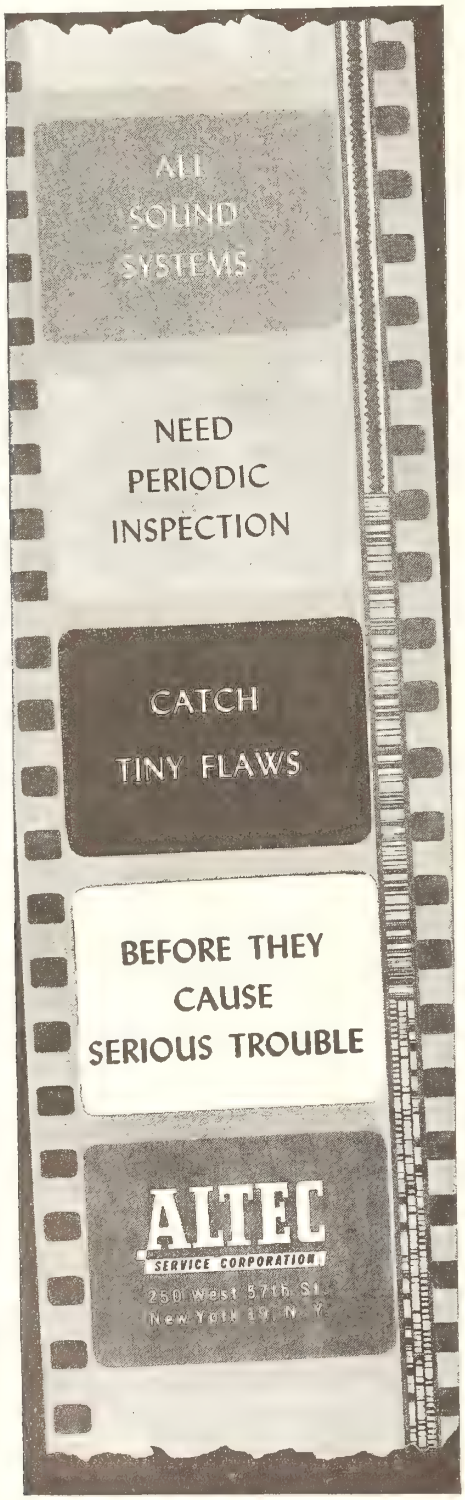
Released thru UA

Exchange Fire Record Spotless in 1946

There was no fire loss or personal injury at any film exchange in the United States during 1946 under Motion Picture Association inspection, Eric Johnston, president, reported in Washington this week.

Thirty thousand miles of picture film were handled every day in film exchanges, A. S. Dickinson, head of the Conservation Department, reported.

It was the 10th year since 1926 that the department was able to report no losses. The only reported film handling fire last year was in Chicago in an independently operated film exchange outside of the scope of MPA inspections. The fire cost $500 and the death of one person resulted.



IN NEWSREELS

MOVIETONE NEWS—Vol. 29, No. 57—Truman addresses Congress on aid to Greece and Turkey. . . . Warehouse fire in New York. . . . Building cave-in in Cincinnati. . . . Rhine River locked by cold wave. . . . Philadelphia Athletics, Cincinnati Reds and Detroit Tigers in training. . . . Ski-jumping youngsters.

MOVIETONE NEWS — Vol. 29, No. 58 — Big Four parley in Moscow. . . . Floods in England. . . . Salvaging sheep in England. . . . The Byrd expedition. . . . Truman on vacation. . . . Jack L. Warner honored. . . . Royal family on South African tour. . . . Academy awards. . . . Rowing. . . . Wrestling.

NEWS OF THE DAY — Vol. 18, No. 255 — Truman urges action to halt Red threat. . . . Marshall goes to Moscow. . . . New Anglo-French alliance. . . . Behind the scenes in Greece. . . . Drought in Algeria. . . . Rhine River frozen over. . . . Warehouse fire in New York.

NEWS OF THE DAY—Vol. 18, No. 256—The Big Four in Moscow. . . . Report from Little America. . . . Royal family tour of South Africa. . . . Army honors Jack L. Warner. . . . The Irish on parade. . . . Sports: Curling champs. . . . Women wrestlers.

PARAMOUNT NEWS—58—Truman's speech to Congress on aid to Greece and Turkey (full reel, incorporating a report on events in Greece and Turkey leading up to the speech).

PARAMOUNT NEWS—59—Basketball: Bradley vs. Virginia. . . . Mission to Britain, Douglas leaves. . . . Jack J. Warner receives award from Government. . . . Who's who in golf. . . . Year's best actress, Olivia de Havilland. . . . African tour continues. . . . Meeting in Moscow. . . . New films from Germany highlight problems facing Big Four.

RKO PATHE NEWS — Vol. 18, No. 59 — President Truman's speech on Greece (500 feet). . . . New York warehouse fire. . . . "Best Years of Our Lives" premiere in Washington.

RKO PATHE NEWS—Vol. 18, No. 60—Byrd expedition. . . . Warner awarded "Merit." . . . Hunger and cold plague Germany. . . . Big Four meet in Moscow.

UNIVERSAL NEWSREEL—Vol. 20, No. 21—President urges financial and military aid to Greece and Turkey. . . . New York warehouse fire. . . . Olympic ski try-out in San Valley. . . . Smith College girls hold cavalcade of fashion. . . . Mud-packs for men at Hollywood beauty shop. . . . Indian elephant plays volley ball at Philadelphia zoo.

UNIVERSAL NEWSREEL—Vol. 20, No. 22—Four-power conference at Moscow. . . . New York salutes Irish on St. Patrick's Day. . . . King and queen visit South Africa ostrich farm. . . . Soviet envoy recalled to Moscow. . . . Jack L. Warner receives Medal of Merit. . . . Curling clubs compete. . . . Tennis champ defends title. . . . Lady wrestlers.

RCA 16mm Meeting in Camden April 14

Distribution and product plans will be discussed by RCA's 16mm equipment section at a five-day session starting April 14 at the company's home office in Camden, N. J. O. V. Swisher, 16mm section manager, will speak on new product, with A. G. Petrasek, sales head, scheduled to outline a distribution policy. Among the others will be Ed Jones, promotion manager of the division, who will present dealer and merchandising plans, and W. H. Knowles, chief of the educational department. A series of followup meetings will be held in New York, Cleveland, Chicago, New Orleans and Los Angeles, in May.

Postpone Paramount Suit

Date for hearing the $100,000 suit filed by Charles Fine, Chicago projectionist, against Paramount Pictures and J. Harold Stevens, Paramount branch manager in Chicago, has been postponed to May 12. Mr. Fine filed suit in February, 1946, claiming he had been falsely arrested after he had offered to sell Paramount and Mr. Stevens a print of "Going My Way" for $200.

Board of Review Meets in Annual Film Conference

The subject, "The Motion Picture in This Changing World" was covered this week when 500 representatives from Motion Picture Councils and other community groups met Thursday for the 38th Anniversary Conference of the National Board of Review of Motion Pictures at the Hotel McAlpin in New York. Quincy Howe, the board's president, and Richard Griffith, executive director, presided at the session.

Among the speakers was Jean Benoit-Levy, French director, now director of Films and Visual Information for the United Nations, who described plans for filming the work of the UN as well as arrangements for worldwide distribution of these pictures. Louis de Rochemont, 20th-Fox producer, described the documentary-feature technique he used in "The House on 92nd Street" and "13 Rue Madeleine."

Orton H. Hicks of Loew's International Corporation described his company's worldwide 16mm activities, and Mrs. Marjorie Dawson, assistant director of community service for the Motion Picture Association, spoke on "Children and Motion Pictures." Several other aspects of films also were discussed by different speakers. Brian Aherne greeted the Conference.

Warner Sets Two for April 26 Reissue

"The Sea Hawk," starring Errol Flynn and Claude Rains, and "The Sea Wolf," with Edward G. Robinson, Ida Lupino and and John Garfield, reissues, have been set by Warner Bros. for general reissue April 26. The films now are playing advance engagements in several key city first runs.

Percentage Suit in New Orleans

Universal Film Exchanges, Inc., filed suit in the United States District Court in New Orleans Monday against Gordon C. Ogden, operator of the Ogden and Chimes theatres in Baton Rouge, alleging incorrect returns on Universal percentage pictures exhibited at these theatres.

THEATRES WANTED

If your theatre is showing a profit and priced right we can sell it for you within 30 days.

Send complete information as we have buyers waiting. All information confidential.

Buyers, we have the theatre you want. Contact us.

NO BROKERS, DIRECT DEALS ONLY.

THEATRE ENTERPRISES

730 E. 11th Street Houston 8, Texas

Phones: V. 2-2839, V. 2-7841

"WHAT THE PICTURE DID *FOR ME*"

. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product — providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS: What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

Columbia

BLONDIE KNOWS BEST: Penny Singleton, Arthur Lake—An excellent Sunday attraction. Played Feb. 23.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

COWBOY BLUES: Ken Curtis, Jeff Donnell——This is a good musical Western and there is enough comedy to suit the Saturday crowd. Business was average. This is my first report to this department and I will try to send in more as I get a lot of good from the opinions of other exhibitors. Played Saturday, Feb. 22. —Mrs. D. H. Gray, Gray Theatre, Brodhead, Ky.

CRIME DOCTOR'S MANHUNT, THE: Warner Baxter, Ellen Drew—In a town where they like this series of detective yarns, this one stacked up O.K. Business was off due to terrible wind and cold. Played Sunday, Feb. 23.—Joe R. Hayworth, Playhouse Theatre, Pink Hill, N. C. Small town patronage.

IT'S GREAT TO BE YOUNG: Leslie Brooks, Jimmy Lloyd—One of the good little Columbia musicals. It moves fast and there is plenty of comedy. Clicked with regulars here and drew the teen-agers, too. Business O.K. Played Thursday, Feb. 27.—Joe R. Hayworth, Playhouse Theatre, Pink Hill, N. C. Small town patronage.

LONE STAR MOONLIGHT: Ken Curtis, Joan Barton—Doubled with "Hot Cargo" to bad business. These musical Westerns are all made after the same pattern. Folks are tiring of seeing the same thing. Played Friday, Saturday, Feb. 28, March 1.—C. M. Hulbert, Gem Theatre, Cornell, Wis.

MR. DISTRICT ATTORNEY: Dennis O'Keefe, Marguerite Chapman—Quite a good murder story. O'Keefe is good in a straight role. The beautiful villainess seems on her way to high places, if looks have anything to do with it. Probably because we played it too soon, an uncommon complaint, believe me, business was below normal. Played Sunday, Monday, Feb. 2, 3.—John R. Coney, Waldo Theatre, Waldoboro, Maine. Small town patronage.

RETURN OF MONTE CRISTO, THE: Louis Hayward, Barbara Britton—This was also played long before national and word-of-mouth advertising had a chance to help with it. The attendance was not noteworthy. It is a good period melodrama with a surprise ending. It was generally well received in spite of a general antipathy to this type of picture in this vicinity. Played Wednesday-Friday, Dec. 25-27.—John R. Cooney, Waldo Theatre, Waldoboro, Maine. Small town patronage.

TALK ABOUT A LADY: Jinx Falkenburg, Joe Besser—A good Friday and Saturday picture on a double bill. Good for a small town. It does a good job of filling in and it was well liked. Played Feb. 21, 22.—Albert Hefferan, Century Theatre, Coopersville, Mich. Small town patronage.

TARS AND SPARS: Alfred Drake, Janet Blair—Very good musical comedy that drew very well. Played Wednesday, Thursday, Feb. 19, 20.—D. W. Trisko, Star Theatre, Stanley, N. D.

TWO FISTED STRANGER: Charles Starrett, Smiley Burnette—As good as any of the Durango Kid Westerns. Burnette is helping this series a lot. Business good. Played Saturday, March 1.—Joe R. Hayworth, Playhouse Theatre, Pink Hill, N. C. Small town patronage.

Film Classics

COWBOY AND THE LADY, THE: Gary Cooper, Merle Oberon—Very good reissue. I received a good print.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

Metro-Goldwyn-Mayer

HOLIDAY IN MEXICO: Walter Pidgeon, Ilona Massey—The ones who came twice to see and hear this beautiful film kept business up to average. It did not do the business to which it was entitled. It is always the same out here when Latin music is concerned. Played Sunday, Monday, Feb. 16, 17.—Elaine George, Star Theatre, Heppner, Ore.

NO LEAVE, NO LOVE: Van Johnson, Marie Wilson—Good box office, but very poor from Metro. They should put Van in better pictures. Music was good, but it had the same old theme and plot. Hollywood must get some new ideas as people are getting tired of this kind of picture so often. Played Sunday, Monday, Feb. 16, 17.—Albert Hefferan, Century Theatre, Coopersville, Mich. Small town patronage.

SHOW-OFF, THE: Red Skelton, Marilyn Maxwell —The best picture that Red has ever made. It was made for small towns. Play this one and it will go over well. Played Sunday, Monday, Feb. 23, 24.—Albert Hefferan, Century Theatre, Coopersville, Mich.

UNDERCURRENT: Katharine Hepburn, Robert Taylor—It was good to see Robert Taylor again and he was very good in the leading role. This exciting drama kept the audience in suspense. Katharine Hepburn gave a good performance. Played Wednesday, Thursday, Feb. 19, 20.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

Monogram

DECOY: Jean Gillie, Edward Norris—A basketball game kept them away the first night. Did O.K. It is something unusual. Played Saturday, Sunday, Feb. 23, 24.—Herman Fiedler, Grand Theatre, Java, S. D.

SONG OF THE SIERRAS: Jimmy Wakely, Lee "Lasses" White—Jimmy Wakely and the good Western music pleased. The last time we played him most of the patrons left before the feature was half over. Played Friday, Saturday, Feb. 21, 22.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

Paramount

HOT CARGO: William Powell, Esther Williams—Weather perfect, no competition, but gross 40 per cent off. Doubled with "Lone Star Moonlight." Played Friday, Saturday, Feb. 28, March 1.—C. M. Hulbert, Gem Theatre, Cornell, Wis.

TWO YEARS BEFORE THE MAST: Alan Ladd, Brian Donlevy—Well produced film, but not the type to create outstanding business in our community. Played Sunday, Monday, Feb. 9, 10.—Elaine George, Star Theatre, Heppner, Ore.

TWO YEARS BEFORE THE MAST: Alan Ladd, Brian Donlevy—A fine picture that did fairly good business. Played Tuesday-Thursday, Feb. 25-27.—Albert Hefferan, Century Theatre, Coopersville, Mich.

RKO Radio

BACK TO BATAAN: John Wayne, Philip Ahn—An old one that had good appeal here. Plenty of action. Played Friday, Saturday, Feb. 21, 22.—D. W. Trisko, Star Theatre, Stanley, N. D.

DING DONG WILLIAMS: Glenn Vernon, Marcia McGuire—A fair picture which will fill in on a Friday and Saturday. It will please most of the people. The comedy will hold the attention. The picture would not stand alone. Played Friday, Saturday, Feb. 28, March 1.—Albert Hefferan, Century Theatre, Coopersville, Mich.

HEARTBEAT: Ginger Rogers, Jean Pierre Aumont —Played this to average business. Foreign locale is not popular with our trade. Played Wednesday, Thursday, Feb. 26, 27.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

KID FROM BROOKLYN, THE: Danny Kaye, Virginia Mayo—Did fair business. Danny Kaye is good in the first part of the picture, but he wears out before the picture is over. Good color and wonderful sound recording. Play this picture. Played Tuesday-Thursday, Feb. 18-20.—Albert Hefferan, Century Theatre, Coopersville, Mich. Small town patronage.

NOTORIOUS: Ingrid Bergman, Cary Grant—A good suspenseful picture, but the recording was so bad that we had complaints from the patrons. They said they could get only about 80 per cent of the dialogue. It was so poor, we called the sound engineer to check the sound and he confirmed that it was in the recording. I wonder if any other exhibitors had this trouble. I know it was not the sound because all other subjects came in perfect.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

RIVERBOAT RHYTHM: Leon Errol, Glenn Vernon—Very fine little program picture. I can use an Errol feature any time for the top half of a double feature. My folks like him.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

STEP BY STEP: Lawrence Tierney, Anne Jeffreys —A pleasant surprise. It is a suspenseful little film that was well received. Played Friday, Saturday, Feb. 14, 15.—Elaine George, Star Theatre, Heppner, Ore.

SUNSET PASS: Joseph Warren, Nan Leslie—Good typical Zane Grey Western. They loved it here. My patrons wait eagerly for them. Business good. Played Wednesday, Feb. 26.—Joe R. Hayworth, Playhouse Theatre, Pink Hill, N. C. Small town patronage.

SUNSET PASS: James Warren, Nan Leslie—Well attended because Zane Grey is popular here, but the film is not the kind that will keep him that way. This is not up to previous Westerns by that author. Played Friday, Saturday, Feb. 14, 15.—Elaine George, Star Theatre, Heppner, Ore.

WITHOUT RESERVATIONS: Claudette Colbert, John Wayne—Business about average for Sunday and Monday. Neither Wayne nor Miss Colbert were suited for their roles. Both are past the age for such youthful portrayals. Played Sunday, Monday, Feb. 9, 10.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

Republic

DON'T FENCE ME IN: Roy Rogers, Dale Evans—Even Roy Rogers couldn't overcome a cold spell. Usual good Rogers and those who saw it liked it, but there weren't enough cash customers. Our business has been off since the first of 1947 and most of the salesmen say it is generally true in this state. We are trying to overcome it by more advertising. Played Thursday, Friday, Feb. 27, 28.—Abe H. Kaufman, Fountain Thaetre, Terre Haute, Ind.

I'VE ALWAYS LOVED YOU: Maria Auspenskaya, Philip Dorn—Some patrons hopefully expected another "Song to Remember." They were disappointed. The plot material is poor. Catherine McLeod is beautiful in Technicolor, but her male support is terrible. Rachmaninoff's Second Concerto is run into the ground before the picture ends. The production values, however, are first class and business for us was slightly above average. Played Sunday, Monday, Feb. 23, 24.—John R. Cooney, Waldo Theatre, Waldoboro, Maine. Small town patronage.

MAN FROM MUSIC MOUNTAIN: Monte Hale, Adrian Booth—Used on weekend double bill. The Westerns in color are proving very popular with our patrons. Played Friday, Saturday, Feb. 28, March 1.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

MAN FROM OKLAHOMA: Roy Rogers, Dale Evans—Rogers as usual. He draws well here. This was one of the better ones. Played Friday, Saturday, Feb. 14, 15.—D. W. Trisko, Star Theatre, Stanley, N. D.

ROLL ON, TEXAS MOON: Roy Rogers, Dale Evans —This is a regular Roy Rogers' picture which was liked by all. It was good entertainment for the entire family. He always does a good business and it was well liked by the entire family. Good action in this one. Be sure to play it. Played Friday, Saturday, Feb. 28, March 1.—Albert Hefferan, Century Theatre, Coopersville, Mich.

RUSTLER'S ROUNDUP: Kirby Grant, Fuzzy Knight—Used on weekend double bill. Very good for Westerns fans. Business below normal due to weakness of twin feature. Played Friday, Saturday, Feb. 21, 22.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

(Continued on following page)

(*Continued from preceding page*)

UNDER NEVADA SKIES: Roy Rogers, Dale Evans—Good old Roy. He is our No. 1 box office attraction. It was single billed on a weekend and it did O.K. Played Friday, Saturday, Feb. 28, March 1.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

Screen Guild

MY DOG SHEP: Tom Neal, Helen Chapman—This is a fine picture for children. Be sure to play it on a Friday and Saturday. It will do business for you. The entire family will enjoy this picture. Screen Guild really makes the picture for the small towns. It pleased 100 per cent and did all right at the box office. Played Feb. 21, 22.—Albert Hefferan, Coopersville, Mich. Small town patronage.

SWISS FAMILY ROBINSON: Thomas Mitchell, Edna Best—Double billed with a short Laurel and Hardy film to fair business. Opinion was divided on this feature. It is pretty old, but most will like it. It is worth playing. Played Friday, Saturday, Feb. 21, 22.—C. M. Hulbert, Gem Theatre, Cornell, Wis.

Twentieth Century-Fox

ANNA AND THE KING OF SIAM: Irene Dunne, Rex Harrison—This is a picture that any exhibitor would be proud to play in his house. Business was only fair, as it did not appeal to all of our patrons. but all who attended were very enthusiastic about the splendid acting. Played Sunday, Monday, Feb. 23, 24.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

ANNA AND THE KING OF SIAM: Irene Dunne, Rex Harrison—I tried to hide from the walkouts, but they found me and told me how bad they thought the picture was. Then many told me what a wonderful picture it was. I am confused. The fact remains that it did not do business. Played Sunday, Monday, March 2, 3.—C. M. Hulbert, Gem Theatre, Cornell, Wis.

BLACK BEAUTY: Mona Freeman, Richard Denning—This was right down my patrons' alley as they truly love their horses. Business O.K. Played Friday, Feb. 28.—Joe R. Hayworth, Playhouse Theatre, Pink Hill, N. C. Small town patronage.

CENTENNIAL SUMMER: Cornel Wilde, Jeanne Craine—Business much better than expected considering this is a period film. The story was light and not too sophisticated for a small town. Songs and music very appealing. Played Sunday, Monday, Feb. 16, 17.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

CLAUDIA AND DAVID: Robert Young, Dorothy McGuire—This excellent and heart-warming picture seems to prove that antics of schizophrenics and psychiatrists are not as interesting to the average theatregoer as the homey, unmelodramatic doings of ordinary people like himself. Played Wednesday, Thursday, Jan. 28, 29.—John R. Cooney, Waldo Theatre, Waldoboro, Maine. Small town patronage.

CLUNY BROWN: Charles Boyer, Jennifer Jones—We played "Smoky" just before this. We barely got the film cost out of it. Even if this had not played closely after a "draw" picture, it would not have done business in a small town. Boyer is poison to rural folks. Played Wednesday, Thursday, Feb. 26, 27.—C. M. Hulbert, Gem Theatre, Cornell, Wis.

DEADLINE FOR MURDER: Paul Kelly, Kent Taylor—Used on top half of double bill with negative results. No draw. Played Friday, Saturday, Feb. 21; 22.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

DRAGONWYCK: Gene Tierney, Vincent Price—Acting, direction and story excellent. Lacked drawing power in our situation. Played Sunday-Tuesday, Feb. 9-11.—D. W. Trisko, Star Theatre, Stanley, N. D.

HOME SWEET HOMICIDE: Lynn Bari, Randolph Scott—A good little mystery picture. The children in it put it over, especially the little boy. Our business was down. We had too much snow and sleet for our farmers and the people from the nearby towns. Played Sunday, Monday, Feb. 16. 17.—Mrs. D. H. Gray, Gray Theatre, Brodhead, Ky.

IF I'M LUCKY: Vivian Blaine, Harry James—A good picture for the Como fans. We didn't seem to have enough. We were lucky to break even on this one. Played Sunday, Feb. 9.—Melvin Lipnick, Inverness Theatre, Inverness, Miss.

JOHNNY COMES FLYING HOME: Martha Stewart, Richard Crane—Airplane shows draw well here. This one was good due to the jet test. Played Wednesday, Thursday, Feb. 12, 13.—D. W. Trisko, Star Theatre, Stanley, N. D.

MY DARLING CLEMENTINE: Henry Fonda, Linda Darnell—Below average crowd on this picture, but that was due to the bad weather, as this picture should go over well in a small town. The title was misleading as some thought it would be a musical. Glad to see Henry Fonda and Victor Mature back. Played Sunday, Monday, March 2, 3.—Mrs. D. H. Gray, Gray Theatre, Brodhead, Ky.

MY DARLING CLEMENTINE: Henry Fonda, Linda Darnell—This magnificent production, standing head and shoulders above anything we have exhibited in too long a time, is definite evidence that artistry in Hollywood is not yet completely defunct. This is Americana at its best, photographed and performed according to the highest traditions of the cinema. The loving care and masterly touch of director John Ford are in evidence everywhere and what he has done with Victor Mature and Linda Darnell is a pleasure to behold. Henry Fonda is, needless to say, excellent, as is the rest of a uniformly skilled cast. Although this picture had small appeal for our regular Western fans, it was generally well liked and business was considerably above average both nights. Played Thursday, Friday, Jan. 16, 17.—John R. Cooney, Waldo Theatre, Waldoboro, Maine. Small town patronage.

SMOKY: Fred MacMurray, Anne Baxter—Yes, we did the usual good business that this sort of thing does. There is no getting around it, patrons do not have the extra money to go to more than a certain number of shows per week and when you pay anything extra for a single feature, you get beat in the long run. Played Sunday-Tuesday, Feb. 23-25.—C. M. Hulbert, Gem Theatre, Cornell, Wis.

THREE LITTLE GIRLS IN BLUE: June Haver, Vivian Blaine—A colorful and pleasant musical which was enjoyed by the large crowd who turned out for it. Celeste Holm walks away with the picture as soon as she makes her belated appearance. Played Thursday, Friday, Feb. 6, 7.—John R. Cooney, Waldo Theatre, Waldoboro, Maine. Small town patronage.

United Artists

ABILENE TOWN: Randolph Scott, Ann Dvorak—Used on midweek. Business only fair. It would have been more suited for a weekend double bill. Played Wednesday, Thursday, Feb. 19, 20.—A. C. Edwards, Winema Theatre, Scotia, Cal.

BACHELOR'S DAUGHTERS, THE: Gail Russell, Claire Trevor—Fair picture. Best for adult audiences. There was reaction for and against it. Business was below average. Played Monday, Tuesday, Feb. 24, 25. —Joe R. Hayworth, Playhouse Theatre, Pink Hill, N. C. Small town patronage.

JOHNNY IN THE CLOUDS: Michael Redgrave, John Mills—As our local audiences are markedly allergic to British pictures, we kicked this one around considerably before venturing to date it. The results were surprising. The happily conceived device of combining Americans and British in an approximately 50 per cent mixture, coupled with a warmth of understanding and maturity of viewpoint, which is practically never approached in Hollywood productions, has produced a picture of universal appeal. Although our small town audience was very small the first night, the word got around and the response the second night was well above what we should have expected from any "top" American picture. For my money this and "Clementine," discussed elsewhere, were the high spots of the season. Played Thursday, Friday, Jan. 30, 31.—John R. Cooney, Waldo Theatre, Waldoboro, Maine. Small town patronage.

NIGHT IN CASABLANCA, A: Marx Brothers, Lois Collier—Despite putting out several thousand heralds on this feature, it did no business. It is a very good comedy and worthy of being played in any theatre and on any day. Your only problem is, will they come to see it? Played Sunday, Monday, Feb. 23, 24.—Abe H. Kaufman, Fountain Theatre, Terre Haute, Ind.

NIGHT IN CASABLANCA, A: Marx Brothers, Lois Collier—More piano playing by Chico and more selections on the harp by Harpo would have helped. Silly, but not very funny. Played Monday, Tuesday, Feb. 10, 11.—Melvin Lipnick, Inverness Theatre, Inverness, Miss.

NIGHT IN CASABLANCA, A: Marx Brothers, Lois Collier—Very good comedy. My folks like them. Why don't they make more pictures?—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

PRISONER OF ZENDA: Ronald Colman, Madeleine Carroll—Reissue. Adverse weather. Business didn't come up to par. Although I understand there are situations where this reissue did business. Played Wednesday, Thursday, Feb. 26, 27.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

REBECCA: Laurence Olivier, Joan Fontaine—A wonderful picture that will never get old. Business was off, but that was due to other attractions. Those who saw this picture commented favorably. Played Monday, Tuesday, Feb. 17, 18.—Melvin Lipnick, Inverness Theatre, Inverness, Miss.

SCANDAL IN PARIS, A: George Sanders, Signe Hasso—Took care of film rental and nothing more. No one seemed happy after seeing it. Played Tuesday, Feb. 11.—Elaine George, Star, Heppner, Ore.

YOUNG WIDOW: Jane Russell, Louis Hayward—To my surprise, this did better than we expected. Jone Russell did a nice job of acting. Played Monday, Tuesday, Feb. 24, 25.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

Universal

BLACK ANGEL, THE: Dan Duryea, June Vincent —Used on top half of double bill to fair business. It is not strong enough to head double bill. It is more suited for the second spot. Played Friday, Saturday, Feb. 28, March 1.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

EAST SIDE OF HEAVEN: Bing Crosby, Joan Blondell—This is a good reissue and both Bing and Joan Blondell look swell. It is worth playing again; however, no business even for a one-day playdate. Played Tuesday, Feb. 26.—Abe H. Kaufman, Fountain Theatre, Terre Haute, Ind.

KILLERS, THE: Burt Lancaster, Ava Gardner—The name kept them away. However, it is an interesting picture. Played Saturday, Sunday, Feb. 15, 16.—Herman Fiedler, Grand Theatre, Java, S. D.

KILLERS, THE: Burt Lancaster, Ava Gardner—Excellent.—S. T. Jackson, Jackson, Flomaton, Ala.

LADY ON A TRAIN: Deanna Durbin, Ralph Bellamy—Miss Durbin is a drug on the market since she grew up. Story is a little dead. Played Sunday-Tuesday, Feb. 16-18.—D. W. Trisko, Star Theatre, Stanley, N. D.

MAGNIFICENT DOLL: Ginger Rogers, Burgess Meredith—This picture of the early history of our country is well produced, but unfortunately it was not good at the box office.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

TIME OF THEIR LIVES: Abbott and Costello—Good Abbott and Costello. However, they don't do the business they used to do. But what does?—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

WHITE TIE AND TAILS: Dan Duryea, Ella Raines—For once Universal released a picture that is good. It was well done. Played Sunday, Monday, Feb. 23, 24.—Albert Hefferan, Century Theatre, Coopersville, Mich.

Warner Bros.

DECEPTION: Bette Davis, Paul Henreid—One patron wrote and asked that I look in the dictionary and find the meaning of deception as we advertised this attraction. Even the Bette Davis fans kicked on this one as no one really figured out the ending. As good an actress as Bette Davis is, I wonder why she is cast in such tripe. Why don't they give her a good supporting cast. If you are in a small town and have to play this, you had better hide as soon as the feature starts. Walkouts start from the beginning. Played Monday, Tuesday, Feb. 10, 11.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

NEVER SAY GOODBYE: Errol Flynn, Eleanor Parker—After approximately a half hour of unadulterated tedium, an uninteresting child is pushed into the background where she belongs, the adults take over, and the proceedings become quite funny. The motion pictures can stand more old-fashioned slapstick of this kind. Business about average. Played Thursday, Friday, Feb. 13, 14.—John R. Cooney, Waldo Theatre, Waldoboro, Maine. Small town patronage.

NEVER SAY GOODBYE: Errol Flynn, Eleanor Parker—A very pleasing comedy. Played Monday, Tuesday, Feb. 17, 18.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

NIGHT AND DAY: Cary Grant, Alexis Smith—One of the most outstanding pictures we have played. All my patrons were well pleased. Don't miss this one. Played Monday, Tuesday, Feb. 3, 4.—Melvin Lipnick, Inverness Theatre, Inverness, Miss.

VERDICT, THE: Sydney Greenstreet, Peter Lorre —One of the best murder mysteries of the season, although the fact that it is a period picture lessened the appeal. Business poor. Played Tuesday, Wednesday, Feb. 25, 26.—John R. Cooney, Waldo Theatre, Waldoboro, Maine. Small town patronage.

Short Features

Columbia

PUCK CHASERS: Sport Reels—Good sport reel.—D. W. Trisko, Star Theatre, Stanley, N. D.

UNCIVIL WAR BRIDES: All Star Comedies—My patrons resented this slap at southern accents. It even made the Yankee soldiers look stupid.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

Paramount

COPY CAT: Animated Antics—A reissue cartoon in black and white. Fair.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

SPREE FOR ALL: Noveltoons—This Cinecolor cartoon, featuring Snuffy Smith, was tops. Let's have more of these, Paramount.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

Universal

MR CHIMP TO THE RESCUE: Variety Views—These shorts with the chimpanzee are well liked here. This one was fine.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

RECKLESS DRIVER: Lantz Color Cartunes—Excellent cartoon.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

S. E. C. Reports Balaban Holding 2,000,000 Notes

Barney Balaban, Paramount president, in the report issued in Philadelphia March 11 by the Securities and Exchange Commission for the period from January 11 to February 10, was listed as holding 2,000,000 two and three-quarter per cent conversion notes in Paramount.

Other Paramount reports: Mr. Balaban sold 900 shares, Henry Ginsberg sold 300 shares, and Leonard Goldenson sold 300 shares, jointly with his wife, leaving his holdings at 2,100 shares.

At RKO, Frederick L. Ehrman disposed of 2,300 shares of common stock, leaving his holdings at 200.

At Universal, Daniel M. Schaeffer sold 2,100 shares of common, bringing his total to 18,307. Charles Prutzman sold 350 shares, leaving his holdings at 20,550. Nate Blumberg sold 200 shares. J. Cheever Cowdin reported holding of 11,637 shares.

At Warner Brothers, Jack L. Warner reported holding 429,000 shares of common. His trust acquired 700 additional shares, bringing its total to 20,000. Albert Warner reported holdings of 430,000 shares, with his trust now holding 20,000. Samuel Schneider purchased 500 shares.

At Monogram, Norton V. Richey purchased 2,500 shares of common, bringing his holdings to 7,754 shares.

J. E. Brulatour, Inc., reported the addition of 17,092 shares of Associated Motion Picture Industries, Inc., in a stock splitup, bringing its holdings to 34,184 shares.

RKO Pathe Sets Film Deal With State Department

Twelve one-reel "news magazine" issues will be produced by RKO Pathe for overseas distribution by the U. S. State Department, under terms of a deal just completed by Hamilton MacFadden, associate chief of the Department's international motion picture division.

Short subjects recently completed for the Government agency include "Journey Into Medicine," by Willard Van Dyke's Associated Films, and "Hurricane Circuit," made by Scofield Productions. The latter was made with the cooperation of the Army, Navy and U. S. Weather Bureau.

By the end of the fiscal year, July 1, the Department's production program for overseas distribution is expected to pass 100 reels, Mr. MacFadden said, adding that there are now 70 reels in release, playing to a monthly audience of 7,500,000.

Portland Theatre Damaged

Fire damaged the Twenty-first Street theatre, Portland, Ore., March 9, causing $20,000 damage. The fire burned out the interior of the lobby and destroyed most of the roof. Part of the balcony collapsed.

Park-In Wins Over Drive-In In Providence Patent Suit

Park-In Theatres, Inc., Camden, N. J., won a suit against E. M. Loew's Drive-In Theatre, Inc., over patent rights when the U. S. District Court in Providence ruled March 11 that Drive-In is liable for royalties to Park-In on income derived from the Loew's theatre between June 1, 1938, and 1944.

The decision is regarded as of wide importance to drive-in theatres since, under the ruling, all those using the Park-In patent will be subject to royalty payments. At midweek no appeal from the decision had been made. Park-In filed the suit against Loew's April 30, 1941, to recover triple damages for infringement of Patent No. 1,909,537, claiming that it held the patent rights through assignment from Richard M. Hollingsworth, Jr., characterized as the inventor of the drive-in.

Park-In claimed that it entered into an agreement with Loew's under which the Drive-In was to make weekly royalty payments and that these payments continued only from July 21, 1937, to November 13, 1937.

Open Roosevelt Picture In New York April 12

A full-length documentary on the life and times of Franklin D. Roosevelt, assembled by Tola Productions from more than two million feet of Army, Navy and newsreel film, will have its world premiere at the Globe theatre in New York April 12, second anniversary of the late President's death. The documentary runs 82 minutes and, according to Martin Levine and Oliver Unger, Tola executives, has been approved by Mrs. Eleanor Roosevelt. Proceeds from the opening will go to the Franklin D. Roosevelt Memorial Fund. Elliott Roosevelt was editorial consultant in the selection of the reels.

Metropolitan Life to Release Film on Cardiac Diseases

As part of the company's current radio, newspaper and magazine campaign to enlighten the public on cardiac diseases the Metropolitan Life Insurance Company, in cooperation with the American Heart Association, will soon release an 11-minute film entitled "Be Your Age." The film message, told within the framework of a story, is an interesting study of the heart's reaction to strenuous exercise, especially by persons of middle age. Highlighted by several scenes of the heart's function, the picture is available through the Metropolitan Life in 35mm for theatre showings. Following theatrical distribution it will be made available to interested groups in 16mm. Jam Handy produced.

Para-Troupers Perform

The Para-Troupers, amateur dramatic group composed of Paramount employees, made their debut Sunday with the presentation of "Night of January 16" at the Barbizon-Plaza Hotel, New York.

"CAPABLE OF REGISTERING MIGHTILY AT THE BOXOFFICE!" Says Variety of

Released thru UA

Russell WADE with *Edmund* MacDONALD

Douglas BLACKLEY *Susan* WALTERS

NESTOR PAIVA • VINCE BARNETT

Produced and Directed by WILLIAM BERKE

DISTRIBUTED BY
SCREEN GUILD
PRODUCTIONS, INC.

HOME OFFICE: 346 S. La Brea, Hollywood, California
Foreign Dept., 723 7th Avenue, New York City

Short Product in First Run Houses

NEW YORK—Week of March 17

CAPITOL: Calling on Costa Rica .... ***MGM***
Part-Time Pal .... ***MGM***
A Gun in His Hand .... ***MGM***
Feature: It Happened in Brooklyn .... MGM
CRITERION: Cue Tricks .... ***Columbia***
Feature: Song of Scheherazade .... Univ.-Int.
GLOBE: You're an Education ... ***Warner Bros.***
Feature: The Red House .... United Artists
HOLLYWOOD: American Album of Sports ***Warner Bros.***
Rabbit Transit .... ***Warner Bros.***
Feature: Nora Prentiss .... Warner Bros.
PALACE: Campus Boom .... ***RKO Radio***
Feature: Sinbad the Sailor .... RKO Radio
RIALTO: Queens of the Court .... ***Paramount***
Stork Crazy .... ***Paramount***
Feature: Dangerous Millions .... 20th Cent.-Fox
RIVOLI: G.I. Hobbies .... ***Paramount***
A Scout with the Gout .... ***Paramount***
Sweet and Low .... ***Paramount***
Feature: Blaze of Noon .... Paramount
ROXY: Beanstalk Jack .... ***20th Cent.-Fox***
Fashion Means Business (MOT) ***20th-Fox***
Historic Capetown .... ***20th Cent.-Fox***
Feature: Boomerang .... 20th Cent.-Fox
STRAND: Birth of a Notion ..... ***Warner Bros.***
Saddle Up .... ***Warner Bros.***
Feature: Pursued .... Warner Bros.
WINTER GARDEN: Miniature Musical.Universal
Feature: Stairway to Heaven .... Univ.-Int.

CHICAGO—Week of March 17

GARRICK: Sure Cures .... ***MGM***
Feature: The Beginning or the End .... MGM
GRAND: Kingdom of Plastics .... ***Bondy***
Feature: Sinbad, the Sailor .... RKO Radio
ORIENTAL: Fowl Brawl .... ***Columbia***
Arrow Magic .... ***Warner Bros.***
Feature: Apache Rose .... Republic
ROOSEVELT: Knight for a Day ... ***RKO-Disney***
Feature: Pursued .... Warner Bros.
STATE-LAKE: Cat Fishing .... ***MGM***
Feature: The Yearling .... MGM
UNITED ARTISTS: The American Cop (March of Time) .... ***20th Cent.-Fox***
Feature: The Perfect Marriage .... Paramount

India May Use Coast Facilities

Indian film production, stimulated by the impending withdrawal of the British from India, may utilize Hollywood studio facilities under a plan announced in New York last week by Vajay Bhatt, president of Prakash Pictures, one of India's leading producers. Mr. Bhatt is going to the coast to seek support for his project.

The picture he would like to make deals with the life of Buddha and would be in Technicolor. The script, in blank verse, and set designs are all ready. The main characters would be brought over from India. The film would either be made in a two-language version or would be dubbed, depending on advice received by Mr. Bhatt on the coast. Background would be shot in India.

Mr. Bhatt brought with him three Indian pictures and now is negotiating for their American distribution. The most important is "Ram Rajya," based on a mythological theme, which ran 87 weeks in Bombay. It is the first Indian picture ever seen by Mahatma Ghandi. The other two films are titled "Bharat Milap," also a mythological theme, and "Vikramaditya," based on an historical event. All will be cut for U. S. showing as they run from 11,000 to 13,000 feet.

India has about 100 film producers who put on an average yearly total of about 300 pictures.

Fifty-City Premiere Set For RKO's "Trail Street"

As the spearhead for a 50-city opening for RKO's "Trail Street," the picture will be given its world premiere at the Tucker and Plaza theatres in Liberal, Kan., March 25. The picture, which stars Randolph Scott, has Liberal as its locale.

"Egg and I" Set for Music Hall Opening

Universal-International's "The Egg and I" starring Claudette Colbert and Fred MacMurray, has been scheduled for Radio City Music Hall to follow "The Late George Apley," the next attraction, according to G. S. Eyssell, Music Hall head.

Hughes Amends Complaint

Howard Hughes, who filed a $5,000,000 triple-damage anti-trust suit against the Motion Picture Association when it withdrew the Production Code Administration seal from "The Outlaw" last Tuesday filed an amended complaint alleging that damages had increased to $7,500,000 since the withdrawal of the seal.

WILL PURCHASE

Or Lease Individual or Chain of Theatres showing satisfactory operation. Also consider purchase of building in which theatre is located. Financing available. Quick action on first reply.

•

PHILIP LEVIT
REALTOR
39 S. LaSALLE STREET
CHICAGO 3, ILLINOIS

References if desired

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

CHESTER FRIEDMAN, Editor

In England, the Gaumont-British Challenge Shield, awarded annually by that circuit to the outstanding Gaumont-British showman, has been acquired by Roy Raistrick, manager of the Empire, Glossop, Derbyshire. The winner also receives £100 for his accomplishments during 1946.

The competitions had special significance last year because they had been discontinued since the outbreak of war in 1939.

A second award of £75 went to S. Hodnett of the Gaumont Middlesbrough, Yorkhsire. Third prize money, £50, was split between two familiar Quigley Awards contenders—A. J. Brown, Empire, Cardiff in South Wales, and A. M. Carpenter, Gaumont Palace, Barnstaple, Devonshire.

To the victors, the spoils—and congratulations.

That's a most unusual contest sponsored by Fox Wisconsin theaters. The sales girls in charge of the confection stands compete each month for the title of Vending Queen. The circuit issues weekly bulletins on current standings. Names of the last ten in the weekly rating list are printed in red, undoubtedly to match their complexions.

Long range showmanship was the target of Robert Case, city manager for Walter Reade theatres in Kingston, N. Y., recently when he set out to promote a full page cooperative ad for the Broadway theatre to run in the local *Sunday News*.

Mr. Case signed his nine cooperating merchants to a 52-week contract, which means the Broadway will be represented in a dominating position on the page for the entire year without cost.

The enterprising showman sold his clients on the attention-getting value of his attractions, which make the page more interesting to readers and potential customers, therefore more valuable as preferred position for the advertiser.

BLAZING ENTHUSIASM

TWO weeks ago we received newspaper tearsheets from a manager which reported that his theatre ushers were being trained in fire-fighting techniques by the local fire department under the personal supervision of the chief. We considered this a fine piece of promotion, since his patrons obviously received assurance from the writeups that the theatre staff was pretty well equipped to safeguard them.

Later we received other issues of the same papers with reports that a fire of undetermined origin had started in this theatre during the last performance. An usher discovered the blaze and, while the audience was quietly removed from the premises, other members of the staff put out the fire.

Offhand, we would agree that the incident, as the newspaper editorials stated, was a forceful testimony to the conscientious application of both the manager and the fire chief to their duties.

We recall, however, an occurrence similar to this which took place in a capital city a few years ago. Instead of one fire, as in the above incident, after the chief had begun his training course, a series of minor fires broke out in the theatre.

Eventually it developed that one of the staff, impressed and curious about fire-fighting methods under practical conditions, had been starting the fires himself.

— CHESTER FRIEDMAN

Ted R. Conklin, manager of the Ashland theatre, Ashland, Ohio, reminds us that when the circulation department of the local newspaper has difficulty with delivery boys, and complaints from subscribers, the theatre manager has a ready-made opportunity to improve relations with the press.

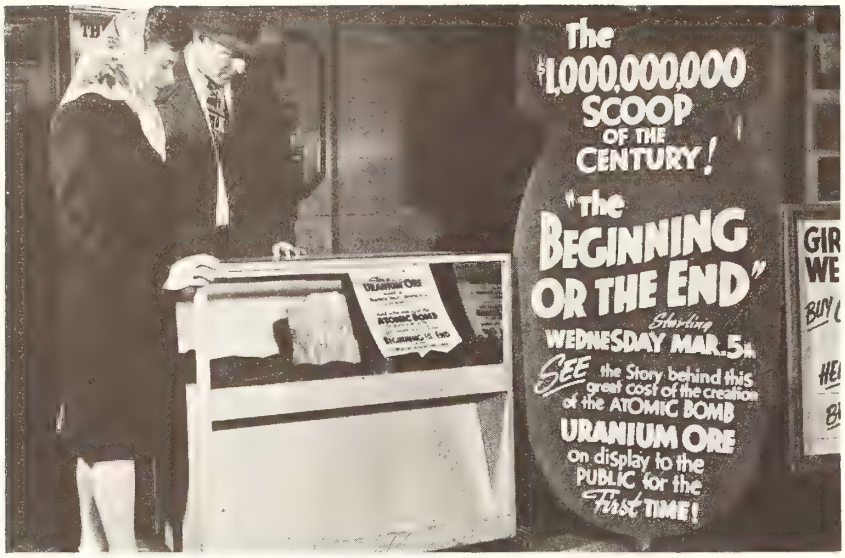
In this instance, Mr. Conklin has not only tied up to award a theatre ticket to each newsboy against whom no complaint is registered each week, but also arranged for the newspaper to reimburse the theatre in full for each free ticket presented for admission.

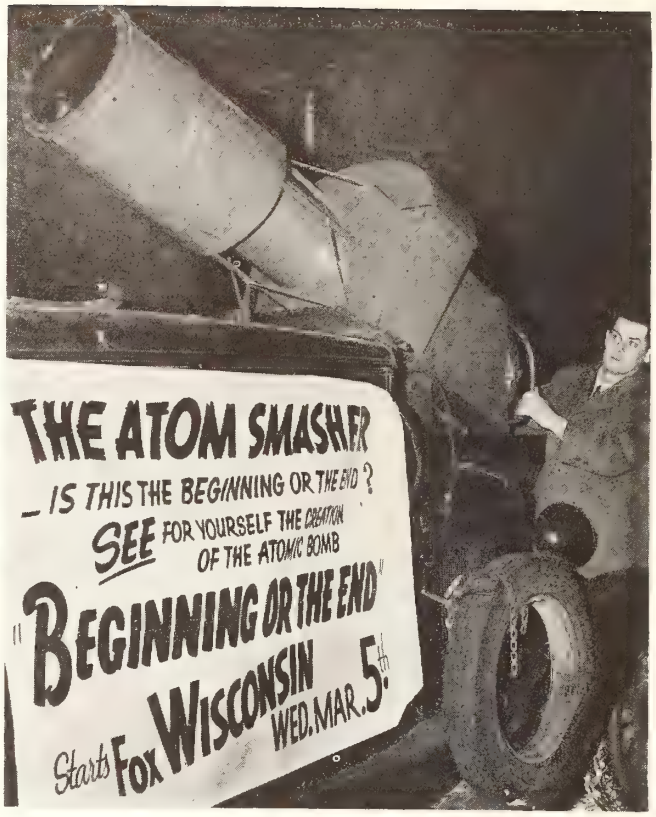
Capitalizing on the fact that Larry Parks, star of "The Jolson Story," is a graduate of the University of Illinois, theatremen of the Great Lakes circuit have been doing an outstanding promotion job on that picture, with cooperation from local newspapers.

In connection with the film's opening at the Rialto theatre, the Joliet *Herald-News* published a special 28-page section containing art, publicity stories and cooperative advertising exclusively on "The Jolson Story." Credit for this remarkable feat goes to city manager George Mahoney and manager Marvin Stockwell of the Rialto theatre.

Similar sections are being promoted in every Illinois city where the city is represented.

Coincidental booking of successive attractions gave Harold Lancaster, manager of the Strand theatre, Pawtucket, R. I., the idea for a special advertisement adjoining the daily weather reports in local newspapers recently. Copy read: Strand Forecast—Today, "The Clouds Roll By"—Tomorrow, "Blue Skies."


The
$1,000,000,000
SCOOP
OF THE
CENTURY!
"The
BEGINNING
OR THE END"
Starting
WEDNESDAY MAR. 5th
SEE the Story behind this great cost of the creation of the ATOMIC BOMB
URANIUM ORE
on display to the PUBLIC for the First TIME!


THE ATOM SMASHER
– IS THIS THE BEGINNING OR THE END?
SEE FOR YOURSELF THE CREATION OF THE ATOMIC BOMB
"BEGINNING OR THE END"
Starts FOX WISCONSIN
WED. MAR. 5th

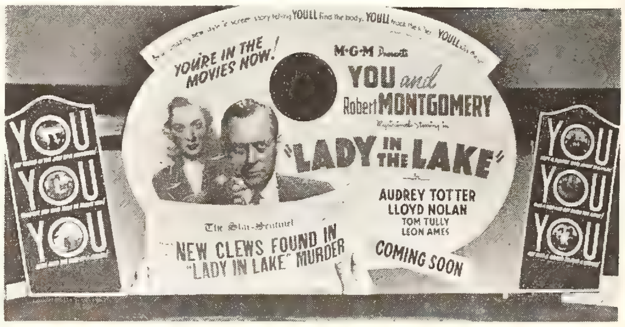
THE BEGINNING

—of a forceful exploitation campaign on "The Beginning or the End" at the Fox Wisconsin theatre in Milwaukee is depicted in the street ballyhoo at right, and above, lobby display, showing uranium ore, used by manager R. Koutnik.

Left, Russ McKibbin, Victoria theatre manager in Toronto, gained valuable publicity by holding out waiting crowds during the climax of "The Verdict" in spite of low temperature and heavy snowfall.

At right, street ballyhoo by H. F. Wilson, manager of the Capitol, Chatham, Ontario, exploits "Blue Skies".

For the reissue of "Kit Carson" at the Granby, Norfolk, Va., manager George Daransoll used this outdoor ballyhoo, cashed in on Dana Andrew's current popularity.



Advance lobby piece used by Maurice Druker, manager, State, Cleveland, had mirror to convey film's novelty presentation on "Lady in the Lake".

N. W. Lofthus, of the California in Santa Barbara, figured if one sandwich man was good promotion, five would be five times as good for "Mr. Ace"; right.

The Selling Approach

ON NEW PRODUCT

[The material below reflects pressbooks now in preparation and represents the point of view of the distributors' exploiteers on selling points and special merit of these pictures.]

EASY COME, EASY GO (Paramount): Here is a comedy-romance with Barry Fitzgerald, Diana Lynn and Sonny Tufts sharing top billing. The title offers many opportunities for exploitation. For example, most towns are receptive to any gag which will help to put across the message of traffic safety. Your police department might help you to post signs which would carry this copy: "Speed limit—25 MPH—'Easy Come, Easy Go'."

Use a teaser twist on the title for a series of personal ads in the classified ad section of the local newspaper. Suggested copy: "Mabel, stop worrying about that million dollars you lost. See 'Easy Come, Easy Go'," or "No house? No appetite? Nobody loves you? Oh, well 'Easy Come, Easy Go'—Gem theatre."

Sell the title on the streets with a walking ballyhoo. Have a scantily dressed man with a barrel strapped over his shoulders parade through the town. Copy on the barrel could read: "Oh, well, 'Easy Come, Easy Go'—Gem theatre." The title also is a natural for tieups with taxicab companies, automobile dealers, tire firms, and all types of companies connected with any mode of transportation. Capitalize on Barry Fitzgerald's past picture successes.

THE GUILT OF JANET AMES (Columbia): Billed as a provocative love drama, this picture stars Rosalind Russell and Melvyn Douglas. For street ballyhoo, send two or three attractive girls, armed with borrowed cameras, into the main streets of town. They should pretend to take the pictures of pedestrians and then hand out small, printed cards containing the following copy: "I did not take your picture, but if you want to see a real good picture, don't miss, etc."

A newspaper contest can be worked around the name "Janet Ames", with readers asked to make up lists of words from the letters. The rules are simple: the words must be familiar ones, they cannot be names, they cannot be plural, they must be four or more letters. Guest tickets could be awarded for the 20 longest lists.

The theme of the picture offers radio station program directors a number of angles for broadcasts: 1. A husbands-and-wives forum, in which two couples discuss the meaning of true and unselfish love, and of marital happiness generally; 2. A bobby-soxer or teen-age forum in which the younger generation describes what it thinks happy marriages should be and how they can be obtained.

Jitterbug Contest Helps To Exploit "Co-Ed" Date

Manager Elmer Adams, Jr., arranged a jitterbug contest on the stage to exploit his playdate of "Betty Co-Ed" at the Bison theatre, Shawnee, Okla. An advance ticket sale took the pressure off the box office the night of the show. Adams promoted several free announcements at basketball games during the week. Radio spot announcements and window displays also were obtained. Several drug stores tied in with the special show by advertising "Jitterbug Sodas." A diamond ring and an Elgin wrist watch were promoted from a local jeweler for the couple winning the contest.

Teaser Ads, Lobby Display Promote "Jolson Story"

Teaser ads were used for several days in advance by manager Dick Peffley to promote "The Jolson Story" at the Paramount thetare, Fremont, Ohio. The ads featured Jolson's white gloved hands. A Stromberg-Carlson radio-phonograph combination was promoted from a local store for use in the lobby a week in advance. A sign was placed on the phonograph, reading: "Listen to the hit tunes from 'The Jolson Story'." 2,000 no cost movie news sheets were sent out on the regular mailing list, to rural boxholders and distributed at the theatre. 500 personalized post cards were sent to businessmen and professional people.

Visiting Cards in Hotels, Restaurants Aid "Gilda"

Starting four weeks in advance the wording, "Rita Hayworth as the glamorous and tantalizing 'Gilda'" was used in slides and on cards in the foyer to exploit the playdate of the picture at the Dominion theatre, Bispham, Blackpool, England. 4,000 "Gilda" visiting cards were distributed by 14 of the leading hotels and restaurants in the town. Waitresses left a card beside each plate as they set the tables, while maids left a card in each room they cleaned. The campaign was arranged by manager A. A. Allen.

Handbills Posted for "Crime"

Manager H. Clayton-Nutt used handbills in the form of a police "Wanted" notice to publicize "Appointment With Crime" at the Broadway Cinema, Eccles, Lancs., England. The handbills were placed in a large number of shop windows, with the result that passersby were confronted with the playdate notice at almost every other shop.

Store and Radio Tieups Spark "California"

Many window tieups contrasting travel facilities in the days of the covered wagon with today's streamlined trains sparked the campaigns for the opening of "California" in Omaha and Des Moines.

A tieup with the Union Pacific netted manager Don Shane a number of window displays on travel for the playdate of the picture at the Paramount theatre in Omaha. California goods and fashions were the inspiration for many department store window tieups.

A former Hollywood stunt man, now an announcer for radio station KOIL, was engaged for a street ballyhoo which required him to ride a horse and execute whip and rope tricks. A covered wagon was used in the lobby.

Highlight of exploitation in Des Moines, which was set contrasting travel then and now was a tieup with the Rock Island Railroad. Harold Lyon, manager of the Des Moines theatre, was instrumental in lining up the Des Moines campaign.

Plants Stories on Sneak Preview in Local Press

Manager Morris Rosenthal garnered publicity in all local newspapers for a sneak preview he arranged to exploit the playdate of "Lady in the Lake" at the Poli theatre, New Haven, Conn. Cashiers distributed $1 bill change with imprinted bands around them a week in advance. Copy read: "Save this $1 to see 'Lady in the Lake'." Small cards with strings attached were distributed a few days before opening. Copy on the cards read: "If you get nervous, play with this string." A strip of stills showing the new camera technique used in the picture was planted on the amusement color page in the Sunday New Haven *Register*.

Window Tieups Aid "Suspense"

Manager Leslie Fletcher arranged 10 window tieups to exploit his engagement of "Suspense" at the Carlton Cinema, Chapel Bar, Nottingham, England. In addition, a tieup was set with the Nottingham Ice Stadium for a fancy dress "Suspense" ball. Prizes were awarded for the best costumes.

WANT A LOOK - SEE?

A reader has suggested that the campaign books of the winners of the 1946 Quigley Awards Competitions be made available for inspection at key centers throughout the country. Exchanges or circuits which desire to exhibit these samples of showmanship are requested to write to this department.—C. F.

SCHINE'S ACCENT ON SPRING

"Springtime Is Schine Show Time—sell it with showmanship" keynotes the new Spring show season campaign which is conducted annually by managers of the circuit. A manual, embodying successful promotions of past Spring campaigns and containing some new suggestions has been dispatched around the circuit. It was prepared by Seymour Morris, director of publicity, at Gloversville, N. Y.

An old favorite is the Easter Party. The manual suggests that merchants be contacted for Easter baskets, bunnies, jelly beans, chocolate eggs, etc., to give away to kids attending the show. Five and ten cent stores usually cooperate on this kind of a tieup, because they ordinarily operate on a low advertising budget.

The treasure hunt is another time-tested promotion. It is usually conducted in playgrounds or parks. The night before the hunt different colored eggs are hidden. The kids go out Saturday morning or sometime before the show opens and hunt for the eggs. The eggs are then brought to the theatre and the child receives a free admission plus a prize promoted from the merchants.

Fashion shows, when staged properly, create a great deal of interest. The local newspaper usually cooperates in a promotion of this sort for most of the stores who will be in on it will undoubtedly be consistent advertisers. Models for this show can be recruited from high schools, sororities, women's clubs, etc.

For the past several years the "Quest for Fashions" idea has been used in many situations. Here is how it works: On Easter Sunday a committee of impartial judges selects at least 50 best-dressed women, presenting them with a flower and a card advising them that they have been selected as one of the city's best-dressed women. They are invited to appear on the stage of the theatre the following Monday. The best-dressed woman is selected on the stage by audience applause and awarded promoted prizes.

Also covered in the manual are merchant full page newspaper co-ops, florist tieups, radio promotions, morning shows for kiddies during the Easter school holidays, ice cream giveaways, pet parade, bike giveaways, and a Tom Thumb wedding. In conclusion, it is pointed out that Springtime is always a good time to brighten up the theatre.

New Jersey towns of the Reade Circuit are holding special Easter Kiddie Shows, consisting of cartoons and children's feature presentations. Managers will promote prizes and Easter comic books to be given to children attending the shows.

Tieups Promote "Scheherazade"

Cosmetic tieups highlighted the campaign arranged for the world premiere of "Song of Scheherazade" at the Uptown theatre, Toronto, Ont., Can. The campaign was conducted by manager Stanley Gosell.

Demonstration booths were set up in Eaton's and Simpson's, department stores, with demonstrators on hand to exploit "Scheherazade" cosmetics. Eaton's also used a window display featuring cosmetics and stills from the picture. Tamblyn's, the leading drug store chain, dressed 22 of their windows with blowup cutouts of Yvonne De Carlo, star of the picture, and stills.

Prominent citizens were invited to the premiere with each lady guest receiving a bottle of "Scheherazade" Cologne as a souvenir. A novel feature of the premiere was the Trans-Lux illuminated travelling jumbo telegram erected in the lobby by the Canadian National Telegraph Company, which operated continuously spelling out the congratulatory telegrams received from stars and executives.

Ties In with Local Campaign

Special window cards which tied in with a local campaign against reckless motorists were placed in selected locations by manager Hugh S. Borland to exploit "The Killers" at the Louis theatre, Chicago, Ill.

Doob Uses Novelty Cards To Sell "The Chase"

Several thousand novelty cards were distributed by manager Edgar J. Doob to exploit his playdate of "The Chase" at Loew's theatre, Wilmington, Del. Copy on the cards, which had red spots on them, read: "If the spot changes color, you're too weak to see 'The Chase.'" Through a tieup with a local newspaper, a "raffles" appeared at specified times and places. All envelopes sent through the mail were rubber-stamped: "You'll be gasping for breath at the end of 'The Chase.'"

Sets "Prentiss" Radio Tieup

A good deal of attention was directed to the playdate of "Nora Prentiss" at the Stanley theatre, Baltimore, through a tieup with the "Ladies' Party" radio program over WCBM. The picture was plugged several times on each broadcast of the hour-long program, a week in advance. Manager Rodney Collier arranged the tieup.

Keefe Arranges Ski Show

A "Ski Jamboree" show was arranged by manager Jim Keefe at the Orpheum theatre, Spokane, Wash. Keefe tied-up with various ski clubs in Spokane. The show consisted of a full length picture featuring skiing and several short subjects filmed in various skiing centers. A ski fashion show was presented on stage by Simchuk's.

Car, Sound Truck Herald Opening Of "The End"

A new 1947 Studebaker was bannered with playdate copy and driven all over town to promote manager J. G. Samartano's engagement of "The Beginning or the End" at the State theatre, Providence, R. I. An Army recruiting sound truck also was used for ballyhoo opening day.

Dignitaries, including the governor, judges, newspaper men, scientists and personnel who were connected with the atom bomb project, living in Providence, were invited to the opening. Junior League girls in evening gowns acted as hostesses opening night. Military Police were stationed in front of the theatre to handle crowds.

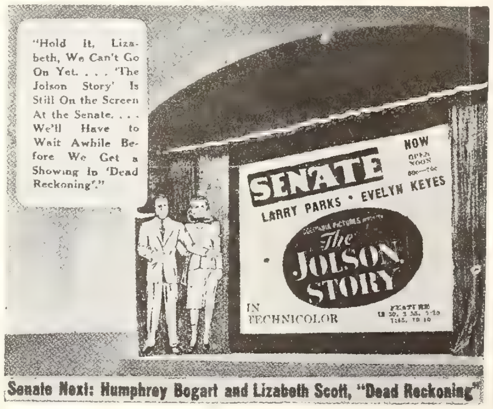
Samartano planted stories in the local newspapers and tied up with various radio programs to exploit the picture. Railway Express trucks were bannered with playdate copy. 100 cards announcing the premiere were distributed to downtown shops.

Exhibits Paintings, Books For Negro History Week

Manager Steve McCall tied-in with Negro History Week by using an exhibit of Negro oil paintings in the lobby of the Michigan theatre, Chicago, Ill. The paintings depicted the Negro in the U. S. Navy. In addition, the display contained 10 portraits of Negro authors set in a frame above several glass cases, displaying their books. The books were donated by local book stores and the paintings were loaned by the art center of the Negro district.

Promotes Full Page Co-Op Ad

A full page cooperative ad in the Cumberland *News* was promoted by manager Fred Perry to publicize a "Miss Valentine" contest at the Liberty theatre, Cumberland, Md. Nine merchants paid for the ad.


"Hold It, Lizabeth, We Can't Go On Yet. . . . 'The Jolson Story' Is Still On the Screen At the Senate. . . . We'll Have to Wait Awhile Before We Get a Showing In 'Dead Reckoning'."
SENATE
NOW
LARRY PARKS • EVELYN KEYES
The JOLSON STORY
IN TECHNICOLOR
Senate Next: Humphrey Bogart and Lizabeth Scott, "Dead Reckoning"

Dave Jones, advertising manager for the Kerasotes theatres, Springfield, Ill., created this original display ad to advertise "The Jolson Story". Jones used an actual photograph of the theatre, which was mortised for screen and balloon copy.

National Search For Beauty Aids "Calendar Girl"

Baltimore's
WHO WILL BE CALENDAR GIRL
3 GRAND PRIZES
Listen To
SWING CLASS RADIO PROGRAM
FINAL CONTEST TO BE HELD ON STAGE
FRIDAY EVENING MAR. 7 7:30 P.M.

A "Calendar Girl" search focused widespread attention on the opening of the picture at the Mayfair theatre in Baltimore, Md. The cooperation of local merchants and a radio station was enlisted to aid the promotion, which was worked as part of the national "Calendar Girl" contest sponsored by Republic Pictures and Brown & Bigelow, advertising firm.

Republic is offering $1,000 cash to finalists in the contest, with $250 going to the winner. She also will receive a vacation in Hollywood, New York or Chicago, with all expenses paid, and a chance to have her portrait painted in full color for a Brown & Bigelow calendar.

An eye-arresting 6x8 foot display was used in the lobby of the Mayfair to publicize the contest. A special contest trailer built up interest for 10 days in advance. Free radio spot announcements were obtained on record programs. Royal Crown Cola devoted 15 minutes of its half hour daily program over WITH for six days to news of the contest. The campaign was arranged by publicist J. E. Hurwitz and Republic exploiteer A. Arthur Price.

Radio Tieup Promoted by Hynes for "Ladies Man"

A tieup with a local radio program netted manager Robert A. Hynes a great deal of publicity for his playdate of "Ladies Man" at the Criterion theatre, Oklahoma City, Okla. The tieup was arranged with the "Man About Town" program. Four days before opening, ladies appearing on the program were asked: "Would you like to meet an Oklahoma oil millionaire who is single and had $50,000 to spend in a week? If so, what would you do?" Men were asked: "If your water pump came in as a gusher how would you spend your first $50,000 advance?" After the answers, the announcer told listeners to "see 'Ladies Man' and find out how Virginia Welles and Eddie Bracken reacted."

Student Preview Exploits Playdate of "Jolson"

Special attention was directed towards high school students by manager Fred McMillan in his campaign to exploit the playdate of "The Jolson Story" at the Warner theatre, Washington, D. C. A special screening of the picture was held for editors of high school publications. McMillan also arranged for George Jolson, Al's younger brother, to be host to 600 students of the Jefferson High School at the opening performance. Through a tieup with Decca, copies of the Jolson record album were furnished to all disc jockeys. The records were played over all the local stations and by orchestras in night clubs, etc.

Ladies Attend Matinee for "Nora Prentiss" Contest

A special ladies matinee climaxed a contest based on the question "If you were 'Nora Prentiss', would you keep your mouth shut?" at the Stamford theatre, Stamford, Conn. Acting manager Herb Fenton arranged the matinee so that the feminine element could submit replies to the question. The competition was plugged for nearly two weeks in advance, both in newspapers and over the radio. Thirty prizes were awarded for the best 25-word replies with the top winner being announced and interviewed over the radio.

Heralds Exploit Jitterbug Contest in Morristown

Attractive heralds were distributed by manager Birney Feld to advertise a "Jitterburg Jamboree" stage show and contest at the Park theatre, Morristown, N. J. Two radios were promoted for prizes. The cooperating merchants also used window displays to exploit the contest and show.

Sorkin Arranges Gala Premiere For "Years"

An elaborate premiere highlighted by the appearance of President and Mrs. Truman, government officials, Hollywood stars and other notables drew a wealth of newspaper publicity and public attention to the playdate of "The Best Years of Our Lives" at the RKO Keith theatre in Washington, D. C. Manager S. L. Sorkin conducted the campaign.

The première was sponsored by the Washington Committee for National Civilian Rehabilitation, of which Mrs. Harry S. Truman is honorary chairman. The committee prepared a 30-page program for the premiere, which was paid for by merchant ads. The committee also distributed pamphlets, in which the chairman, Mrs. Harold H. Burton, asked the public to support the benefit performance.

The gala premiere was publicized extensively in all the local newspapers day before opening and opening day. Numerous window tieups were promoted.

Atom Bomb Letter Contest Aids "Beginning or End"

A letter-writing contest on the subject of the atom bomb highlighted manager Joseph S. Boyle's campaign for "The Beginning or the End" at the Poli-Broadway theatre, Norwich, Conn. An announcement of the contest was carried in the Norwich *Bulletin*. Considerable publicity was garnered by Boyle in both the *Bulletin* and *Record*. Teaser cards and radio tieups also helped to exploit the picture.

Double YOUR POPCORN "PROFITS"

With CRETORS Auxiliary MOD. 41 POPCORN MACHINE

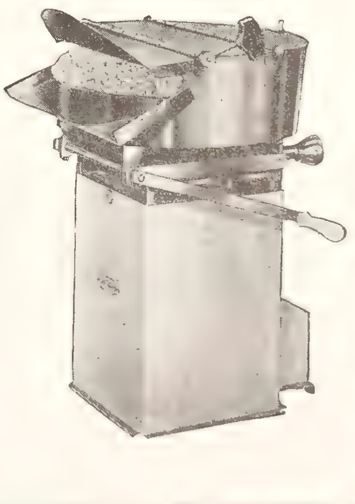
Since 1885

- **Pops 50 lbs. Raw Corn Per Hour**
- **Weight Equalizing Device — Easy Pan Dump**

Large production . . . Fast, efficient, trouble-free. Pops corn direct in the seasoning and salt. Pan easily dumped . . . Enclosed transmission . . . gears run in oil . . . Keeps heat where needed . . . No pressure from popping corn insures maximum popping volume. Dump handle interchangeable—right or left hand operation. Machines operated by bottle gas or natural gas. Motor driven by electricity. Gasoline extra.

C. CRETORS & CO.

56 E. 13th St. Chicago 5, Ill.



Boys Take Over City Jobs To Promote "Attorney"

Manager Leo Young arranged for a Boy Scout and a member of the Boy's Club to act as judge and district attorney of Portland for a day to exploit his engagement of "Mr. District Attorney" at the Empire theatre, Portland, Me. Young obtained the support of city officials for the promotion and had reporters and photographers from the local newspapers to cover the proceedings. A round table discussion on the national crime wave was promoted over radio station WCSH in which the district attorney, his assistant and two local attorneys participated.

UNIFORMS
IMMEDIATE DELIVERY!
USHER — USHERETTE
CASHIER UNIFORMS
Styled in Hollywood by our uniform division.
BANNERS
MARQUEE VALANCES
— FLAGS — BANNERS
WRITE FOR OUR SPECIAL PRESENTATION OF
SPRING DRIVE
BANNERS
HOLLYWOOD
ADVERTISING COMPANY
600 West 45th Street, New York City
1914 S. Vermont Ave., Los Angeles, Cal.
20 YEARS IN SHOW BUSINESS—1927-1947

SPECIAL! SPECIAL!
"Lou-Ana"
COCOANUT OIL
In Returnable Drums $33\frac{1}{2}$¢ per lb.
In 38½ lb. Tins $33\frac{3}{4}$¢ per lb.
★
Good Grade POPCORN
Over 25 Bags, per 100 lbs. 8.75
1 to 25 Bags per 100 lbs. 9.75
★
POPCORN BOXES, per 1000, 7.50
F.O.B. Chicago
★
Distributors for
CRETORS Popcorn Machines
POPPERS BOY PRODUCTS CO.
56 East 13th Street, Chicago 5, Ill.

SHOWMEN PERSONALS

In New Posts: Louis Franciose, manager, State theatre, Jewett City, Conn. Russell Ordway, Webb Playhouse, Wethersfield, Conn. William Mazzadra, Black Rock, Bridgeport, Conn. George Wiggin, Auditorium; Stanford C. Cameron, Maplewood; both in Malden, Mass.

H. W. Kadrie, Mindako, Minot, N. D. Jack Jackson, Panama, Panama City, Fla. Charles Schweinler, State, Rockford, Ill. R. L. Nichols, Apollo, Belvidere, Ill. H. R. Drury, Monte, Monticello, Ia. Milton London, Midtown, Detroit, Mich.

Sam Green, general manager, Korman theatres, Detroit and Cleveland. Frank McCann, manager, East Side, Detroit. John G. Volz, assistant publicity director, Hippodrome, and manager of the Little, Baltimore, Md. Thomas L. Hyde, manager, Florida, Vero Beach, Fla.

Owen Carlson, Madison, Madison, Wis. Merrill Fee, Campus and Ripon theatres, Ripon, Wis. B. H. Germain, Brin, Menasha, Wis. Robert Marhenke, Hiway, Middle River, Md. William Parker, Alisal, Alisal, Calif. Philip Lentz, Lyric, Winter Haven, Fla.

Assistant Managers: George Mansfield, Loew's State, Syracuse, N. Y. Edward Maranski, Plainfield, Plainfield, Conn. Frank Manente, Loew's Poli, Worcester, Mass. Norman Levinson, Poli-College, New Haven, Conn. Robert Ritzert, student assistant, Poli, New Haven.

Birthday Greetings: Jack E. Austin, Gene Kearney, J. H. Voerster, A. J. Matthews, Edward A. Bazaras, J. R. Smith, George Heeley, Jr., Thomas J. Bogan, Joe R. Wills, Karl Schmidt, Joseph Liss, Max Davey, Samuel Schecter, J. J. Kalix.

Harold P. Midgley, Raymond L. Jones, El Perruzzi, Harry Greenman, E. E. Seibel, Eli H. Arkin, Sidney W. Blumenthal, Frank Burton, Walter W. Leach, Henry F. Lake, Fred E. Baldwick, Irving M. Ginsberg, Ray A. Holtz, Dick A. Raub.

J. F. Bradshaw, S. L. Masden, Bill Headstream, Lige Brien, Robert W. Baier, James D. Denny, David Weinstein, Francis J. Shelley, Mortimer Featherpax, William G. Heinz, Theodore Ansell, Harvey Middleton, Bob Jacobs, Jeremiah Gordon.

Mirrors, Doors Stencilled For Menominee Date

Approximately 50 mirrors and doors in the business section were stencilled at eye level to promote "The Dark Mirror" at the Lloyd theatre, Menominee, Wis. The campaign was arranged by Sterling Campbell. A special frame was built and set above the box office with a six-sheet on each side, which was visible as soon as anyone entered the doors. Four windows of the box office were painted to resemble a mirror.

Window Displays Sell "Woman"

Window tieups greatly aided manager Ward B. Kreag to sell his playdate of "The Strange Woman" at the State theatre, Altoona, Pa. The tieups were arranged with the Blatchford Furniture Store, Antique Shop, H&H Beauty Shop, Burke's Auto Supply, Imperial Flower Shop, Lerner's, Kress Department Store, restaurants and hotels. A cutout standee of Hedy Lamarr, star of the picture, was used for a lobby display.

By the Herald

L. A. Mercier, manager-owner of the Mercier theatre, Fredericktown, Mo., pays a call to the Round Table during recent visit to New York. Mr. Mercier is vice-president of the Motion Picture Theatre Owners of Eastern Illinois and Southern Missouri.

Wilson Sends Letters to Exploit Class Picture

Personal letters were sent to clergymen, school and college authorities, music club heads and various women's club representatives to publicize the engagement of "Moonlight Sonata" at the Colony theatre, Winter Park, Fla. The campaign was arranged by manager William J. Wilson. Through a tieup with the Music Box store, a combination phonograph-radio was set up in the lobby and wired to a loud speaker over the box office. Selections from the picture as recorded by Paderewski were played for several days in advance.

DePaul Campaigns for State Health Survey

Full cooperation was accorded the local health department in the state-wide chest X-ray survey by manager Joseph DePaul of the Soo theatre, Sault Ste. Marie, Mich. DePaul ran slides, erected a lobby display and showed the short subject "This Is TB." In addition, the State Health Department's mobile X-ray bus was parked in front of the theatre. 909 persons were X-rayed in the two days of operation.

Plants Publicity for "Song"

Stories and art were planted in the local newspapers by manager W. T. Hastings to publicize his date on "Song of the South" at the Orpheum theatre, Denver, Col. More than 2,000 entries were received for a coloring contest Hastings arranged.

PICTURE GROSSES

A statistical compilation and comparison of Box Office Performance in first run theatres

Figures directly below picture title compare estimated dollar gross with average gross and show relative percentage of all engagements tabulated.

Figures opposite theatre names represent percentage of tabulated grosses to average weekly business based on the six months' period ending January 31, 1947.

SYMBOLS: (DB) Double Bill—associate feature title; (SA) Stage Attraction; (MO) Move-Over Run; (AA) Advance Admission.

INDEX: Over-all performance percentage figures from previously published final reports appear in Service Data section of Product Digest. See last column of Release Chart for Index.

LADY IN THE LAKE (MGM)

Intermediate Report:

Total Gross Tabulated	$677,300
Comparative Average Gross	618,700
Over-all Performance	109.4%

ATLANTA—Loew's Grand, 1st week	109.4%
ATLANTA—Loew's Grand, 2nd week	93.2%
BALTIMORE—Century	86.7%
BUFFALO—Buffalo	79.6%
BUFFALO—Hippodrome, MO 1st week	117.0%
CLEVELAND—Loew's State	99.5%
CLEVELAND—Loew's Stillman, MO 1st week	116.0%
INDIANAPOLIS—Loew's	106.3%
KANSAS CITY—Midland (DB) Cigarette Girl (Col)	98.2%
LOS ANGELES—Egyptian, 1st week	135.7%
LOS ANGELES—Egyptian, 2nd week	92.7%
LOS ANGELES—Egyptian, 3rd week	72.8%
LOS ANGELES—Fox-Wilshire, 1st week	118.8%
LOS ANGELES—Fox-Wilshire, 2nd week	114.7%
LOS ANGELES—Fox-Wilshire, 3rd week	90.1%
LOS ANGELES—Los Angeles, 1st week	141.6%
LOS ANGELES—Los Angeles, 2nd week	77.0%
LOS ANGELES—Los Angeles, 3rd week	50.0%
MINNEAPOLIS—State, 1st week	106.0%
MINNEAPOLIS—State, 2nd week	87.1%
NEW YORK—Capitol, 1st week (SA) Tex Beneke's Orchestra.	137.5%
NEW YORK—Capitol, 2nd week (SA) Tex Beneke's Orchestra.	134.6%
NEW YORK—Capitol, 3rd week (SA) Tex Beneke's Orchestra.	113.9%
NEW YORK—Capitol, 4th week (SA) Tex Beneke's Orchestra.	81.9%
PHILADELPHIA—Aldine, 1st week	172.2%
PHILADELPHIA—Aldine, 2nd week	111.1%

•

THE BEGINNING OR THE END (MGM)

Final Report:

Total Gross Tabulated	$512,000
Comparative Average Gross	511,900
Over-all Performance	100.0%

ATLANTA—Loew's Grand	111.9%
BALTIMORE—Century	86.7%
BOSTON—Orpheum	112.4%
BOSTON—State	83.8%
BUFFALO—Buffalo	84.5%
CHICAGO—Garrick	128.2%
CINCINNATI—RKO Grand	132.6%
CLEVELAND—Loew's State	77.9%
KANSAS CITY—Midland (DB) Blind Spot (Col.)	93.0%
LOS ANGELES—Egyptian	109.2%
LOS ANGELES—Fox-Wilshire	118.8%
LOS ANGELES—Los Angeles	95.8%
MINNEAPOLIS—State	98.4%
NEW York—Capitol, 1st week (SA) Kathryn Grayson and others.	130.1%
NEW YORK—Capitol, 2nd week (SA) Kathryn Grayson and others.	105.0%
NEW YORK—Capitol, 3rd week (SA) Kathryn Grayson and others.	81.3%
OMAHA—Paramount	78.1%
PITTSBURGH—Penn	86.1%
SALT LAKE CITY—Uptown	147.0%
SAN FRANCISCO—Warfield	80.9%
ST. LOUIS—Loew's State	78.4%

SAN QUENTIN (RKO)

Intermediate Report:

Total Gross Tabulated	$269,800
Comparative Average Gross	253,700
Over-all Performance	106.3%

BALTIMORE—Hippodrome (SA) Vaudeville.	92.7%
CHICAGO—Palace (DB) Genius at Work (RKO)	91.2%
CINCINNATI—RKO Grand (SA) Vaudeville.	153.0%
CINCINNATI—RKO Lyric, MO 1st week (SA) Vaudeville.	75.0%
CLEVELAND—RKO Palace (SA) Vaudeville.	167.3%
DENVER—Paramount (DB) The Fabulous Suzanne (Rep.)	106.3%
INDIANAPOLIS—Circle (DB) Dick Tracy Versus Cueball (RKO)	76.9%
LOS ANGELES—Belmont, 1st week (DB) Dick Tracy Versus Cueball (RKO)	112.3%
LOS ANGELES—Belmont, 2nd week (DB) Dick Tracy Versus Cueball (RKO)	58.4%
LOS ANGELES—El Rey, 1st week (DB) Dick Tracy Versus Cueball (RKO)	144.9%
LOS ANGELES—El Rey, 2nd week (DB) Dick Tracy Versus Cueball (RKO)	81.8%
LOS ANGELES—Orpheum, 1st week (DB) Dick Tracy Versus Cueball (RKO)	159.0%
LOS ANGELES—Orpheum, 2nd week (DB) Dick Tracy Versus Cueball (RKO)	79.5%
OMAHA—RKO Brandeis (DB) Singin' in the Corn (Col.)	88.6%
SALT LAKE CITY—Lyric	104.6%
SAN FRANCISCO—Paramount, 1st week (DB) Code of the West (RKO)	121.7%
SAN FRANCISCO—Paramount, 2nd week (DB) Code of the West (RKO)	60.9%
ST. LOUIS—Fox (DB) Vacation in Reno (RKO)	103.2%

•

NORA PRENTISS (WB)

First Report:

Total Gross Tabulated	$341,800
Comparative Average Gross	331,500
Over-all Performance	103.1%

BALTIMORE—Stanley, 1st week	95.8%
BUFFALO—Great Lakes	135.2%
CINCINNATI—RKO Palace	103.6%
LOS ANGELES—Warner Downtown, 1st week	126.9%
LOS ANGELES—Warner Downtown, 2nd week	65.9%
LOS ANGELES—Warner Hollywood, 1st week	130.1%
LOS ANGELES—Warner Hollywood, 2nd week	68.4%
LOS ANGELES—Warner Wiltern, 1st week	140.8%
LOS ANGELES—Warner Wiltern, 2nd week	70.4%
MINNEAPOLIS—Radio City	105.5%
NEW YORK—Hollywood, 1st week	117.4%
NEW YORK—Hollywood, 2nd week	77.1%
NEW YORK—Hollywood, 3rd week	63.7%
PHILADELPHIA—Boyd, 1st week	175.9%
PHILADELPHIA—Boyd, 2nd week	97.2%
PITTSBURGH—Warner, MO 1st week	108.1%
SAN FRANCISCO—Fox (DB) Dangerous Money (Mono.)	120.9%

Circuit to Show Foreign Films

"The exhibition of foreign pictures has outgrown the 300-seat art theatres" and as a result the Transinternational Pictures Corporation of Los Angeles has converted its west coast circuit of 10 theatres to the exhibition of foreign films, Sidney J. Pink, president, has announced.

At a trade press conference in his suit at the Hotel Warwick in New York last Friday, Mr. Pink said that on his trip to New York he acquired 50 foreign features which will be distributed through his company. Most of these are to be supplied by Superfilm and Siritzky International.

Currently, Mr. Pink said, he is negotiating for the acquisition of theatres in Denver, Salt Lake City and Dallas, and eventually plans to have a total of 50 theatres throughout the country for foreign film exhibition.

Marc A. Gilbert, president of an affiliated company, Transinternational of New York, said he would negotiate for a string of foreign film theatres in the east to exhibit foreign pictures he imports.

Nine Prestige Films Sold To Purdue University

J. Arthur Rank's Prestige Pictures, in a precedent-setting move, has sold prior-run rights to nine features to Purdue University, Lafayette, Ind., for showing in the university's 6,146-seat auditorium. The deal was concluded after consultations with the city's five commercial theatres. First picture to be shown will probably be "Brief Encounter."

New Fall River House

The Embassy theatre was opened last week in Fall River, Mass., with "Her Sister's Secret." City officials, including the mayor and the president of the City Council, attended the ceremonies.

IT'S TIME!

It's time you learned about Filmack's NEW Prevue Trailer Service. It's READY NOW! For full information write Filmack, 1325 S. Wabash Ave., Chicago 5, Ill.

FILMACK gives QUICKEST SERVICE on SPECIAL TRAILERS

CLASSIFIED ADVERTISING

Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, $1. Four insertions for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P. M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)

POSITIONS WANTED

EXPERIENCED MANAGER, BOOKER, BUYER. Best references. Honest, reliable, industrious. Proposition must be good. BOX 2088, MOTION PICTURE HERALD.

PROJECTIONIST, SEVEN YEARS' EXPERIENCE, North Dakota license. References, sober, reliable. LEO SCHAFFER, Cando, N. D.

USED EQUIPMENT

THEATRE CHAIRS — 3,000 USED SPRING cushioned, part full upholstered back and part insert panel back, with spring edge and box-spring cushions; 1,000 veneer chairs; 800 good back, 500 spring cushions, and hinges. Immediate delivery. Advise how many you need. Write for prices and photographs. Phone Lenox 3445. JESSE COLE, 2565 McClellan Avenue, Detroit, Michigan.

PAIR BRENKERT ECONARC LOW INTENSITY lamps like new, $275.00. SOUTHWESTERN THEATRE EQUIPMENT CO., 1416 Main St., Houston 2, Texas.

SIMPLEX MECHANISMS, GENUINE REAR shutters, double bearing, spiral shockproof gears, rebuilt $330.00; Powers $109.50; Peerless lamphouses $199.50 pair; Late RCA sound system $950.00. Catalog available. STAR CINEMA SUPPLY COMPANY, 459 West 46 St., New York 19.

ARMY CLOSED 1,400 THEATRES—WE BOUGHT many complete outfits—Simplex SP, $995.; Holmes L. I. Arc equipments, $1,295.; DeVry High Intensity Arc equipments, $2,495. Ampro sound 16mm. high intensity Arc equipments, $1,350. Condition excellent. Super Simplex, RCA Sound, $3,850. S. O. S. CINEMA SUPPLY CORP., 440 W. 42nd St., New York 18.

THEATRE SEATS SPRING CUSHION, VENEER; Projectors, Folding Chairs, Screens, Tents. Sell 35mm., 16mm. film. LONE STAR FILM CO., P. O. Box 1734, Dallas, Tex.

1,000 HEYWOOD-WAKEFIELD FULL UPHOLSTERED back, boxspring cushion chairs, excellent $4.95; (rebuilt $6.50); 340 General full upholstered back, boxspring cushion, rebuilt, $7.95; 200 Veneers, excellent, $3.95. Wire for list. S. O. S. CINEMA SUPPLY CORP., 449 W. 42nd St., New York 18.

FOR SALE: 35MM. FILM RECORDER, COMPLETE with RCA amplifiers and accessories. GRIFFITH THEATRES, 11 N. Lee, Oklahoma City, Okla.

WANTED TO BUY

WANT TO BUY 1,000 OR MORE GOOD USED theatre chairs, spring cushion and full upholstered back, also 1,000 or more good used veneer chairs, moderate prices. BOX 2096, MOTION PICTURE HERALD.

WANTED 35MM. MOTION PICTURE FILM recorder, also 35 mm. motion picture camera. RASHID, 32 E. 28th St., New York City.

BUSINESS BOOSTERS

BINGO CARD, DIE CUTS, 1 TO 100 OR 1 TO 75. $2.75 per thousand. $25.00 per 10,000 S.. KLOUS, care of MOTION PICTURE HERALD.

POPCORN

POPCORN SUPPLIES — WRITE US FOR OUR special contract which guarantees you more profits and greater savings on all your popcorn and popcorn supplies. National headquarters for popcorn equipment. BLEVINS BEE HIVE POPCORN CO., Nashville, Tenn.

TRAINING SCHOOLS

THEATRE EMPLOYEES, TRAIN FOR BETTER position. Learn modern theatre management and advertising. Big opportunities for trained men. Established since 1927. Write now for free catalog. THEATRE MANAGERS SCHOOL, Elmira, New York.

NEW EQUIPMENT

1,600 FOOT REELS FOR 16MM, SOUND PROjectors. Orders accepted now for early May delivery. THORNWOOD INDUSTRIES, INC., Thornwood, N. Y.

NEW CHAIRS, PROMPT DELIVERY! ATTRACTIVE—modern—durable. Veneer, $5.50, 30 days; Veneer back spring edge cushion, $9.35; applied upholstered back spring edge cushion, $11.; full upholstered back spring edge cushion, $11.95, 60 days; All steel unbreakable standards, high grade mohair or heavy leatherette upholstery. Wire or phone. S. O. S. CINEMA SUPPLY CORP., 449 W. 42nd St., New York 18.

CARBON SAVERS 95c — USED EQUIPMENT wanted. TROUT THEATRE EQUIPMENT, 575 Enid, Okla.

ZEISS PORTABLE SOUND PROJECTORS, $275.; carbon savers, 6mm. to 13mm., 1/3 cost, 77c; 500W Stereopticons,, $27.50; Gyro Stabilizer GYB Soundheads, $195; Snowlike flameproof soundscreens up to 10', 21½c sq. ft.; Panic Bolts, $22.50; Dimmers, 2450W, $22.50; 2000W, $19.95; 1650W, $15.95; 1350W, $13.50. Catalog mailed. S. O. S. CINEMA SUPPLY CORP., 449 W. 42nd St., New York 18.

STUDIO EQUIPMENT

BEAUTIFUL CINE KODAK SPECIAL CAMERA, Fl. 9 lens, $495; Mitchell animation Camera, $985.; WE Wire Recorder heads less motor and amplification, $49.50; BH Ultra Speed Shuttles, $195.; Camera Dolly, $275.; RCA Photophone complete Recording outfit, $6,475; BH 16mm. or 35mm. Soundprinters, new, $3,250.; RCA latest dual playback magazine, $395.; new Mitchell 24V Camera Motors, $295.; BH Eyemo Motorized Cameras, 3 speeds, 2" lens, 24V motor, case, $295.; New 35mm. Film Phonographs, $795. Send for Bulletin STURELAB, S. O. S. CINEMA SUPPLY CORP., 449 W. 42nd St., New York 18.

16MM.-35MM. USED AND NEW SOUND AND silent production equipment. Cameras. Film Recorders, Disc Recorders, Projectors, Moviolas, Tripods, Dollies, Lights, Booms, Reeves Sensitester, for Cinex tests. Sales and Service to Laboratories and Studios. We have in stock Arriflex, Cinephon as well as American made Cameras. Write for information. THE CAMERA MART, 70 West 45th St., New York.

THEATRES

THEATRES, BEFORE YOU BUY, CONTACT Nolen Howard, Ritz Theatre Building, Payette, Idaho, or J. C. Butler, 304 S. W. 4th Avenue, Portland, Oregon. Information to qualified buyers only. A.B.C. BROKERAGE COMPANY.

THEATRE WANTED — WILL BUY THEATRE showing nice profit if price is right. Give full details. BOX 2092, MOTION PICTURE HERALD.

THEATRE CIRCUIT—5 SMALL THEATRES IN Norfolk, Virginia, area. Experienced principals only. BOX 2098, MOTION PICTURE HERALD.

HELP WANTED

WANTED: EXPERIENCED MANAGER FOR permanent position for theatre in Illinois. Send full particulars, references, recent photo, salary expected. BOX 2093, MOTION PICTURE HERALD.

BOOKS

INTERNATIONAL MOTION PICTURE ALmanac—the big book about your business—1946-47 edition now available. Contains over 12,000 biographies of important motion picture personalities. Also all industry statistics. Complete listing of feature pictures 1937 to date. Order your copy today. $3.25 in the U. S. A., $5.00 elsewhere. Send remittance to QUIGLEY BOOKSHOP, 1270 6th Avenue, New York 20, N. Y.

RICHARDSON'S BLUEBOOK OF PROJECTION. Best seller since 1911. Now in 7th edition. Revised to present last word in Sound Trouble Shooting Charts. Expert information on all phases of projection and equipment. Special new section on television. Invaluable to beginner and expert. $7.25 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20.

Siritzky Seeks Reciprocal Deal

Back from six weeks in Europe, Sam Siritzky, vice-president of Siritzky International Pictures, said in New York Monday that the big problem facing the industry in France today is the high cost of production.

There is now in process of formation a buying combination between Siritzky International, Pathe and Gaumont, French circuits, which would seek some arrangement whereby French product would be guaranteed playing time here in some proportion to the playing time U. S. films receive in France.

"Houses in France are doing capacity business," he observed, and that includes American films as well as French and others. As a power-conservation measure, theatres have to keep closed two days a week, he said. The industry there is producing about 70 films a year as compared with 100 before the war, he said.

Mr. Siritzky said he was assured by the Ministry of Justice that his claim to recover the remaining 45 theatres of his 63-house circuit would be settled by June. Eighteen of the former enemy-held houses have already been restored.

Mr. Siritzky said he would bring Marcel Carne, French producer, here in 1948 to make a film in Hollywood.

Lord Tyrrell, Head of British Censors; Dies

Lord Tyrrell of Avon, 80, president of the British Board of Film Censors and a former diplomat, died at his home in London March 14 from bronchial pneumonia. Before retiring from diplomatic service in 1934 he was Ambassador to France. Lord Tyrrell viewed the industry as a powerful educational medium as well as a popular form of entertainment. Soon after his appointment to the censor board in 1935 he warned against the introduction into films of political or religious issues.

Bernard Hirsh, 48, Head Of Philadelphia Circuit

Bernard Hirsh, 48, acting president of the Hirsh Amusement Company, died March 14 in the Jewish Hospital in that city. He was active in the industry for 35 years, directing a circuit of 23 houses in Arizona before coming to Philadelphia where he and his three brothers operate an independent circuit including the Century and Fairmont theatres. In addition to his three brothers, Harry, Charles and David, he is survived by his wife, Helen; a son and daughter, and four sisters. Funeral services were held in Philadelphia March 17.

Howard Wyndham

Howard Wyndham, 82, owner of three legitimate stage theatres in London, died at his home Sunday at Welwyn, Hertfordshire, England.

PRODUCT DIGEST

SHOWMEN'S REVIEWS
SHORT SUBJECTS
ADVANCE SYNOPSES
SHORT SUBJECTS CHART
THE RELEASE CHART

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

Stallion Road

Warners—Range Romance

Somewhere in his novel of the same title, Stephen Longstreet remarks that he doesn't see why everyone doesn't live on the Sierra Madre range and lose money breeding horses. Alex Gottlieb's production, which follows the book with meticulous exactitude, makes the life portrayed so attractive that doubtless many members of the audience will make the same comment.

It seems a pity that the picture was not filmed in color. Even in black and white, the feel of the California sunshine, the wide stretches of the rolling meadowlands make themselves felt with gentle, persuasive impact. At the heart of this landscape and this way of life, Ronald Reagan, Alexis Smith and Zachary Scott, who constitute the triangle concerned, perform in masterly fashion. Miss Smith has never before given so warmly human a portrayal: for once she is allowed to be a human being, instead of a beautiful clothes-horse.

In the role of a cynical young novelist, Scott is at once the narrator of the story and one of its principal characters. On a visit to the ranch of a college friend—Reagan—he falls in love, despite his better judgment, with Miss Smith, who breeds horses on a neighboring ranch. She, however, is in love with Reagan, who portrays a veterinarian of scientific acumen and great personal integrity. It is that integrity which comes between the lovers, and it is the acumen that saves his life when he falls victim to the dread anthrax which is decimating herds pastured on the range.

In the supporting cast, Peggy Knudsen contributes a scintillating bit as a lady of loose morals and bitter tongue, and the two children, Patti Brady and Fernando Alvarado, are appealingly natural.

James V. Kern's direction displays a sensitive feeling for mood. Longstreet himself adapted his novel to the screen, which accounts in part for the success of the undertaking.

Seen at the studio. Reviewer's Rating: Very good.—Thalia Bell.

Release date, April 12, 1947. Running time, 97 min. PCA No. 11669. General audience classification.

Larry	Ronald Reagan
Rory	Alexis Smith
Stephen	Zachary Scott

Peggy Knudsen, Patti Brady, Harry Davenprt, Angela Greene, Frank Puglia, Ralph Byrd, Lloyd Corrigan, Fernando Alvarado

The Guilty

Monogram—Melodrama

As his initial production for Monogram release, Jack Wrather chose a Cornell Woolrich story, a sombre tale that stresses the sordid side of murder. Its characters are unprepossessing people—save, perhaps, for Bonita Granville, who plays a dual role—and their actions are similarly unadmirable. The very lack of a sympathetic central character creates a realism almost hypnotic in its effect. These people might live anywhere; the things that happen to them might happen to anyone. The audience, therefore, follows their misadventures with intense interest.

Early in Robert Presnell's screenplay one of the twins portrayed by Miss Granville is found murdered under revolting circumstances, and the tale thereafter revolves around the solution of the crime. It might have been committed by the other twin, by a psychoneurotic war veteran with whom both girls were in love, by a boarder in their mother's home—by almost anyone, in fact. The true criminal is exposed in the final sequences in an ingenious and quite plausible manner.

Don Castle, as the narrator of the story, is noteworthy among the players. John Reinhardt's direction is of such caliber as to inspire satisfaction that he is back from the wars and working in his proper medium once again.

Previewed at the studio. Reviewer's Rating: Good.—T. B.

Release date, March 22, 1947. Running time, 71 min. PCA No. 12185. General audience classification.

Linda Mitchell Estelle Mitchell	Bonita Granville
Mike Carr	Don Castle
Johnny Dixon	Wally Cassell

Regis Toomey, John Litel, Thomas Jackson, Netta Packer, Oliver Blake, Caroline Andrews

Time Out of Mind

Universal—Psychological Drama

Robert Siodmak foregoes murder and the psychological for straight drama on this occasion and comes up with a well-acted piece so leisurely in pace and content that it seems longer than its 88 minutes.

Perhaps Rachel Field, on whose novel, "Time Out of Mind" is based, did her concentrating more on character development than on story progression. It is the film, not the book, which is up for appraisal here, however, and the analysis is that it takes a good deal of footage before Phyllis Calvert wins Robert Hutton.

Hutton plays the son of Leo G. Carroll, Maine shipowner, who decrees the son must follow the father. The conflict between them develops because Ella Raines, his sister, is on his side. So, too, is Miss Calvert, servant in the household and practically member of the family. She conspires to get Hutton and Miss Raines off to Paris to pursue his muse.

He returns after three or more years to find his estranged father dead and Miss Calvert still in love. Hutton, meanwhile, has married the wealthy Helena Carter. It is an unsuccessful match, predicated on money. Hutton deliberately throws away a concert arranged for him, takes further to drink, is nursed back by Miss Calvert, recovers his stance as a composer and emerges triumphant at a New York concert. Miss Calvert and her love become triumphant, also.

This is all there is to the dramatic action. Performances, on the other hand, are better than the norm. In her first American made film, Miss Calvert is very good. Hutton is far better than this reviewer has ever seen him. The experienced Carroll, always to be relied upon for an intelligent acting job, does not disappoint. Good support comes from Eddie Albert as a minor-scale heavy and from John Abbott, whose characterization of music critic is one of the best things in the film. "Time Out of Mind" is top-grade all the way on the production side. On the entertainment side, it is satisfying at best. Abem Finkel and Arnold Phillips wrote the screenplay. Miklos Rozsa and Mario Castelnuova-Tedesco prepared an effective music score.

Seen at the Universal projection room. Reviewer's Rating: Good.

Release date, not set. Running time, 88 min. General audience classification.

Kate Fernald	Phyllis Calvert
Christopher Fortune	Robert Hutton
Rissa Fortune	Ella Raines
Jake Bullard	Eddie Albert
Captain Fortune	Leo G. Carroll

Helena Carter, John Abbott, Samuel S. Hinds, Henry Stephenson.

King of the Wild Horses

Columbia—Horse Story

This picture tells a heart-warming story about a boy and a horse, emphasizing the boy's devotion to a horse and his belief that wild horses should be free to roam the plains.

Preston Foster and Gail Russell have the adult roles and Bill Sheffield is cast as their nephew. On the day of the boy's arrival at the ranch, the wild horse, King, was seen for the first time in years. The boy's father was the only man who could ride King. Later during a drought the wild horses came down to the ranch in search of water. The mustangs, led by King, were taking all the available water and the cattle were dying of thirst. A happy ending is reached when the drought ends and a colt of King's remains voluntarily on the ranch.

The cast is adequate for a film of this type. The outdoor scenes and the shots of the band of wild horses are exceptionally well done. Ted Richmond produced and George Archainbaud directed. Brenda Weisberg based the screenplay on the story by Ted Thomas.

Seen at a New York projection room. Reviewer's Rating: Average.—M. R. Y.

Release date, March 27, 1947. Running time, 79 min. PCA No. 12113. General audience classification.

Dave Taggert	Preston Foster
Ellen Taggert	Gail Patrick
Tim Taggert	Bill Sheffield

Guinn (Big Boy) Williams, Patti Brady, Buzz Henry, Charles Kemper, John Kellogg, Ruth Warren, Louis Faust

Tarzan and the Huntress

RKO—Outdoor Adventure

Tarzan's hunting call is as strong as ever and so should be the appeal of this picture to the animal lovers and the outdoor adventure film addicts. The film offers basically the same thrills and actions as its predecessors in the Tarzan series, but is especially rich in animal shots. The kids should love the antics of Cheta, Tarzan's tame chimpanzee.

Sol Lesser produced with Kurt Neumann associate producer and director. Story and screenplay were written by Jerry Gruskin and Rowland Leigh from characters created by Edgar Rice Burroughs. The series' trio again, as Tarzan, Jane and Boy, is played by Johnny Weissmuller, Brenda Joyce and Johnny Sheffield. A party of hunters invades Tarzan's territory to trap animals for American and European zoos. To do this they conspire with treacherous Prince Ozira, played by Ted Hecht, to kill the king, played by Charles Trowbridge, and his son, Maurice Tauzin. Then Tarzan tells the hunters, headed by Barton MacLane, John Warburton and the beauteous Patricia Morison, to stay on their side of the river, they ignore him and start trapping. Tarzan and Boy wage war on them and only Miss Morison and another member of the expedition escape by plane.

Previewed at the RKO projection room in New York. Reviewer's Rating: Average—Fred Hift.

Release date, April 5, 1947. Running time, 72 min. PCA No. 12057. General audience classification.

Tarzan ....Johnny Weissmuller
Jane ....Brenda Joyce
Boy ....Johnny Sheffield
Patricia Morison, Barton MacLane, John Warburton, Wallace Scott, Charles Trowbridge, Maurice Tauzin

West of Dodge City

Columbia—Outdoor Action

There are many scenes of gunplay and cattle rustling in this action film which comes up to the standard of this outdoor series. The Durango Kid overcomes numerous obstacles and helps the oppressed and then rides on to a new adventure. Charles Starrett as the Durango Kid and Steve Ramsey is again the hero and Fred Sears, as the head badman, is good as the villain.

The group of scheming racketeers trick land owners into selling their land. When one old cattleman refuses to sell, the crooks frame his son and have the boy imprisoned. The Durango Kid helps the rancher and in a terrific gunfight captures the gang.

This picture is enlivened by the wit of Smiley Burnette. Burnette, as a newspaper editor, befriends the Durango Kid. Mustard and Gravy, singing guitar players, support Smiley Burnette in Western melodies. Colbert Clark produced and Ray Nazarro directed. Bert Horswell wrote the original screenplay.

Seen at a New York projection room. Reviewer's Rating: Average.—M. R. Y.

Release date, March 27, 1947. Running time, 57 min. PCA No. 12114. General audience classification.

Steve Ramsey }
Durango Kid } ....Charles Starrett
Smiley...................................Smiley Burnette
Nancy Saunders, Fred Sears, Glenn Stuart, Stan Jolley, George Chesebro, Bob Wilke, Nolan Leary

Rainbow Over the Rockies

Monogram—Cattlemen's Feud

This Western is designed for action fans and youthful audiences. Jimmy Wakely, a favorite singing cowboy, is supported by Lee "Lasses" White.

Wakely, a trail boss, driving cattle to market, comes to a fenced area. The owner of the land and the cattlemen come into conflict and they are both stubborn about their rights. A group of rustlers play one side against the other and a range war nearly breaks out. However, Jimmy Wakely rounds up the rustlers and convinces both parties of their folly.

There are several musical numbers sung by Wakely including "Rainbow Over the Rockies." Oliver Drake produced and directed and Glenn Cook was the associate producer. Oliver Drake wrote the original story and Elmer Clifton the screenplay.

Seen at the New York theatre. Reviewer's Rating: Fair.—M. R. Y.

Release date, February 8, 1947. Running time, 54 min. PCA No. 11968. General audience classification.

Jimmy...Jimmy Wakely
Lasses.................................Lee "Lasses" White

SHORT SUBJECTS *reviews and synopses*

(Running times are those quoted by the distributors.)

THE TEACHERS' CRISIS (20th-Fox)

March of Time (V 13-8)

With the attention of the nation suddenly focussed on the critical situation in the country's schools, this short has timely significance and dramatic impact. As usual, March of Time presents a well-balanced mixture of statistics and dramatized incidents, driving home forcefully the point it tries to make. The camera visits one-room schools, it shows schools understaffed and teachers underpaid in comparison to other crafts. It demonstrates effectively why almost half of all U. S. teachers have left their jobs in the past seven years and makes no bones about the inadequacy of many of their insufficiently trained substitutes. James B. Conant, president of Harvard University, is shown in an appeal for better schools.

Release date, March 21, 1947. 16 *minutes*

POLO (Columbia)

Sport Reels (8805)

The fundamentals of this exciting game are demonstrated by Cecil Smith, polo's top-ranking star. Also shown is a very important phase of the sport, the care and training of the polo pony.

Release date, January 30, 1947 10 *minutes*

AMERICAN SPORTS ALBUM (WB)

Sports Parade (3504)

America at play is caught by the Technicolor camera. Sports included are archery, baseball, football, saling, skiing, and fishing.

Release date, March 8, 1947 10 *minutes*

TEX BENEKE AND GLENN MILLER ORCHESTRA (Univ.)

Name Band Musicals (2305)

A New York night club is the setting for Tex Beneke and the Glenn Miller Orchestra. Among the numbers are: "Chattanooga Choo Choo," "Meadowlands," "Cynthia's in Love," "'Little Brown Jug" and "Hey! Ba-ba-Re-Bop."

Release date, March 26, 1947 15 *minutes*

SCREEN SNAPSHOTS (Columbia)

No. 6 (8856)

The subject goes on an excursion through the radio studios. Included among the radio personalities presented are: Wendell and Ken Niles, Jim Ameche, Ken Carpenter, Ben Grauer, Frank Gallup, Harry Von Zell, James Wallington, Don Wilson and many more.

Release date, February 6, 1947 9 *minutes*

ROYALTY OF THE RANGE (20th-Fox)

Movietone Adventures (7202)

This is a survey of America's livestock—cattle from the range, to the farm, to the butchers, to the table. Prize herds of cattle are shown groomed for the American Royal livestock show. The Future Farmers of America are shown grooming their exhibits.

Release date, March 7, 1947 9 *minutes*

SCREEN SNAPSHOTS (Columbia)

No. 5 (8855)

This issue introduces the movie columnists, those widely-read gossip and critical columnists such as Hedda Hopper, Jimmie Fidler, Louella Parsons, Jimmy Star, Sidney Skolsky and a dozen others.

Release date, January 23, 1947 9 *minutes*

STAN KENTON & ORCH. (WB)

Melody Master Band (3604)

With Stan Kenton himself at the piano, the band goes through its musical paces. June Christy renders songs in her unusual manner and Gerry Gale, in the finale, dances to the theme, "Artistry in Rhythm."

Release date, February 22, 1947 10 *minutes*

HOT HEIR (Columbia)

All-Star Comedy (8424)

Hugh Herbert excited over the impending visit of his rich uncle, gets into further complications when a neighbor's wife rips her dress in his room. There follows the melee with the jealous husband and a case of mistaken identity when the uncle does arrive.

Release date, February 13, 1947 16½ *minutes*

MIGHTY MOUSE IN CRYING WOLF (20th-Fox)

Terrytoon in Technicolor (7511)

One black sheep, tired of just grazing contentedly with the other sheep, cries "Wolf! Wolf!" He does this once too often, but through a prodigious feat of Mighty Mouse, the sheep is rescued from the wolves.

Release date, January 10, 1947. 7 *minutes*

ANDY PLAYS HOOKEY (Columbia)

All Star Comedy (8435)

Andy Clyde stars in this one. He's saved enough money to buy a ticket to the championship fight, but then has to use his small hoard to pay traffic fines slapped on his brother-in-law. Andy gets some more money, however, tells his boss he has to attend his mother-in-law's funeral and then proceeds to get into even more trouble. The only fight Andy sees is the one going on in his own living room.

Release date, December 19, 1946 18 *minutes*

THE CAPE OF GOOD HOPE (20th-Fox)

Movietone Adventure (7255)

Here is a Technicolored tour of the Cape of Good Hope: the old forts, the Cape Marine Drive, the seaside resorts. Lowell Thomas' narration points up the historical interest of the Cape.

Release date, April 4, 1947 8 *minutes*

THE NEW NORTH (NFB)

Canadian Documentary

The subject, produced by the National Film Board of Canada in the Canada Carries On series, depicts the revolution in transportation effected by the construction of the Alaska Highway. The subject notes the mineral wealth to which access is now provided, and also shows how the tourist trade is becoming a major industry. Although so far more than two-thirds of Canada's area is still in the first stages of development, the subject in conclusion emphasizes that a great future lies ahead for this region.

Release date, March, 1947 10 *minutes*

THE UNCULTURED VULTURE (Columbia)

A Color Phantasy (8702)

Headlines shout about a missing professor who is found on a desert isle in company of a large-beaked vulture that bears a striking resemblance to Jimmy Durante. Hilarity rises as the vulture tries to hasten the demise of the professor.

Release date, February 6, 1947 5½ *minutes*

MEET MR. MISCHIEF (Columbia)

All Star Comedy (8436)

Harry Von Zell, radio announcer, seems bent on driving everyone wild with his practical jokes. It takes a humor-provoking strategem of his wife finally to frighten him out of the habit.

Release date, January 23, 1947 17½ *minutes*

SKI SKILL (NFB)

Sport Subject

Produced and distributed by the National Film Board of Canada, in the Canada Carries On series, the subject offers an inviting picture of winter skiing. The scenic views are excellent as the camera records several difficult movements and concludes with a breath-taking downhill run.

Release date, March, 1947 10 *minutes*

BORROWED BLONDE (RKO Radio)

Leon Errol Comedy (73,701)

There is nothing to distinguish this latest Errol comedy from its predecessors. It's goofy and it's funny and Errol does his usual best to tickle the funny-bone. Paul Maxey and his wife, Vivian Oakland, are not too happily married. Errol has a deal on with Maxey, who feels that by associating with a happily married couple, like the Errols, his own marriage could be straightened out. Before the visitors arrive, Errol gets in a mixup with a neighbor, Peggy Maley, and is forced to introduce her as his wife. Mrs. Errol, Dorothy Granger, arrives late and, unable to appreciate the situation, teaches Leon a lesson on "the equality of the sexes."

Release date, March 7, 1947 17 *minutes*

PLAYTIME'S JOURNEY (20th Century-Fox)

Sports Review (7353)

A series of sports events are described by Mel Allen in this Technicolor subject. Events included are springtime fishing in Nova Scotia, a visit to a Palomino farm in Pennsylvania, and skiing in the snow-packed hills of Alta, Utah.

Release date, December 13, 1946 8 *minutes*

SKI CHAMPION (RKO)

Sportscope (74,306)

Rudolf Rominger, world champion skiier, demonstrates his technique and art in scenes filmed in the Swiss Alps.

Release date, February 10, 1947 8 *minutes*

TWO DECADES OF HISTORY (Para.)

Two-Reel Special (37)

From more than 14,000,000 feet of newsreel film in the library of Paramount News, a pictorial history of the last two decades has been made into a stirring document.

Release date, January 4, 1947 22½ *minutes*

DO OR DIET (RKO)

Edgar Kennedy Comedies (73,403)

Edgar gets a few days off from work as a reward for being promoted to a better position. His family believes that he has been fired and thinks he has been fired because he is too fat. His wife and his brother-in-law put Edgar through a strenuous reducing program and Edgar thinks he is being killed.

Release date, February 10, 1947 18 *minutes*

KEYSTONE HOTEL (WB)

Featurette (3105)

Featuring many comedians of the early motion picture days, "Keystone Hotel" is a slapstick comedy of a bathing beauty contest with Ben Turpin as the judge. When the contest doesn't come out to the liking of the contestants and their husbands Turpin becomes involved in a pie-throwing fight but is finally rescued by Keystone cops. In addition to Turpin there is Ford Sterling, Chester Conklin, Marie Prevost, Hank Mann and others.

Release date, February 8, 1947 18 *minutes*

THE DOG IN THE ORCHARD (WB)

Featurette (3104)

Based on a murder story by Mary Roberts Rinehart, "The Dog in the Orchard" is concerned with a man who murders his wife so he may be free to marry another. However, the barking of the dead woman's dog is a source of constant irritation and finally results in the murderer revealing his guilt. Howard da Silva is starred. It was originally released in 1941.

Release date, January 11, 1947 20 *minutes*

SELLING THE SUN (Para.)

Sportlight (R6-6)

Florida is the subject of this Grantland Rice Sportlight and the camera visits such places as Miami Beach, St. Augustine, St. Petersburg, Ocala, Daytona, Cypress Gardens and other beauty spots. Of course the reel wouldn't be complete without several shots of the bathing beauties of the state.

Release date, January 31, 1947 10 *minutes*

STYLE OF THE STARS (20th-Fox)

Sports Reviews (7302)

Champions of the golf course, the baseball diamond and the water carnivals perform for the camera while Mel Allen handles the narration. Among those seen are Patty Berg of golf fame; many stars of baseball at the All-Star game in Boston, and a quintet of aquatic performers.

Release date, February 7, 1947 10 *minutes*

JUMPING JACKS (Para.)

Sportlight (R6-5)

Tracing the many sport champions who have come from Texas the camera then focuses on a group of tumbling youngsters from Dallas and catches them going through their skilled and intricate maneuvers.

Release date, January 10, 1947 9½ *minutes*

BIG TIME REVUE (WB)

Melody Master Band (3603)

Featuring such vaudeville performers as Nick Lucas, Aunt Jamima, Eddie Peabody, The Rio Brothers and Chaz Case, this one-reel subject contrasts the vaudeville of yesteryear with that of today.

Release date, January 25, 1947 10 *minutes*

AIR-BORNE PASTURES (Para.)

Popular Science (J6-3)

Produced in Magnacolor, this subject deals with the latest in kitchen aids; turning sheep wool into persian lamb coats; the reclamation of the vast desert wastelands into farming territory through the use of seeds sowed from airplanes.

Release date, February 28, 1947 11 *minutes*

ADVANCE SYNOPSES

LAND OF THE LAWLESS (Monogram)

PRODUCER: Barney A. Sarecky. DIRECTOR: Lambert Hillyer. PLAYERS: Johnny Mack Brown, Raymond Hatton, Christine McIntyre, Tristram Coffin.

WESTERN. A cowboy agrees to help clean up a town in which his friend has been mysteriously killed. A plot to ship a hoard of money stolen from the miners and settlers is thwarted and the perpetrators of the murder are brought to justice.

THE TWO MRS. CARROLLS (Warners)

PRODUCER: Mark Hellinger. DIRECTOR: Peter Godfrey. PLAYERS: Barbara Stanwyck, Humphrey Bogart, Alexis Smith, Nigel Bruce.

MELODRAMA. A wife whose husband is infatuated with another woman finds herself suffering from a mysterious malady. Her husband's first wife pays her a visit, during the course of which she reveals that she, too, suffered from such a malady prior to divorcing her husband, and discovered that the husband was trying to poison her. When the husband finds that his second wife is aware of his attempt to poison her, he tries to kill her by more direct means, but is prevented by a loyal friend and former suitor of his second wife.

BANJO (RKO Radio)

PRODUCER: Lillie Hayward. DIRECTOR: Richard Fleischer. PLAYERS: Sharyn Moffett, Jacqueline White, Walter Reed, Una O'Connor, Louise Beavers, Lanny Rees.

DOG STORY. A little orphan girl and her bird dog are sent north to live with the child's aunt. There the dog is kept penned up. He escapes and makes trouble for the aunt, who ships him back down south. The little girl runs away to join him; the dog saves her life, and all ends happily.

HONEYMOON (RKO Radio)

PRODUCER: Warren Duff. DIRECTOR: William Keighley. PLAYERS: Shirley Temple, Guy Madison, Franchot Tone, Lina Romay.

ROMANTIC COMEDY. A young girl journeys to Mexico City to meet and marry a soldier to whom she is engaged. The two miss connections, and she appeals to the American Consul for aid. This arouses not only the jealousy of her fiance, but that of the Consul's fiance as well. After many complications, matters are happily resolved.

LAW OF THE CANYON (Columbia)

PRODUCER: Colbert Clark. DIRECTOR: Ray Nazarro. PLAYERS: Charles Starrett, Smiley Burnette, George Chesebro, Nancy Saunders, Buzz Henry.

WESTERN. The "Durango Kid," planning to open a store in Jackson City, is held up and robbed of a wagonload of merchandise. He discovers that the leader of the bandits is the town physician, who keeps the sheriff drugged in order to prevent him from acting. "Durango" tracks the bandits to their hideout, smokes them out, and turns them over to the law.

BUSH PILOT (Screen Guild-Dominion Productions)

PRODUCER: Larry Cromien. DIRECTOR: Sterling Campbell. PLAYERS: Rochelle Hudson, Jack LaRue, Austin Willis, Frank Perry, Joe Carr, Gordon Adam, Michael Lambert.

MELODRAMA. A Canadian bush pilot, in love with a school teacher, encounters trouble when his half-brother muscles in on his territory and his girl. During their feud, the school teacher's brother is killed in an air crash. The teacher, believing the pilot is to blame, leaves town. When the pilot's half-brother is chosen for a dangerous mission, the girl volunteers to guide him. They crash and the half-brother, dying, confesses his responsibility for his brother's death. A search ensues, and the pilot and school teacher are reconciled.

BOB, SON OF BATTLE (20th Century-Fox)

PRODUCER: Robert Bassler. DIRECTOR: Louis King. PLAYERS: Peggy Ann Garner, Lou McCallister, Edmund Gwenn, Cara Williams.

DOG STORY. Two young people, a boy and a girl, each own shepherd dogs. At the sheep-herding trials, the girl's dog wins the competition. Subsequently, her dog is accused of being a sheep-killer. Eventually, however, the real killer is located and put to death. The girl and the boy, meanwhile, find romance.

SHORT SUBJECTS CHART

index to reviews, synopses

For information on short subjects turn to the Product Digest Section pages indicated by the numbers which follow the titles and release dates in the listing. Product Digest pages are numbered consecutively and are separate from Motion Picture Herald page numbers. Numerals in parentheses next to titles represent running time as supplied by the distributor.

COLUMBIA

ALL STAR COMEDIES

Prod. No.	Title	Rel. Date	P.D. Page
7426	Get Along Little Zombie (17) (H. Herbert)	5-9-46	3066
7438	Jiggers, My Wife! (18) (S. Howard)	4-11-46	3066
7407	Monkey Businessmen (18) (Stooges)	6-20-46	3363
7408	Three Loan Wolves (16½) (Stooges)	7-4-46	3422
7410	Ain't Love Cuckoo (19) (Schilling & Lane)	6-6-46	3066
7411	You Can't Fool a Fool (17) (A. Clyde)	7-11-46	3163
7412	Hot Water (18½) (Schilling & Lane)	7-25-46	3239
7427	Mr. Wright Goes Wrong (19) (S. Holloway)	8-1-46	3239
7428	Headin' for a Weddin' (19) (V. Vague)	8-15-46	3387
8401	G. I. Wanna Home (15½) (Stooges)	9-5-46	3262
8402	Rhythm and Weep (17½) (Stooges)	10-3-46	3298
8403	Three Little Pirates (18) (Stooges)	12-5-46	....
8404	Half Wit's Holiday (17½) *(Stooges)	1-9-47	....
8405	Fright Night (17) (Stooges)	3-6-47	....
8406	Out West (17½) (Stooges)	4-24-47	....
8421	Pardon My Terror (16½) (Schilling & Lane)	9-12-46	3322
8422	Honeymoon Blues (17) (H. Herbert)	10-17-46	3348
8423	Reno-Vated (18½) (V. Vague)	11-21-46	3422
8424	Hot Heir (16½) (H. Herbert)	2-13-47	3538
8425	Cupid Goes Nuts (V. Vague)	3-27-47	....
8431	Society Mugs (16) (S. Howard)	9-19-46	3387
8432	So's Your Antenna (17) (H. Von Zell)	10-10-46	3322
8433	Slappily Married (16½) (J. DeRita)	11-7-46	3348
8434	Moron Than Off (17) (S. Holloway)	11-28-46	3387
8435	Andy Plays Hookey (18) (A. Clyde)	12-19-46	3538
8436	Meet Mr. Mischief (17½) (H. Von Zell)	1-23-47	3539
8437	Scopper Dooper (18) (S. Holloway)	2-27-47	....
8438	The Good Bad Egg (17) (J. deRita)	3-20-47	....
8439	Bride and Gloom (16) (S. Howard)	3-27-47	....
8440	Two Jills and a Jack (A. Clyde)	4-17-47	....

COLOR RHAPSODIES

Prod. No.	Title	Rel. Date	P.D. Page
7503	Picnic Panic (6)	6-20-46	3066
8501	Loco Lobo (6)	1-9-47	3348
8502	Cockatoos for Two (6)	2-13-47	....
8503	Big House Blues (7)	3-6-47	....

COLOR PHANTASIES

Prod. No.	Title	Rel. Date	P.D. Page
7703	Snap Happy Traps (6½)	6-6-46	3066
7704	The Schooner the Better (6½)	7-4-46	3163
8701	Fowl Brawl (6)	1-9-47	....
8702	The Uncultured Vulture (5½)	2-6-47	3538
8703	Wacky Quacky (6)	3-20-47	....
8704	Leave Us Chase It	4-24-37	....

FOX & CROW (Color)

Prod. No.	Title	Rel. Date	P.D. Page
7753	Unsure Runts (7½)	5-16-46	3066
7754	Mysto Fox (7)	8-29-46	3239

FILM VODVIL

Prod. No.	Title	Rel. Date	P.D. Page
7956	Dick Stabile and Orchestra (10)	6-16-46	3066
7957	Saxie Dowell and Orchestra (10)	7-18-46	3422
7958	Bobby Byrnes & Orchestra (10)	8-15-46	3239

THRILLS OF MUSIC

Prod. No.	Title	Rel. Date	P.D. Page
8951	Jerry Wald & Orchestra (10)	9-12-46	3349
8952	Machito & Orchestra (10½)	10-17-46	3349
8953	Les Elgart & Orchestra (10)	11-28-46	3348
8954	Ray McKinley & Orchestra (9½)	12-19-46	3410
8955	Shorty Sherock & Orch. (8½)	1-23-47	....
8956	Buddy Morrow & Orch. (9½)	2-27-47	....
8957	George Towne & Orch.	3-27-47	....

COMMUNITY SING

Prod. No.	Title	Rel. Date	P.D. Page
7659	No. 9 Aren't You Glad You're You (10½) (Baker)	5-9-46	3422
7660	No. 10 Let It Snow (11) (Leibert)	6-13-46	3066
7661	No. 11 You Won't Be Satisfied Until You Break My Heart (9) (Leibert)	7-11-46	3435
7662	No. 12 One-zy Two-zy (Baker) (10½)	8-1-46	3435
8651	No. 1 The Gypsy. (9½) (Leibert)	9-12-46	3349
8652	No. 2 It's a Pity (10) (Baker)	10-10-46	3349
8653	No. 3 Surrender (9½) (Leibert)	11-14-46	3364
8654	No. 4 Pretending (9½) (Baker)	12-19-46	3436
8655	No. 5 Rumors Are Flying (10) (Leibert)	1-23-47	....
8656	No. 6 Ole Buttermilk Sky (10) (Baker)	2-27-47	....
8657	No. 7 The Coffee Song & Open the Door, Richard (Leibert)	3-13-47	....
8658	No. 8 I'll Close My Eyes (Baker)	4-17-47	....

SCREEN SNAPSHOTS

Prod. No.	Title	Rel. Date	P.D. Page
7859	No. 9 (Judy Canova Radio Show) (11)	5-23-46	3066
7860	No. 10 (Famous Fathers and Sons) (9½)	6-10-46	3066
8851	No. 1 (Radio Characters) (10)	9-5-46	3349
8852	No. 2 (Looking Down on Hollywood) (10)	10-3-46	3349
8853	No. 3 (Rodeo) (10)	11-7-46	3422
8854	No. 4 (Skolsky Party) (9½)	12-26-46	3446
8855	No. 5 (Movie Columnists) (9)	1-23-47	3538
8856	No. 6 (Behind the Mike) (9)	2-6-47	3538
8857	No. 7 (Holiday in Las Vegas) (10)	3-13-47	....
8858	No. 8 My Pal Ringeye (10) (Smiley Burnette)	4-10-47	

SPORT REELS

Prod. No.	Title	Rel. Date	P.D. Page
7808	Diving Aces (9)	5-30-46	3066
7809	Flying Hoofs (9) (Horse Racing)	6-27-46	3422
7810	Deep Sea Fishing (9)	8-15-46	3239
8801	Army Football Champions (11)	9-19-46	3298
8802	Ten Pin Magic (10)	10-24-46	3348
8803	HI-LI (9½)	11-21-46	3363
8804	Best in Show (Dogs) (9)	12-12-46	3436
8805	Polo (9)	1-30-47	3538
8806	Cue Tricks (9)	2-20-47	....
8807	Tennis Wizards	3-20-47	....
8808	Goofy Golf	4-24-47	....

FLIPPY (Color)

Prod. No.	Title	Rel. Date	P.D. Page
7602	Cagey Bird (6½)	7-18-46	3163
7603	Silent Tweetment (6½)	9-19-46	3239

M-G-M

TWO REEL SPECIALS

Prod. No.	Title	Rel. Date	P.D. Page
A-703	Traffic with the Devil (18½)	8-31-46	3186
A-801	The Luckiest Guy in the World (21)	1-25-47	3460

FITZPATRICK TRAVELTALKS (Color)

Prod. No.	Title	Rel. Date	P.D. Page
T-717	Looking at London (10)	6-1-46	3349
T-718	Over the Seas to Belfast (9)	8-31-46	3298
T-811	Glimpses of California (9)	10-26-46	3363
T-812	Calling on Costa Rica (10)	3-15-47	....

PETE SMITH SPECIALTIES

Prod. No.	Title	Rel. Date	P.D. Page
S-758	Studio Visit (10)	5-11-46	3349
S-759	Equestrian Quiz (10)	5-18-46	3322
S-760	Treasures from Trash (10)	6-8-46	3274
S-851	Football Thrills No. 9 (10)	9-7-46	3186
S-852	Sure Cures (19)	11-2-46	3239
S-853	I Love My Husband, But (9)	12-7-46	3460
S-854	Playing By Ear (9)	12-28-46	3460
S-855	Athletiquiz (9)	1-11-47	3460
S-856	Diamond Demon (9)	2-1-47	....
S-857	Early Sports Quiz (9)	3-1-47	....

PASSING PARADE

Prod. No.	Title	Rel. Date	P.D. Page
K-776	Our Old Car (11)	5-11-46	2927
K-871	A Really Important Person (11)	1-11-47	3460

MINIATURES

Prod. No.	Title	Rel. Date	P.D. Page
M-784	Bikini—The Atom Island (10)	6-15-46	3322

M-G-M TECHNICOLOR CARTOONS

Prod. No.	Title	Rel. Date	P.D. Page
W-737	The Hick Chick (7)	6-15-46	3349
W-739	Northwest Hounded Police (8)	8-3-46	3349
W-831	Henpecked Hoboes (7)	10-26-46	3363

TOM AND JERRY CARTOONS

Prod. No.	Title	Rel. Date	P.D. Page
W-735	Springtime for Thomas (8)	8-3-46	2927
W-736	The Milky Waif (7)	5-16-46	3349
W-738	Trap Happy (7)	6-29-46	3349
W-740	Solid Serenade (7)	8-31-46	3349
W-832	Cat Fishin' (8)		....
W-833	Part Time Pal (8)	3-15-47	....

PARAMOUNT

UNUSUAL OCCUPATIONS (Color)

Prod. No.	Title	Rel. Date	P.D. Page
L5-4	No. 4 (10)	5-24-46	3019
L5-5	No. 5 (10)	7-12-46	3138
L5-6	No. 6 (10)	8-30-46	3186
L6-1	No. 1 (10)	12-13-46	3298
L6-2	Swedish Glass Makers (10)	2-14-47	3460
L6-3	G.I. Hobbies (11)	3-14-47	....

GEORGE PAL PUPPETOONS (Color)

Prod. No.	Title	Rel. Date	P.D. Page
U5-4	Together in the Weather (7)	5-24-46	3043
U5-5	Jasper's Derby (8)	9-20-46	3055
U5-6	John Henry and the Inky Poo (7)	9-6-46	3349
U5-7	Jasper in a Jam (7)	10-18-46	3239
U5-8	Shoe Shine Jasper (7)	2-28-47	3460
U6-1	Wilbur the Lion (9)	4-18-47	....

POPEYE THE SAILOR (Color)

Prod. No.	Title	Rel. Date	P.D. Page
E5-3	Klondike Casanova (8)	5-31-46	3055
E5-4	Peep in the Deep (7)	6-7-46	3163
E5-5	Rocket to Mars (6)	8-9-46	3066
E5-6	Rodeo Romeo (6)	8-16-46	3128
E5-7	The Fistic Mystic (6)	2-7-47	3348
E5-8	The Island Fling (7)	3-14-47	3435
E6-1	Abusement Park (7)	4-25-47	....

POPULAR SCIENCE (Color)

Prod. No.	Title	Rel. Date	P.D. Page
J5-5	No. 5 (10)	6-21-46	3066
J5-6	No. 6 (10)	8-16-46	3128
J6-1	No. 1 (11)	11-1-46	3349
J6-2	The Sponge Divers (11)	1-17-47	3435
J6-3	Air-Borne Pastures (11)	2-28-47	3539
J6-4	Marine Miracles	4-4-47	....

SPEAKING OF ANIMALS

Prod. No.	Title	Rel. Date	P.D. Page
Y5-4	In the Wilds (9)	5-10-46	3019
Y5-5	The Lonesome Stranger (10)	6-14-46	3163
Y5-6	Be Kind to Animals (10)	8-30-46	3174
Y6-1	Stork Crazy (10)	10-18-46	3348
Y6-2	Pooch Parade (10)	12-27-46	3435
Y6-3	Country Life (9)	2-27-47	....
Y6-4	They're Not So Dumb	3-28-47	....

TWO REEL SPECIAL

Prod. No.	Title	Rel. Date	P.D. Page
37	Two Decades of History (22½)	1-4-47	3539

SPORTLIGHTS

Prod. No.	Title	Rel. Date	P.D. Page
R5-8	Riding the Hickories (9)	5-17-46	3018
R5-9	Birds Make Sports (9)	6-21-46	3263
R5-10	Feminine Class (10)	7-19-46	3129
R6-1	Race Horses Are Born (9)	10-4-46	3239
R6-2	Dive Hi Champs (10)	10-11-46	3349
R6-3	Queens of the Court (10)	11-15-46	3422
R6-4	Like Father—Like Son (10)	12-13-46	3435
R6-5	Jumping Jacks (9½)	1-10-47	3539
R6-6	Selling the Sun (10)	1-31-47	3539
R6-7	Under White Sails (9)	2-28-47	....

MUSICAL PARADE (Color)

Prod. No.	Title	Rel. Date	P.D. Page
FF5-3	College Queen (19)	5-17-46	3017
FF5-4	Tale of Two Cafes (18)	7-5-46	3018
FF5-5	Double Rhythm (20)	8-23-46	3128
FF5-6	Golden Slippers (17)	12-13-46	3239
FF6-1	Sweet and Low (19)	3-28-47	....

LITTLE LULU (Color)

Prod. No.	Title	Rel. Date	P.D. Page
D5-2	Bargain Counter Attack (7)	5-3-46	3019
D5-3	Bored of Education (7)	7-26-46	3017
D5-4	Chick and Double Chick (6)	8-16-46	3128
D5-5	Musica-Lulu (7)	1-24-47	3239
D5-6	A Scout with the Gout (7)	3-7-47	3435

NOVELTOONS (Color)

Prod. No.	Title	Rel. Date	P.D. Page
P5-2	Cheese Burglar (7)	5-17-46	3019
P5-3	Old MacDonald Had a Farm (7)	6-7-46	3018
P5-4	Sheep Shape (7)	6-28-46	3018
P5-5	Goal Rush (6)	9-27-46	3262
P5-6	Sudden Fried Chicken (7)	10-18-46	3239
P6-1	Spree for All (7)	10-18-46	3225

COLOR CLASSICS CARTOONS (Color)
(Reissues)

Prod. No.	Title	Rel. Date	P.D. Page
C4-7	The Little Stranger (7)		2351
C4-8	Snubbed by a Snob (7)		2351
C4-9	Kids in the Shoe (7)		2351
C4-10	Hunky & Spunky (7)		2351

TWO REEL SPECIAL

Prod. No.	Title	Rel. Date	P.D. Page
T5-2	Don't Be a Sucker (18)	7-4-46	3263

PACEMAKERS

Prod. No.	Title	Rel. Date	P.D. Page
K6-1	Brooklyn, I Love You (10)	10-4-46	3274
K6-2	Love in Tune (9½)	10-25-46	3349
K6-3	Radio, Take It Away! (11)	1-31-47	3460
K6-4	Try and Catch Me (9)	2-14-47	....

RKO

WALT DISNEY CARTOONS (Color)

Prod. No.	Title	Rel. Date	P.D. Page
64,105	In Dutch (7)	5-10-46	3363
64,106	Squatter's Rights (7)	6-7-46	3043
64,107	Donald's Double Trouble (7)	6-28-46	3460
64,108	The Purloined Pup (7)	7-19-46	3163
64,109	Wet Paint (7)	8-9-46	3186
64,110	Dumb-Bell of the Yukon (7)	8-30-46	3363
64,111	Lighthouse Keeping (7)	9-20-46	3239
64,112	Bath Day (7)	10-11-46	3349

Prod. No.	Title	Rel. Date	P.D. Page
64,113	Frank Duck Brings 'Em Back Alive (7)	11-1-46	3387
64,114	Double Dribble (7)	11-29-46	3348
64,115	Plute's Housewarming (7)	2-21-47	3435
64,116	Rescue Dog	3-21-47	....
64,117	Straight Shooters	3-20-47	....

SPORTSCOPES

Prod. No.	Title	Rel. Date	P.D. Page
64,310	Aqua Queen (8)	5-17-46	3043
64,311	Ben Hogan (8)	6-14-46	....
64,312	Palmetto Quail (8)	7-12-46	3128
64,313	Steeplechaser (8)	8-9-46	3250
74,301	Skating Lady (9)	9-20-46	3263
74,302	Hail Notre Dame (9)	10-18-46	3322
74,304	Kentucky Basketeers (9)	12-13-46	3435
74,305	College Climbers (8)	1-10-47	3460
74,306	Ski Champion (8)	2-10-47	3539

EDGAR KENNEDY

Prod. No.	Title	Rel. Date	P.D. Page
63,404	Wall Street Blues (17)	7-12-46	3128
63,405	Motor Maniacs (18)	7-26-46	3186
63,406	Noisy Neighbors (17)	9-20-46	3225
73,401	I'll Build It Myself (15)	10-18-46	3387
73,402	Social Terrors	12-18-46	....
73,403	Do or Diet (18)	2-10-47	3539

LEON ERROL

Prod. No.	Title	Rel. Date	P.D. Page
63,704	Twin Husbands (18)	5-10-46	3018
63,705	I'll Take Milk (15)	7-19-46	3128
63,706	Follow That Blonde (18)	9-27-46	3225
73,701	Borrowed Blonde (17)	3-7-47	3539

FLICKER FLASHBACKS

Prod. No.	Title	Rel. Date	P.D. Page
74,201	No. 1 (9)	9-13-46	3250
74-202	No. 2 (9)	10-25-46	3349
74,203	No. 3 (8)	12-6-46	3435
74,204	No. 4 (10)	1-17-47	3460

THIS IS AMERICA

Prod. No.	Title	Rel. Date	P.D. Page
63,107	No Place Like Home (16)	6-3-46	2997
63,108	Panama (16)	5-31-46	3078
63,109	Port of New York (16)	6-28-46	3128
63,110	Courtship to Courthouse (15)	7-26-46	3138
63,111	Highway Mania (17)	8-31-46	3186
63,112	White House (19)	9-20-46	3274
63,113	Northern Rampart (18)	10-18-46	3286
73,101	Beauty for Sale (17)	11-15-46	3312
73,102	Germany Today (18)	12-15-46	3410
73,103	A Nation Is Born (20)	1-10-47	3435
73,104	Campus Boom (18)	2-10-47	3488
73,105	San Francisco (14)	3-10-47	3527

MUSICAL FEATURETTES

Prod. No.	Title	Rel. Date	P.D. Page
73,201	No. 1 Melody Time (18)	11-29-46	3422
73,202	Follow That Music (18)	1-31-47	3460

RAY WHITLEY WESTERN MUSICALS

Prod. No.	Title	Rel. Date	P.D. Page
73,501	Bar Buckaroos (16)	9-6-46	3363
73,502	Cupid Rides the Range (18)	10-11-46	3348
73,503	Bandits and Ballads (17)	11-15-46	3363
73,504	A Buckaroo Broadcast (18)	12-20-46	....

SPECIAL

Prod. No.	Title	Rel. Date	P.D. Page
73,901	Football Highlights (19)		....

20TH CENTURY-FOX

MOVIETONE ADVENTURES (Color)

Prod. No.	Title	Rel. Date	P.D. Page
6259	Cradle of Liberty (8)	6-21-46	3007
6260	Across the Great Divide (8)	7-5-46	3128
7251	Sons of Courage (8)	8-2-46	3239
7252	Jamaica (8)	9-13-46	3225
7253	Historic Capetown (8)	10-18-46	3225
7254	Girls and Gags (8)	11-22-46	....
7201	Fantasy of Siam (8)	1-3-47	3488
7202	Royalty of the Range (9)	3-7-47	3538
7203	Harvest of the Sea (9)	7-4-47	....
7255	The Cape of Good Hope (8)	4-4-47	3538
7256	Zululand (8)	6-6-47	....

SPORTS REVIEWS (Color)

Prod. No.	Title	Rel. Date	P.D. Page
6354	Sea Sirens (8)	5-10-46	3043
6355	Golden Horses (8)	4-28-46	3128
7351	Winter Holiday (8)	9-27-46	3239
7352	Summer Trails (8)	11-8-46	....
7353	Playtime's Journey (8)	12-13-46	3539
7301	Football Fanfare (9) (Black and White)	8-23-46	3239
7302	Style of the Stars (10)	2-7-47	3539

TERRYTOONS (Color)

Prod. No.	Title	Rel. Date	P.D. Page
6516	Throwing the Bull (7)	5-3-46	2954
6516	The Trojan Horse (7)	7-26-46	3007
6517	Dinky Finds a Home (7)	6-7-46	3128
6518	The Johnstown Flood (7)	6-28-46	3128
6519	Peace Time Football (7)	7-19-46	3128
6520	The Golden Hen (7)	5-24-46	2954
7501	Winning the West (7)	8-16-46	3363
7502	The Tortoise Wins Again (7)	8-30-46	3363
7503	The Electronic Mouse Trap (7)	9-6-46	3363
7504	The Jail Break (7)	9-20-46	3225
7505	The Snow Man (7)	10-11-46	3363
7506	The Housing Problem (7)	10-25-46	3363
7507	The Crackpot King (7)	11-15-46	3387
7508	The Uninvited Pests (7)	11-29-46	3387
7509	Mighty Mouse and the Hep Cat (7)	12-6-46	3387
7510	Beanstalk Jack (7)	12-20-46	3422
7511	Crying Wolf (7)	1-10-47	3538
7512	McDougal's Rest Farm (7)	1-31-47	....
7513	Dead End Cats (7)	2-14-47	....
7514	Happy Go Lucky (7)	2-28-47	....
7515	Mexican Baseball (7)	3-14-47	....
7516	Aladdin's Lamp (7)	3-28-47	....
7517	Cat Trouble	4-11-47	....
7518	The Sky Is Falling (7)	4-25-47	....
7519	The Intruder (7)	5-9-47	....
7520	Mighty Mouse Meets Deadeye Dick (7)	5-30-47	....

MARCH OF TIME

Prod. No.	Title	Rel. Date	P.D. Page
V12-10	Tomorrow's Mexico (19)	5-17-46	3007
V12-11	Problem Drinkers (19)	6-14-46	3043
V12-12	The New France (19)	7-12-46	3112
V12-13	Atomic Power (19)	8-9-46	3138
V13-1	Is Everybody Happy? (17)	9-6-46	3186
V13-2	World Food Problem (17)	10-4-46	3239
V13-3	The Soviets' Neighbor (18)	11-1-46	3286
V13-4	The American Cop (18)	11-29-46	3335
V13-5	Nobody's Children (17)	12-27-46	3387
V13-6	Germany—Handle with Care! (19)	1-24-47	3435
V13-7	Fashion Means Business (17)	2-21-47	3488
V13-8	The Teachers' Crisis (16)	3-21-47	3538

DRIBBLE PUSS PARADE

Prod. No.	Title	Rel. Date	P.D. Page
6902	Muscle Maulers (8)	5-31-46	3128
7901	Monkey-Tone News (9)	1-17-47	....
7951	Fisherman's Nightmare (8)	5-2-47	....

UNITED ARTISTS

DAFFY DITTIES (Color)

Prod. No.	Title	Rel. Date	P.D. Page
....	Choo Choo Amigo (8)	7-5-46	3138
....	Pepito's Serenade (8)	8-16-46	3387

LOEW MUSICOLOR

Prod. No.	Title	Rel. Date	P.D. Page
....	Tocatta and Fugue (10)	10-15-46	3274

UNIVERSAL

LANTZ COLOR CARTUNES

Prod. No.	Title	Rel. Date	P.D. Page
1324	Apple Andy (7)	5-20-46	2927
1325	Who's Cooking Who (7)	6-24-46	3043
1326	Bathing Buddies (7)	7-1-46	3150
1327	Reckless Driver (7)	8-26-46	3163
2321	Fair Weather Fiends (7)	11-18-46	3422
2322	Wacky Weed (7)	12-16-46	3422
2323	Musical Moments (8)	2-24-47	....

PERSON — ODDITIES

Prod. No.	Title	Rel. Date	P.D. Page
1369	Scientifically Stung (9)	6-10-46	3055
1370	Lone Star Padre (9)	6-17-46	3163
1371	Artists' Antics (9)	6-24-46	3263
1372	Picture Pioneer (9)	7-1-46	3163
1373	Hobo Hound (8)	8-19-46	3225
1374	Samson Junior (9)	8-19-46	3225
1375	Rural Rhapsody (9)	8-26-46	3262

JUVENILE JURY SERIES

Prod. No.	Title	Rel. Date	P.D. Page
2361	No. 1 (11)	12-16-46	3460

VARIETY VIEWS

Prod. No.	Title	Rel. Date	P.D. Page
1349	Dog of the Seven Seas (9)	6-17-46	3138
1350	Magic Mineral (9)	7-1-46	3163
1351	Mr. Chimp at Home (9)	8-12-46	3163
1352	Operation Holiday (10)	8-26-46	....
1353	Mr. Chimp to the Rescue (10)	8-26-46	3274
1354	Mr. Chimp on Vacation (10)	8-26-46	3239
2341	Bear Facts (10)	2-24-47	3460
2342	Pelican Pranks (9)	2-24-47	3460
2343	Wild West Chimp (9)	3-17-47	....
2344	Rhumba Holiday	4-21-47	....

NAME-BAND MUSICALS

Prod. No.	Title	Rel. Date	P.D. Page
1308	Takin' the Breaks (15)	5-22-46	3018
1309	Banquet of Melody (15)	5-29-46	3018
1310	Swingin' Down the Scale (15)	6-26-46	3043
1311	Breakin' It Down (15)	8-28-46	3274
2301	Frontier Frolic (15)	10-9-46	3387
2302	Champagne Music (15)	11-20-46	3387
2303	Tumbleweed Tempos (15)	12-4-46	3410
2304	Moonlight Melodies (16)	12-18-46	3422
2305	Tex Beneke and The Glenn Miller Orchestra (15)	3-26-47	3538
2306	Melody Maestro (14)	4-2-47	....

SING AND BE HAPPY SERIES

Prod. No.	Title	Rel. Date	P.D. Page
1382	Merrily We Sing (10)	5-27-46	3018
2381	Bit of Blarney (10)	9-30-46	3225
2382	The Singing Barbers (9)	2-17-47	3460

SPECIAL FEATURETTES

Prod. No.	Title	Rel. Date	P.D. Page
1201	Tiny Terrors of the Timberlands (29)	6-26-46	2940

THE ANSWER MAN

Prod. No.	Title	Rel. Date	P.D. Page
2391	No. 1 (10)	10-21-46	3387
2392	No. 2 Nature's Atom Bomb (10)	12-30-46	3422
2393	No. 3 The Jungle Gangster (9)	3-3-47	....

WARNER—VITAPHONE

TECHNICOLOR ADVENTURES

Prod. No.	Title	Rel. Date	P.D. Page
2804	Let's Go Camping (10)	7-27-46	3090
2805	Girls and Flowers (10)	5-25-46	3019
2806	Advertures in South America (7)	8-10-46	3186
3801	Star Spangled City (10)	10-19-46	3250
3802	Rubber River (10)	11-16-46	3348

TECHNICOLOR SPECIALS

Prod. No.	Title	Rel. Date	P.D. Page
2005	South of Monterrey (20)	6-1-46	3055
2006	Hawaiian Memories (20)	6-15-46	3043
2007	Down Singapore Way (20)	7-20-46	3090
2008	Men of Tomorrow (20)	8-24-46	3078
3001	Cinderella's Feller (20)	9-21-46	3225
3002	The Last Bomb (20½)	11-2-46	3286
3003	A Boy and His Dog (20)	4-26-47	....
3004	Saddle Up	1-3-47	....
3803	Kingdom of the Wild	3-15-47	....

FEATURETTTES

Prod. No.	Title	Rel. Date	P.D. Page
3101	Okay for Sound (20)	9-7-46	3112
3102	Minstrel Days (20)	11-30-46	3422
3103	Alice in Movieland (20)	12-21-46	3460
3104	Dog in the Orchard (20)	1-11-47	3539
3105	Keystone Hotel (18)	2-8-47	3539

SPORTS PARADE (Color)

Prod. No.	Title	Rel. Date	P.D. Page
2508	Under Sea Spear Fishing (10)	5-18-46	3019
2509	The Riding Hannefords (10)	6-29-46	3043
2510	Facing Your Danger (10)	5-11-46	3019
2511	Beach Days (10)	7-13-46	3090
2512	Ranch in White (10)	8-3-46	3174
2513	Dominion of Sports (10)	8-31-46	3225
3501	King of the Everglades (10)	9-14-46	3225
3502	The Lazy Hunter (10)	10-26-46	3250
3503	Battle of Champs (10)	1-18-47	3435
3504	American Sports Album (10)	3-8-47	3538
3505	Let's Go Swimming (10)	1-4-47	3460
3506	Arrow Magic	3-22-47	....

MELODY MASTER BANDS

Prod. No.	Title	Rel. Date	P.D. Page
2608	Dixieland Jamboree (10)	5-11-46	3019
2609	Musical Memories (10)	7-6-46	3090
2610	Enric Madriguera & Orchestra (16)	8-10-46	3174
3601	Desi Arnaz and Band (10)	10-12-46	3263
3602	Melody of Youth (10)	12-14-46	3435
3603	Big Time Review (10)	1-25-47	3539
3604	Stan Kenton and Orchestra (10)	2-22-47	3538
3605	Veudeville Revue	4-12-47	....

BLUE RIBBON HIT PARADE (Color)

Prod. No.	Title	Rel. Date	P.D. Page
2308	Katnip Kollege (7)	5-4-46	3019
2309	Night Watchman (7)	5-18-46	3019
2310	Little Brother Rat (7)	6-8-46	3112
2311	Johnny Smith and Poker Huntas (7)	6-22-46	3043
2312	Robinhood Makes Good (7)	7-6-46	3090
2313	Little Red Walking Hood (7)	8-17-46	3174
3301	Fox Pop (7)	9-28-46	3225
3302	Wacky Worm (7)	10-12-46	3263
3303	You're an Education (7)	10-26-46	3250
3304	Have You Any Castles? (7)	2-1-47	3488
3305	Pigs Is Pigs	2-22-47	....
3306	Cat's Tale	3-29-47	....
3307	Goofy Groceries	4-19-47	....

MERRIE MELODIES CARTOONS (Color)

Prod. No.	Title	Rel. Date	P.D. Page
2701	Kitty Kornered (7)	6-8-46	3055
2702	Hollywood Daffy (7)	6-22-46	3055
2703	Eager Beaver (7)	7-13-46	3128
2704	Great Piggy Bank Robbery (7)	7-20-46	3090
2705	Bacall to Arms (7)	8-3-46	3174
2706	Of Three I Sting (7)	8-17-46	3174
2707	Walky Talky Hawky (7)	8-31-46	3174
2708	Fair and Wormer (7)	9-28-46	3225
2709	Mousemerized Cat (7)	10-19-46	3250
2710	Mouse Menace (7)	11-2-46	3348
2711	Roughly Squeaking (7)	11-23-46	3363
2712	One Meat Brawl (7)	1-18-47	3436
2713	Goofy Gophers (7)	1-25-47	....
2714	Gay Anties	2-15-47	....
2715	Scentimental Over You (7)	3-8-47	....
2716	Birth of a Notion	4-12-47	....

"BUGS BUNNY" SPECIALS (Color)

Prod. No.	Title	Rel. Date	P.D. Page
2721	The Hair Raising Hare (7)	5-25-46	3019
2722	Acrobatty Bunny (7)	6-29-46	3055
2723	Racketeer Rabbit (7)	9-14-46	3239
2724	The Big Snooze (7)	10-5-46	3250
2725	Rhapsody Rabbit (7)	11-9-46	3348
2726	Hare Grows in Manhattan	3-22-47	....

VITAPHONE VARIETIES

Prod. No.	Title	Rel. Date	P.D. Page
3401	So You Want to Keep Your Hair (10)	12-7-46	3348
3402	So You Want to Play the Horses (10)	10-5-46	3250
3403	So You Think You're a Nervous Wreck (10)	12-28-46	3436

MISCELLANEOUS

Title	Rel. Date	P.D. Page
The Secret Battle (Telenews)	7-26-46	3174
Moscow Music Hall (Artkino) (31)	9-6-46	3239
Rebirth of Stalingrad (Artkino) (10)	10-28-46	3286
Operation Underground (Telenews) (18)	12-11-46	3349
Music Through the Ages (Superfilm) (16)	1-27-47	3446
Verona (Superfilm) (12)	1-27-47	3460
Via Margutta (Superfilm) (12)	1-27-47	3460
The Etruscan Civilization (Superfilm) (9)	1-27-47	3460
Woman Speaks (Film Studios of Chi.)		
Vol. I, Release 1 (10)	8-46	3422
Vol. I, Release 2 (10)	9-46	....
Vol. I, Release 3 (10)	10-46	3398
Vol. I, Release 4 (10)	11-46	....
Vol. I, Release 5 (10)	12-46	3460
Vol. I, Release 6 (10)	1-47	3460
The New North (NFB) (10)	3-47	3538
Ski Skill (NFB) (10)	3-47	3539

SERIALS

COLUMBIA

Prod. No.	Title	Rel. Date	P.D. Page
7180	Chick Carter Detective (15 episodes)	7-11-46	3387
8120	Son of the Guardsman (15 episodes)	10-24-46	3387
8140	Jack Armstrong (15 episodes)	2-6-46	....

REPUBLIC

Prod. No.	Title	Rel. Date	P.D. Page
583	Daughter of Don Q (12 episodes)	7-27-46	2927
584	The Crimson Ghost (12 episodes)	10-26-46	3043
691	Son of Zorro (13 episodes)	1-18-47	3349
....	Jesse James Rides Again (13 episodes)	3-21-47	....
....	Jungle Girl (Reissue) (15 episodes)		....
....	The Black Widow (13 episodes)		....
....	G-Men Never Forget (13 episodes)		....

UNIVERSAL

Prod. No.	Title	Rel. Date	P.D. Page
2581-2593	Mysterious Mr. M (13 episodes)	7-23-46	3312

THE RELEASE CHART

Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change. Running times are the official times supplied by the distributor.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

For Legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation, see Service Data page numbers in last column.

Short Subjects Chart with Synopsis Index can be found on pages 3540-3541, issue of March 22, 1947.

Feature product listed by Company on page 3528, issue of March 15, 1947. For listing of 1945-46 Features by Company, see Product Digest, pages 3151-3152, issue of August 17, 1946.

(T) before a date in the list below is the tradeshow date; release dates are given as soon as available.

(†) indicates a Box Office Champion.

						REVIEWED			
Title	*Company*	*Prod. Number*	*Stars*	*Tradeshow or Release Date*	**Running Time**	*M. P. Herald Issue*	*Product Digest Page*	*Advance Synopsis Page*	*Service Data Page*
ABIE'S Irish Rose	UA	. . .	Michael Chekhov-Joanna Dru	Dec. 27,'46	96m	Nov. 30,'46	3334	3066	3492
Accomplice	PRC	. .	Richard Arlen-Veda Ann Borg	Sept. 29,'46	68m	Sept. 28,'46	3224	3187	3464
Adventuress (Br.) (Eagle-Lion)	PRC	. . . .	Deborah Kerr-Trevor Howard	Mar. 17,'47	98m	Mar. 8,'47	3513	. . .	. . . .
Affairs of Geraldine, The	Rep.	603	Jane Withers-James Lydon	Nov. 18,'46	68m	Nov. 30,'46	3334	2951	. . .
Alexander's Ragtime Band (R.)	20th-Fox	709	Tyrone Power-Alice Faye	Mar.,'47	106m	Jan. 4,'47	3398	. . . .	. . . .
Alias Mr. Twilight	Col.	828	Michael Duane-Turdy Marshall	Dec. 24,'46	69m	Dec. 28,'46	3386	3312	3412
Angel and the Badman, The	Rep.	608	John Wayne-Irene Rich	Feb. 15,'47	100m	Feb. 15,'47	3474	3336	. . . .
† Angel on My Shoulder	UA	. . . .	Paul Muni-Anne Baxter	Sept. 20,'46	101m	Sept. 21,'46	3210	2859	3464
† Anna and the King of Siam	20th-Fox	634	Irene Dunne-Rex Harrison	Aug.,'46	128m	June 8,'46	3029	2907	3288
Apache Rose (color)	Rep.	641	Roy Rogers-Dale Evans	Feb. 15,'47	. . . .	. . . .	. . . .	3434	. . . .
Arch of Triumph	UA	. .	Ingrid Bergman-Charles Boyer	Not Set	. .	. . . .	. . . .	3487	. . . .
Arnelo Affair, The	MGM	. .	John Hodiak-George Murphy	(T) Feb. 13,'47	87m	Feb. 15,'47	3473	3459	. . . .
Avalanche	PRC	. .	Bruce Cabot-Roscoe Karns	June 20,'46	70m	May 4,'46	2973	. . . .	. . . .
BACHELOR and the Bobby Soxer, The	RKO	. .	Cary Grant-Myrna Loy-S. Temple	Not Set	. . . .	. . . .	. . . .	3363	. . . .
Bachelor's Daughters, The	UA	. . . .	Gail Russell-Claire Trevor	Sept. 6,'46	88m	Sept. 14,'46	3197	3007	3350
Backlash	20th-Fox	711	Richard Travis-Jean Rogers	Mar.,'47	. . . .	. . . .	. . . .	3503	. . .
Bad Bascomb (Block 16)	MGM	619	Wallace Beery-Margaret O'Brien	Apr.-May,'46	112m	Feb. 9,'46	2837	2784	3288
Bamboo Blonde (Block 6)	RKO	630	Frances Langford-Russell Wade	July 15,'46	67m	June 22,'46	3054	2784	. . . .
Banjo	RKO	. . . .	Sharyn Moffett-Jacqueline White	Block 5	. . . .	. . . .	. . . .	3539	. . . .
Beast with Five Fingers, The	WB	613	Robert Alda-Andrea King	Feb. 8,'47	88m	Dec. 21,'46•	3374	2786	3464
Beat the Band (Block 4)	RKO	718	Frances Langford-Gene Krupa	Feb. 19,'47	67m	Mar. 1,'47	3501	3126	. . . .
Beauty and the Bandit	Mono.	531	Gilbert Roland-Ramsay Ames	Nov. 9,'46	77m	Dec. 7,'46	3347	3312	. . . .
Bedelia (British) (Eagle-Lion)	PRC	. .	Margaret Lockwood-Ian Hunter	Jan. 29,'47	83m	Feb. 1,'47	3445	. . . .	3492
Bedlam (Block 6)	RKO	628	Boris Karloff-Anna Lee	May 10,'46	80m	Apr. 27,'46	2962	2951	3350
Beginning or the End, The	MGM	. .	Brian Donlevy-Robert Walker	Mar.,'47	110m	Feb. 22,'47	3485	3076	. .
Behind the Mask	Mono.	526	Kane Richmond-Barbara Reed	May 25,'46	67m	Apr. 6,'46	2926	. . . .	. . . .
Bells of San Angelo (color)	Rep.	. . . .	Roy Rogers-Dale Evans	Apr. 15,'47	. . . .	. . . .	. . . .	3488	. . . .
Bells of San Fernando	Screen Guild	4614	Donald Woods-Gloria Warren	Mar. 1,'47	. . . .	. . . .	. . .	3422	. . . .
Below the Deadline	Mono.	520	Warren Douglas-Ramsay Ames	Aug. 3,'46	65m	Sept. 28,'46	3224	3127	. . . .
Best Years of Our Lives (Spcl.)	RKO	751	Myrna Loy-Fredric March	Nov. 20,'46	172m	Nov. 30,'46	3335	3312	3464
Betty Co-ed	Col.	824	Jean Porter-William Mason	Nov. 28,'46	71m	Dec. 7,'46	3346	3274	. . . .
Beware	Astor	. .	Louis Jordan-Frank Wilson	July,'46	55m	June 22,'46	3054	. . . .	. . . .
Beware of Pity (Br.) Eagle-Lion	PRC	. . . .	Lilli Palmer-Albert Lieven	July 22,'46	105m	Aug. 3,'46	3126	. . . .	. . . .
† Big Sleep, The	WB	601	Humphrey Bogart-Lauren Bacall	Aug. 31,'46	114m	Aug. 17,'46	3249	3126	3464
Big Town	Para.	4622	Philip Reed-Hillary Brooke	(T) Feb. 14,'47	60m	Feb. 22,'47	3486	3776	. . . .
Black Angel, The	Univ.	543	Dan Duryea-June Vincent	Aug. 2,'46	80m	Aug. 10,'46	3137	3076	. . . .
Black Beauty	20th-Fox	636	Mona Freeman-Richard Denning	Sept.,'46	76m	July 20,'46	3102	2778	3492
Blaze of Noon	Para.	4611	Anne Baxter-Sterling Hayden	(T) Mar. 3,'47	90m	Mar. 8,'47	3513	3503	. . . .
Blind Spot	Col.	825	Chester Morris-Constance Dowling	Feb. 6,'47	73m	Feb. 1,'47	3445	3388	. . . .
Blonde for a Day	PRC	. . . .	Hugh Beaumont-Katheryn Adams	Aug. 29,'46	68m	Aug. 10,'46	3137	3030	. . . .
Blondie Knows Best	Col.	806	Penny Singleton-Arthur Lake	Oct. 17,'46	70m	Sept. 21,'46	3211	3031	3350
Blondie's Big Moment	Col.	807	Penny Singleton-Arthur Lake	Jan. 9,'47	69m	Dec. 14,'46	3361	3347	. . . .
Blondie's Holiday	Col.	808	Penny Singleton-Arthur Lake	Apr. 10,'47	67m	Mar. 8,'47	3514	3488	. . . .
† Blue Skies (color)	Para.	4602	Bing Crosby-Fred Astaire	Dec. 27,'46	104m	Sept. 28,'46	3221	2884	3492
Bob, Son of Battle (color)	20th-Fox	. .	Peggy Ann Garner-Lou McCallister	Not Set	. . . .	. . . .	. . . .	3539	. . . .
Bon Voyage	20th-Fox	. . . .	Jeanne Crain-Sir Aubrey Smith	Not Set	. . . .	. . . .	. . . .	2230	. . . .
Boomerang	20th-Fox	706	Dana Andrews-Jane Wyatt	Feb.,'47	88m	Feb. 1,'47	3446	3434	. . . .
Boom Town (R.)	MGM	713	Clark Gable-Claudette Colbert	Feb.,'47	119m	Sept. 28,'46	3225	. . . .	. . . .
Born to Kill (formerly Deadlier Than the Male)	RKO	. .	Claire Trevor-Lawrence Tierney	Block 5	. . . .	. . . .	. . . .	3078	. . . .
Born to Speed	PRC	. . .	Johnny Sands-Terry Austin	Jan. 12,'47	61m	Jan. 25,'47	3434	3410	. . . .
Boston Blackie and the Law	Col.	822	Chester Morris-Trudy Marshall	Dec. 12,'46	69m	Nov. 23,'46	3322	3312	. . . .
Bowery, The (Reissue)	20th-Fox	642	George Raft-Wallace Beery	Oct.,'46	84m	Aug. 24,'46	3162	. . . .	. . . .
Bowery Bombshell	Mono.	511	Leo Gorcey-Huntz Hall	July 20,'46	65m	July 27,'46	3114	. . . .	. . . .
Boy, a Girl and a Dog, A	Film Classics	. .	Jerry Hunter-Sharyn Moffett	July,'46	77m	June 29,'46	3065	3031	. . . .
Boys' Ranch (Block 17)	MGM	625	James Craig-"Butch" Jenkins	July 18,'46	97m	May 4,'46	2973	2926	3464
Boy! What a Girl!	Herald	. . .	Tim Moore-Elwood Smith	Feb.,'47	70m	Feb. 8,'47	3458	. . . .	. . . .
Brasher Doubloon, The	20th-Fox	707	George Montgomery-Nancy Guild	Feb.,'47	72m	Feb. 8,'47	3458	3238	. . . .
Bride Wore Boots, The (Block 5)	Para.	4521	Barbara Stanwyck-Robert Cummings	May 31,'46	86m	Mar. 23,'46	2905	2784	3350

						REVIEWED			
Title	Company	Prod. Number	Stars	Tradeshow or Release Date	Running Time	M. P. Herald Issue	Product Digest Page	Advance Synopsis Page	Service Data Page
Brief Encounter (Brit.)	Univ.	....	Celia Johnson-Trevor Howard	(T) Aug. 24,'46	85m	Aug. 31,'46	3174	....	3228
Bringing Up Father	Mono.	604	Joe Yule-Renie Riano	Nov. 23,'46	68m	Oct. 19,'46	3262	3186	....
Brute Man, The	PRC	....	Rondo Hatton-Jane Adams	Oct. 1,'46	58m	Oct. 26,'46	3273	2764	....
Buck Privates Come Home	Univ.	....	Bud Abbott-Lou Costello	Apr.,'47	77m	Mar. 15,'47	3525	....	....
Buffalo Bill Rides Again	Screen Guild	4613	Richard Arlen-Jennifer Holt	Feb. 15,'47	70m	....	....	3410	....
Bush Pilot	Screen Guild	....	Rochelle Hudson-Jack LaRue	Apr. 15,'47	....	....	....	3539	....
† CAESAR and Cleopatra (color) (British)	UA	....	Claude Rains-Vivian Leigh	Aug. 16,'46	126m	Aug. 10,'46	3137	....	3288
Calcutta	Para.	....	Alan Ladd-William Bendix	Not Set	....	....	....	2884	....
Calendar Girl	Rep.	607	Jane Frazee-William Marshall	Jan. 31,'47	88m	Feb. 15,'47	3475	3335	....
California (color)	Para.	4606	Ray Milland-Barbara Stanwyck	Feb. 21,'47	98m	Dec. 21,'46	3373	2784	3464
† Canyon Passage (color)	Univ.	541	Dana Andrews-Susan Hayward	July 26,'46	90m	July 20,'46	3101	2883	3350
Captains Courageous (R.)	MGM	....	Freddie Bartholomew-Spencer Tracy	(T) Aug. 21,'46	117m	Aug. 24,'46	3162	....	....
Carnegie Hall	UA	....	Marsha Hunt-William Prince	Not Set	134m	Mar. 1,'47	3501	....	....
Carnival in Costa Rica (col.)	20th-Fox	....	Dick Haymes-Celeste Holme	Not Set	....	....	....	3090	....
Cat Creeps, The	Univ.	532	Lois Collier-Fred Brady	May 17,'46	58m	Apr. 13,'46	2938	2884	....
† Centennial Summer (color)	20th-Fox	633	Jeanne Craine-Cornel Wilde	Aug.,'46	102m	June 8,'46	3030	2884	3492
Chase, The	UA	....	Robert Cummings-Michele Morgan	Nov. 22,'46	86m	Oct. 19,'46	3262	....	3492
Cheyenne	WB	....	Dennis Morgan-Jane Wyman	Not Set	....	....	....	2939	....
Child of Divorce (Block 2)	RKO	708	Sharyn Moffett-Regis Toomey	Oct. 15,'46	62m	Oct. 19,'46	3262	2972	....
Cigarette Girl	Col.	826	Leslie Brooks-Jimmy Lloyd	Feb. 13,'47	67m	Feb. 15,'47	3475	3411	....
Claudia and David	20th-Fox	637	Dorothy McGuire-Robert Young	Sept.,'46	78m	July 27,'46	3113	2939	3350
† Cloak and Dagger	WB	603	Gary Cooper-Lilli Palmer	Sept. 28,'46	106m	Sept. 14,'46	3197	2939	3288
† Cluny Brown	20th-Fox	628	Charles Boyer-Jennifer Jones	June,'46	100m	Apr. 27,'46	2961	2859	3164
Cockeyed Miracle, The	MGM	703	Frank Morgan-Keenan Wynn	Oct.,'46	81m	July 20,'46	3102	2883	3412
Code of the West (Block 4)	RKO	720	James Warren-Debra Alden	Feb. 20,'47	57m	Mar. 1,'47	3502	3410	....
Colorado Serenade (color)	PRC	....	Eddie Dean-Roscoe Ates	June 30,'46	68m	June 15,'46	3042	2884	....
Conquest of Cheyenne	Rep.	568	"Wild" Bill Elliot-Alice Fleming	July 29,'46	55m	June 29,'46	3065	....	....
Courage of Lassie (color) (Bl. 17)	MGM	626	Elizabeth Taylor-"Lassie"-Frank Morgan	Aug. 8,'46	93m	May 11,'46	2985	2926	3412
Cowboy Blues	Col.	7223	Ken Curtis-Jeff Donnell	July 18,'46	....	....	....	3055	....
Crack-Up (Block 6)	RKO	627	Pat O'Brien-Claire Trevor	Sept. 6,'46	93m	June 22,'46	3054	2951	3228
Crime Doctor's Man Hunt, The	Col.	816	Warner Baxter-Ellen Drew	Oct. 24,'46	61m	Sept. 21,'46	3210	3187	....
Criminal Court (Block 2)	RKO	709	Tom Conway-Martha O'Driscoll	Nov. 20,'46	59m	Aug. 10,'46	3137	2963	....
Cross My Heart	Para.	4603	Betty Hutton-Sonny Tufts	Jan. 10,'47	83m	Nov. 23,'46	3321	3055	....
Cry Wolf	WB	....	Errol Flynn-Barbara Stanwyck	Not Set	....	....	....	3138	....
Cuban Pete	Univ.	542	Desi Arnaz-Ethel Smith	July 26,'46	61m	Sept. 14,'46	3198	3066	....
DANGEROUS Business	Col.	7037	Forrest Tucker-Lynn Merrick	June 20,'46	....	....	....	2963	....
Dangerous Millions	20th-Fox	648	Kent Taylor-Dona Drake	Dec.,'46	69m	Dec. 7,'46	3345	3336	....
Dangerous Money	Mono.	603	Sydney Toler-Gloria Warren	Oct. 12,'46	49m	Oct. 12,'46	3250	3186	....
Dangerous Venture	UA	....	William Boyd-Andy Clyde	Not Set	59m	Feb. 22,'47	3487	....	....
Danger Street	Para.	4623	Jane Withers-Robert Lowery	(T) Feb. 21,'47	66m	Mar. 15,'47	3526	2972	....
Danger Woman	Univ.	539	Brenda Joyce-Don Porter	July 12,'46	60m	July 13,'46	3089	3030	....
Dark Alibi	Mono.	519	Sidney Toler-Benson Fong	May 25,'46	61m	Apr. 27,'46	2962	2809	....
Dark Corner, The	20th-Fox	625	Lucille Ball-William Bendix	May,'46	99m	Apr. 6,'46	2925	2859	3188
Dark Delusion (formerly Cynthia's Secret)	MGM	....	Lucille Bremer-James Craig	Not Set	....	....	....	3459	....
Dark Horse, The	Univ.	540	Phil Terry-Ann Savage	July 19,'46	59m	July 20,'46	3102	3030	....
† Dark Mirror, The	Univ.	601	Olivia de Havilland-Lew Ayres	Oct.,'46	85m	Oct. 5,'46	3237	2883	3464
Deadlier Than the Male	RKO	....	Claire Trevor-Lawrence Tierney	Not Set	....	....	....	3078	....
Deadline for Murder	20th-Fox	635	Paul Kelly-Kent Taylor	Aug.,'46	65m	June 22,'46	3053	2963	....
Dead of Night (British)	Univ.	547	Mervyn Johns-Roland Carver	Aug. 23,'46	77m	July 6,'46	3077	....	....
Dead Reckoning	Col.	830	Humphrey Bogart-Lizabeth Scott	Feb.,'47	100m	Jan. 4,'47	3397	3387	3464
Death Valley (color)	Screen Guild	4604	Robert Lowery-Helen Gilbert	Aug. 15,'46	72m	....	....	3090	....
Deception	WB	605	Bette Davis-Paul Henried	Oct. 26,'46	112m	Oct. 19,'46	3261	3238	3492
Decoy	Mono.	601	Jean Gillie-Edward Norris	Sept. 14,'46	76m	Sept. 14,'46	3198	3031	....
Desert Horseman, The	Col.	7209	Charles Starrett-Smiley Burnette	July 11,'46	57m	July 27,'46	3124	3055	....
Destry Rides Again (R.)	Univ.	....	Marlene Dietrich-James Stewart	Mar.,'47	94m	Feb. 22,'47	3487	....	....
Devil on Wheels	PRC	....	Damian O'Flynn-Lenita Lane	Mar. 2,'47	67m	Feb. 1,'47	3446	3410	....
Devil's Mask, The	Col.	7026	Anita Louise-Jim Bannon	May 23,'46	66m	....	....	2926	....
Devil's Playground, The	UA	....	William Boyd-Andy Clyde	Nov. 15,'46	62m	Sept. 21,'46	3211	3078	....
Devil Thumbs a Ride, The (Bl. 4)	RKO	719	Lawrence Tierney-Nan Leslie	Feb. 20,'47	63m	Mar. 1,'47	3501	3410	....
Dick Tracy Versus Cueball (Bl. 3)	RKO	714	Morgan Conway-Anne Jeffreys	Dec. 18,'46	62m	Nov. 16,'46	3310	3031	....
Don Ricardo Returns	PRC	....	Fred Colby-Isabelita	Nov. 5,'46	63m	Dec. 7,'46	3347	3240	....
Don't Gamble with Strangers	Mono.	508	Kane Richmond-Bernadene Hayes	June 22,'46	68m	May 25,'46	3005	....	....
Do You Love Me? (color)	20th-Fox	626	Maureen O'Hara-Dick Haymes	May,'46	91m	Apr. 20,'46	2949	2499	3412
Down Missouri Way	PRC	....	Martha O'Driscoll-William Wright	Aug. 15,'46	75m	July 20,'46	3102	3007	3288
Down to Earth (color)	Col.	....	Rita Hayworth-Larry Parks	Not Set	....	....	....	3126	....
Dressed to Kill	Univ.	534	Basil Rathbone-Nigel Bruce	June 7,'46	72m	May 25,'46	3007	2987	....
Driftin' River	PRC	....	Eddie Dean-Shirley Patterson	Oct. 1,'46	59m	Oct. 5,'46	3237	3187	....
Duel in the Sun (color)	Selznick	....	Jennifer Jones-Joseph Cotten	Not Set	135m	Jan. 11,'47	3409	3363	....
EARL Carroll Sketchbook	Rep.	530	Constance Moore-William Marshall	Aug. 22,'46	90m	Aug. 24,'46	3162	2939	3228
Easy Come, Easy Go	Para.	4607	Sonny Tufts-Diana Lynn	Mar. 7,'47	77m	Feb. 8,'47	3458	2748	....
† Easy to Wed (color) (Special)	MGM	624	Esther Williams-Van Johnson	July 25,'46	111m	Apr. 13,'46	2937	2366	3350
Egg and I, The	Univ.	....	Claudette Colbert-Fred MacMurray	Not Set	....	....	....	3312	....
El Paso Kid, The	Rep.	556	Sunset Carson-Marie Harmon	May 22,'46	54m	Aug. 3,'46	3125	2972	....
Escape Me Never	WB	....	Errol Flynn-Ida Lupino	Not Set	....	....	....	2861	....

Title	Company	Prod. Number	Stars	Tradeshow or Release Date	Running Time	REVIEWED		Advance Synopsis Page	Service Data Page
						M. P. Herald Issue	Product Digest Page		
FABULOUS Dorseys, The	UA	....	Tommy Dorsey-Jimmy Dorsey	Feb. 21,'47	91m	Mar. 1,'47	3502	3475	....
Fabulous Suzanne	Rep.	604	Barbara Britton-Rudy Vallee	Dec. 15,'46	71m	Dec. 21,'46	3374	2926	...
Faithful in My Fashion (Bl. 17)	MGM	627	Tom Drake-Donna Reed	Aug. 22,'46	81m	June 15,'46	3042	2951	...
Falcon's Adventure, The (Bl. 3)	RKO	715	Tom Conway-Madge Meredith	Dec. 13,'46	61m	Dec. 14,'46	3362	3348	...
Falcon's Alibi, The (Block 6)	RKO	629	Tom Conway-Rita Corday	July 1,'46	63m	Apr. 20,'46	2950	....	....
Fall Guy	Mono.	....	Clifford Penn-Robert Armstrong	Mar. 15,'47	64m	Mar. 8,'47	3514	3410	....
Fantasia (R.) (Spl.) (Color)	RKO	792	Disney Musical Feature	Sept. 28,'46	124m	Oct. 5,'46	3238	....	....
Farmer's Daughter, The (Bl. 4)	RKO	716	Loretta Young-Joseph Cotten	Feb. 18,'47	97m	Mar. 1,'47	3502	3364	....
Fear in the Night	Para.	4621	Paul Kelly-Kay Scott	(T) Feb. 14,'47	72m	Feb. 22,'47	3486	3459	....
Fiesta (color)	MGM	....	Esther Williams-Ricardo Montalban	Not Set	....	....	....	2939	....
Fighting Frontiersman, The	Col.	863	Charles Starrett-Smiley Burnette	Dec. 19,'46	61m	Nov. 16,'46	3309	....	....
Flight to Nowhere	Screen Guild	4605	Alan Curtis-Evelyn Ankers	Oct. 1,'46	74m	....	....	3078	....
Fool's Gold	UA	....	William Boyd-Andy Clyde	Jan. 31,'47	63m	Oct. 12,'46	3249	....	....
Forever Amber (color)	20th-Fox	....	Linda Darnell-Cornel Wilde	Not Set	....	....	....	3475	....
Framed	Col.	....	Glenn Ford-Janis Carter	Apr.,'47	82m	Mar. 8,'47	3514	3503	....
Freddie Steps Out	Mono.	515	Freddie Stewart-June Preisser	June 29,'46	75m	June 1,'46	3017	2926	....
French Key, The	Rep.	519	Albert Dekker-Evelyn Ankers	May 18,'46	67m	May 25,'46	3006	....	....
Frontier Fighters (Reissue)	PRC	....	Buster Crabbe-Al "Fuzzy" St. John	Apr. 12,'47	....	....	....	....	....
Fun on a Weekend	UA	...	Eddie Bracken-Priscilla Lane	Mar. 14,'47	....	....	....	3503	....
GALLANT Bess (color)	MGM	702	Marshall Thompson-George Tobias	Jan.,'47	98m	Sept. 7,'46	3185	2778	3492
Gallant Journey	Col.	7002	Glenn Ford-Janet Blair	Sept. 24,'46	86m	Sept. 14,'46	3198	2939	3412
Gas House Kids	PRC	....	Robert Lowery-Teala Loring	Oct. 28,'46	68m	Oct. 12,'46	3250	3238	....
Genius at Work (Block 2)	RKO	710	Alan Carney-Anne Jeffreys	Oct. 20,'46	61m	Aug. 10,'46	3138	3078	....
Gentleman from Texas, The	Mono.	562	Johnny Mack Brown-Claudia Drake	June 8,'46	55m	Aug. 31,'46	3174	2963	....
Gentleman Joe Palooka	Mono.	602	Leon Errol-Joe Kirkwood	Oct. 5,'46	72m	Sept. 28,'46	3221	3126	3492
Ghost Goes Wild, The	Rep.	605	James Ellison-Anne Gwynne	Mar. 8,'47	66m	....	....	2972	....
Ghost of Hidden Valley	PRC	....	Buster Crabbe-Al "Fuzzy" St. John	June 3,'46	56m	June 1,'46	3017	....	....
Ginger	Mono.	609	Frank Albertson-Barbara Reed	Jan. 4,'47	67m	Jan. 25,'47	3434	3312	....
G.I. War Brides	Rep.	528	James Ellison-Anna Lee	Aug. 12,'46	69m	Aug. 17,'46	3150	3127	...
Great Day (British) (Block 1)	RKO	703	Eric Portman-Flora Robson	Oct. 30,'46	69m	July 27,'46	3114	....	....
Great Expectations (Brit.)	Univ.	....	John Mills-Valerie Hobson	Not Set	118m	Dec. 28,'46	3385	....	...
Great Waltz, The (R.)	MGM	....	Luise Rainer-Fernand Gravet	(T) Sept. 30,'46	106m	Sept. 21,'46	3212	....	
† Green Years, The (Special)	MGM	623	Charles Coburn-Tom Drake	July 4,'46	128m	Mar. 16,'46	2893	2883	3228
Guilt of Janet Ames, The	Col.	....	Rosalind Russell-Melvyn Douglas	Apr.,'47	81m	Mar. 8,'47	3513	3488	...
Guilty, The	Mono.	....	Bonita Granville-Don Castle	Mar. 22,'47	71m	Mar. 22,47	3537	3410	....
Gunman's Code	Univ.	1107	Kirby Grant-Fuzzy Knight	Aug. 30,'46	....	....	....	3187	....
HARD Boiled Mahoney	Mono.	....	Leo Gorcey-Huntz Hall	Apr. 26,'47	..	....	....	3488	....
Heading West	Col.	7210	Charles Starrett-Smiley Burnette	Aug. 15,'46	56m	Aug. 24,'46	3161	3127	3188
Heldorado	Rep.	543	Roy Rogers-George "Gabby" Hayes	Dec. 15,'46	70m	Jan. 4,'47	3397	3348	....
Henry the Fifth (British) (color)	UA	....	Laurence Olivier-Robert Newton	(T) June 17,'46	134m	Sept. 1,'45	2626	....	....
Her Adventurous Night	Univ.	538	Dennis O'Keefe-Helen Walker	July 5,'46	75m	June 29,'46	3065	3007	....
Here Comes Trouble	UA	....	William Tracy-Beverly Lloyd	Not Set	...	....	....	3363	....
Her Kind of Man	WB	518	Zachary Scott-Janis Paige	May 11,'46	78m	Apr. 27,'46	2961	2838	3264
Her Sister's Secret	PRC	....	Nancy Coleman-Philip Reed	Sept. 23,'46	85m	Sept. 21,'46	3210	3090	3492
High Conquest	Mono.	....	Anna Lee-Warren Douglas	June 1,'47	83m	Mar. 15,'47	3525	3435	....
High Barbaree	MGM	....	Van Johnson-June Allyson	(T) Mar. 11,'47	91m	Mar. 15,'47	3525	3238	....
High School Hero	Mono.	517	Freddie Stewart-June Preisser	Sept. 7,'46	69m	Aug. 24,'46	3161	3126	....
Hit Parade of 1947	Rep.	610	Eddie Albert-Constance Moore	Mar. 22,'47	....	....	....	3459	....
† Holiday in Mexico (color)	MGM	701	Walter Pidgeon-Ilona Massey	Sept.,'46	128m	July 27,'46	3113	2764	3288
Home in Oklahoma	Rep.	5542	Roy Rogers-Dale Evans	Nov. 8,'46	72m	Nov. 9,'46	3298	3163	....
Homesteaders of Paradise Valley	Rep.	664	Allan Lane-Bobby Blake	Apr. 1,'47	....	....	....	3475	....
Homestretch, The (color)	20th-Fox	....	Cornel Wilde-Maureen O'Hara	Not Set	.. .	....	....	3488	....
Home Sweet Homicide	20th-Fox	640	Lynn Bari-Randolph Scott	Oct.,'46	90m	July 27,'46	3124	2939	3492
Honeymoon	RKO	....	Shirley Temple-Guy Madison	Block 5	...	....	....	3539	....
Hoodlum Saint (Block 16)	MGM	618	William Powell-Esther Williams	Apr.-May,'46	93m	Feb. 9,'46	2837	2830	3164
Hot Cargo (Block 5)	Para.	4523	William Gargan-Philip Reed	June 28,'46	57m	Mar. 16,'46	2894	2870	....
How Green Was My Valley (R.)	20th-Fox	....	Walter Pidgeon-Maureen O'Hara	Not Set	118m	Jan. 4,'47	3398	...	...
Humoresque	WB	612	Joan Crawford-John Garfield	Jan. 25,'47	125m	Dec. 28,'46	3385	3363	3492
I COVER Big Town	Para.	4624	Philip Reed-Hillary Brooke	(T) Feb. 21,'47	63m	Mar. 1,'47	3502	3459	....
If I'm Lucky	20th-Fox	638	Vivian Blaine-Harry James	Sept.,'46	79m	Aug. 31,'46	3174	3066	3412
I'll Be Yours	Univ.	607	Deanna Durbin-Tom Drake	Jan.,'47	93m	Jan. 25,'47	3433	3348	3492
Imperfect Lady	Para.	4610	Teresa Wright-Ray Milland	Apr. 25,'47	97m	Mar. 15,'47	3526	2870	....
In Fast Company	Mono.	510	Leo Gorcey-Huntz Hall	June 22,'46	63m	May 11,'46	2986	2972	....
Inner Circle, The	Rep.	526	Warren Douglas-Lynn Roberts	Aug. 7,'46	57m	Sept. 21,'46	3211	3127	....
In Old Sacramento	Rep.	517	William Elliott-Constance Moore	May 31,'46	89m	May 4,'46	2973	....	3188
Inside Job	Univ.	537	Preston Foster-Ann Rutherford	June 28,'46	65m	June 22,'46	3053	2987	....
Invisible Informer, The	Rep.	529	Linda Stirling-William Henry	Aug. 19,'46	57m	Aug. 24,'46	3161	3127	....
I Stole a Million (R.)	Univ.	....	George Raft-Claire Trevor	Apr.,'47	75m	Mar. 15,'47	3527	....	....
It Happened in Brooklyn	MGM	718	Frank Sinatra-Kathryn Grayson	Apr.,'47	103m	Mar. 8,'47	3513	3238	....
It Happened on Fifth Avenue	Mono.	.	Don DeFore-Ann Harding	Not Set	115m	Feb. 8,'47	3457	....	....
It's Great To Be Young	Col.	7038	Leslie Brooks-Jimmy Lloyd	Sept. 12,'46	68m	Sept. 21,'46	3210	3163	....
It's a Joke, Son (Eagle-Lion)	PRC	..	Kenny Delmar-Una Merkel	Jan. 15,'47	64m	Jan. 25,'47	3433	3387	3492
† It's a Wonderful Life (Special)	RKO	781	James Stewart-Donna Reed	Jan. 7,'47	130m	Dec. 21,'46	3373	3186	....
It Shouldn't Happen to a Dog	20th-Fox	632	Carole Landis-Allyn Joslyn	July,'46	70m	June 1,'46	3017	2963	....
† I've Always Loved You (color) (Special)	Rep.	601	Maria Ouspenskaya-Philip Dorn	Dec. 2,'46	117m	Sept. 7,'46	3185	2628	3464
JANIE Gets Married	WB	520	Joan Leslie-Robt. Hutton	June 22,'46	91m	June 8,'46	3029	2655	3228
Joe Palooka, Champ	Mono.	502	Joe Kirkwood-Elyse Knox	May 28,'46	70m	Apr. 13,'46	2938	2809	3164
Johnny Frenchman (British)	Univ.	....	Francoise Rosay-Tom Walls	Oct.,'46	104m	Nov. 2,'46	3286	....	....

						REVIEWED			
Title	*Company*	*Prod. Number*	*Stars*	*Tradeshow or Release Date*	**Running Time**	*M. P. Herald Issue*	*Product Digest Page*	*Advance Synopsis Page*	*Service Data Page*
Johnny O'Clock	Col.		Dick Powell-Evelyn Keyes	Mar.,'47	85m	Jan. 4,'47	3397	3388	3492
† Jolson Story, The (color)	Col.	831	Larry Parks-William Demarest	Jan.,'47	128m	Sept. 21,'46	3209	2883	3492
Jungle Flight	Para.	4625	Robert Lowery-Anne Savage	(T) Feb. 21,'47	67m	Mar. 1,'47	3502	3126	....
Jungle Princess (Reissue)	Para.	R5-3620	Dorothy Lamour-Ray Milland	Sept. 1,'46	84m	Sept. 21,'46	3212	....	....
Junior Prom	Mono.	514	Freddie Stewart-June Preisser	May 11,'46	69m	Mar. 2,'46	2869	....	....
† KID from Brooklyn, The (color)	RKO	652	Danny Kaye-Virginia Mayo	Special	114m	Mar. 30,'46	2918	2628	3412
† Killers, The	Univ.	548	Burt Lancaster-Ava Gardner	Aug. 30,'46	102m	Aug. 17,'46	3150	3055	3464
King of the Wild Horses	Col.	..	Preston Foster-Gail Patrick	Mar. 27,'47	79m	Mar. 22,'47	3537	3527	....
Kings Row (Reissue)	WB	608	Ann Sheridan-Robert Cummings	Dec. 7,'46	127m	Nov. 2,'46	3286	....	....
Kit Carson (Reissue)	PRC	....	Dana Andrews-Lynn Bari	Mar. 22,'47	95m	Aug. 31,'40	....	....	....
† Kitty (Block 2)	Para.	4509	Paulette Goddard-Ray Milland	May 10,'46	104m	Oct. 6,'45	2669	2093	3288
LADIES' Man	Para.	4605	Eddie Bracken-Virginia Welles	Feb. 7,'47	90m	Jan. 11,'47	3409	2809	....
Lady Chaser	PRC	....	Robert Lowery-Ann Savage	Nov. 25,'46	58m	Dec. 28,'46	3386	3312	....
Lady in the Lake	MGM	712	Robert Montgomery-Audrey Totter	Jan.,'47	105m	Nov. 30,'46	3333	3312	....
Lady Luck (Block 1)	RKO	702	Robert Young-Barbara Hale	Oct. 18,'46	97m	July 20,'46	3102	2756	3350
Lady Surrenders, A (Brit.)	Univ.	....	Margaret Lockwood-Stewart Granger	(T) Oct. 4,'46	117m	Oct. 12,'46	3249	....	....
Land of the Lawless	Mono.	....	Johnny Mack Brown-Raymond Hatton	May 3,'47	....	....	....	3539	....
Landrush	Col.	861	Charles Starrett-Smiley Burnette	Oct. 17,'46	54m	Sept. 21,'46	3211	2895	...
Larceny in Her Heart	PRC	....	Hugh Beaumont-Cheryl Walker	July 10,'46	68m	May 25,'46	3006	2963	....
Last Chance, The (Bl. 16) (Swiss)	MGM	621	E. G. Morrison-John Hoy	Apr.-May,'46	105m	Nov. 24,'45	2726	....	2930
Last Crooked Mile, The	Rep.	527	Donald Barry-Ann Savage	Aug. 9,'46	67m	Aug. 17,'46	3150	....	....
Last Frontier Uprising	Rep.	5504	Monte Hale-Adrian Booth	Feb. 1,'47	....	....	....	3187	....
Last of the Mohicans (Reissue)	PRC	....	Randolph Scott-Binnie Barnes	Mar. 22,'47	.	....	....	...	....
Late George Apley, The	20th-Fox	....	Ronald Colman-Peggy Cummins	Not Set	98m	Feb. 8,'47	3457	3434	....
Lawless Breed	Univ.	1106	Kirby Grant-Fuzzy Knight	Aug. 16,'46	58m	Dec. 14,'46	3362	3312	....
Law of the Canyon	Col.	....	Charles Starrett-Smiley Burnette	Apr. 23,'47	....	....	....	3539	....
Law of the Lash	PRC	....	Al LaRue-Mary Scott	Feb. 28,'47	53m	Mar. 1,'47	3502	3410	....
Les Miserables (Reissue)	20th-Fox	704	Fredric March-Charles Laughton	Jan.,'47	105m	Jan. 4,'47	3398	....	....
Life With Father (color)	WB	....	Irene Dunne-William Powell	Not Set	....	....	....	3475	....
Lighthouse	PRC	..	John Litel-June Lang	Jan. 10,'47	62m	Feb. 8,'47	3458	2963	....
Likely Story, A	RKO	....	Bill Williams-Barbara Hale	Block 5		....	...	3312	...
Little Iodine	UA	....	Jo Ann Marlowe-Marc Cramer	Oct. 11,'46	94m	June 8,'46	3030	2926	3412
Little Miss Big	Univ.	549	Fay Holden-Beverly Simmons	Aug. 30,'46	57m	Sept. 14,'46	3198	3066	....
Little Mister Jim	MGM	....	"Butch" Jenkins-Frances Gifford	Apr.,'47	61m	Sept. 7,'46	3186	2963	....
Locket, The (Block 3)	RKO	711	Laraine Day-Brian Aherne	Dec. 20,'46	85m	Dec. 21,'46	3373	2939	....
Lone Hand Texan	Col.	....	Charles Starrett-Smiley Burnette	Mar. 6,'47	54m	Mar. 15,'47	3526	3422	....
Lone Star Moonlight	Col.	854	Ken Curtis-Joan Barton	Dec. 12,'46	67m	Dec. 14,'46	3362	3274	....
Lone Wolf in Mexico, The	Col.	823	Gerald Mohr-Eric Blore	Jan. 16,'47	69m	Jan. 4,'47	3398	3348	....
Lost Honeymoon (Eagle-Lion)	PRC	....	Franchot Tone-Ann Richards	Mar. 15,'47	69m	Mar. 15,'47	3526	3475	....
Love and Learn	WB	....	Jack Carson-Martha Vickers	(T) Mar. 24,'47	....	....	....	....	....
Love Laughs at Andy Hardy	MGM	714	Mickey Rooney-Bonita Granville	Feb.,'47	91m	Dec. 7,'46	3345	3127	....
Lover Come Back	Univ.	536	George Brent-Lucille Ball	June 21,'46	90m	June 22,'46	3054	2939	....
MACOMBER Affair, The	UA	....	Gregory Peck-Joan Bennett	Mar. 21,'47	90m	Feb. 1,'47	3445	3076	....
Magic Bow, The (British)	Univ.	....	Stewart Granger-Phyllis Calvert	Not Set	106m	Oct. 19,'46	3262	....	....
Magnificent Doll	Univ.	602	Ginger Rogers-Burgess Meredith	Nov.,'46	95m	Nov. 23,'46	3321	3274	3492
Magnificent Rogue	Rep.	606	Lynn Roberts-Warren Douglas	Feb. 15,'47	74m	Nov. 16,'46	3309	....	....
Make Mine Music (color) (Spcl.)	RKO	692	Disney Musical Feature	(T) July 4,'46	74m	Apr. 27,'46	2662	....	3264
Man from Rainbow Valley (color)	Rep.	5502	Monte Hale-Adrian Booth	June 15,'46	56m	June 22,'46	3053	2963	....
Man I Love, The	WB	611	Ida Lupino-Robert Alda	Jan. 11,'47	96m	Dec. 28,'46	3385	2784	3464
Man Who Dared, The	Col.	7040	Leslie Brooks-George Macready	May 30,'46	65m	June 29,'46	3065	2926	....
† Margie (color)	20th-Fox	646	Jeanne Crain-Alan Young	Nov.,'46	94m	Oct. 19,'46	3261	2884	3492
Meet Me at Dawn (British)	20th-Fox	....	William Eythe-Stanley Holloway	Not Set	99m	Jan. 25,'47	3434	....	....
Men of Two Worlds (Br.) (color)	Univ.		Eric Portman-Phyllis Cavert	Sept. 9,'46	109m	Sept. 28,'46	3224	....	....
Michigan Kid, The (color)	Univ.	610	Jon Hall-Rita Johnson	Mar.,'47	69m	Feb. 22,'47	3486	3090	....
Mighty McGurk, The	MGM	711	Wallace Beery-Edward Arnold	Jan.,'47	87m	Nov. 23,'46	3321	3066	3464
Millie's Daughter	Col.	.	Gladys George-Gay Nelson	Mar. 20,'47	72m	Feb. 22,'47	3487	3459	....
Missing Lady, The	Mono.	525	Kane Richmond-Barbara Reed	Aug. 17,'46	60m	Sept. 21,'46	3211	3031	....
Mr. Ace	UA	.	George Raft-Sylvia Sydney	Aug. 2,'46	84m	Aug. 31,'46	3173	2926	3412
Mr. District Attorney	Col.	832	Dennis O'Keefe-Marg. Chapman	Feb.,'47	81m	Jan. 4,'47	3398	....	....
Mr. Hex	Mono.	608	Leo Gorcey-Huntz Hall	Dec. 7,'46	63m	Dec. 14,'46	3362	3240	....
† Monsieur Beaucaire (Special)	Para.	4532	Bob Hope-Joan Caulfield	Aug. 30,'46	93m	May 18,'46	2997	2883	3464
My Brother Talks to Horses	MGM	715	Peter Lawford-"Butch" Jenkins	Feb.,'47	94m	Nov. 23,'46	3322	3031	....
† My Darling Clementine	20th-Fox	645	Henry Fonda-Linda Darnell	Nov.,'46	97m	Oct. 12,'46	3249	3078	3464
My Dog Shep	Screen Guild	4609	Tom Neal-Helen Chapman-"Flame"	Dec. 1,'46	60m	....	....	3163	....
My Favorite Brunette	Para.	4609	Bob Hope-Dorothy Lamour	Apr. 4,'47	87m	Feb. 22,'47	3485	3388	....
My Pal Trigger	Rep.	5541	Roy Rogers-George "Gabby" Hayes	July 10,'46	79m	June 22,'46	3053	....	....
My Heart Goes Crazy (Br.) (col.) (formerly London Town)	Univ.	....	Syd Field-Greta Gynt	Not Set	121m	Sept. 21,'46	3209	....	....
Mysterious Mr. Valentine	Rep.	531	William Henry-Linda Stirling	Sept. 3,'46	..	....	....	3312	....
'NEATH Canadian Skies	Screen Guild	4606	Russell Hayden-Inez Cooper	Oct. 15,'46	41m	....	....	3127	....
Never Say Goodbye	WB	606	Erroll Flynn-Eleanor Parker	Nov. 9,'46	97m	Oct. 26,'46	3273	2838	3464
New Orleans	UA	....	Arturo de Cordova-Dorothy Patrick	Apr. 18,'47	....	....	....	3488	...
† Night and Day (color)	WB	523	Cary Grant-Alexis Smith	Aug. 3,'46	132m	July 13,'46	3089	2838	3228
Night in Casablanca, A	UA	....	Marx Brothers-Lois Collier	May 10,'46	85m	Apr. 20,'46	2949	2884	3288
Night in Paradise, A (color)	Univ.	529	Merle Oberon-Turhan Bay	May 3,'46	84m	Apr. 13,'46	2937	2278	3100
Night Train to Memphis	Rep.	523	Roy Acuff-Adele Mara	July 12,'46	67m	July 27,'46	3114	2748	3288
Nobody Lives Forever	WB	604	John Garfield-Geraldine Fitzgerald	Oct. 12,'46	100m	Sept. 28,'46	3221	2830	3412
Nocturne (Block 2)	RKO	706	George Raft-Lynn Bari	Oct. 29,'46	87m	Oct. 19,'46	3261	3055	3492
† No Leave, No Love	MGM	704	Van Johnson-Marie Wilson	Oct.,'46	117m	Aug. 31,'46	3173	2818	3492

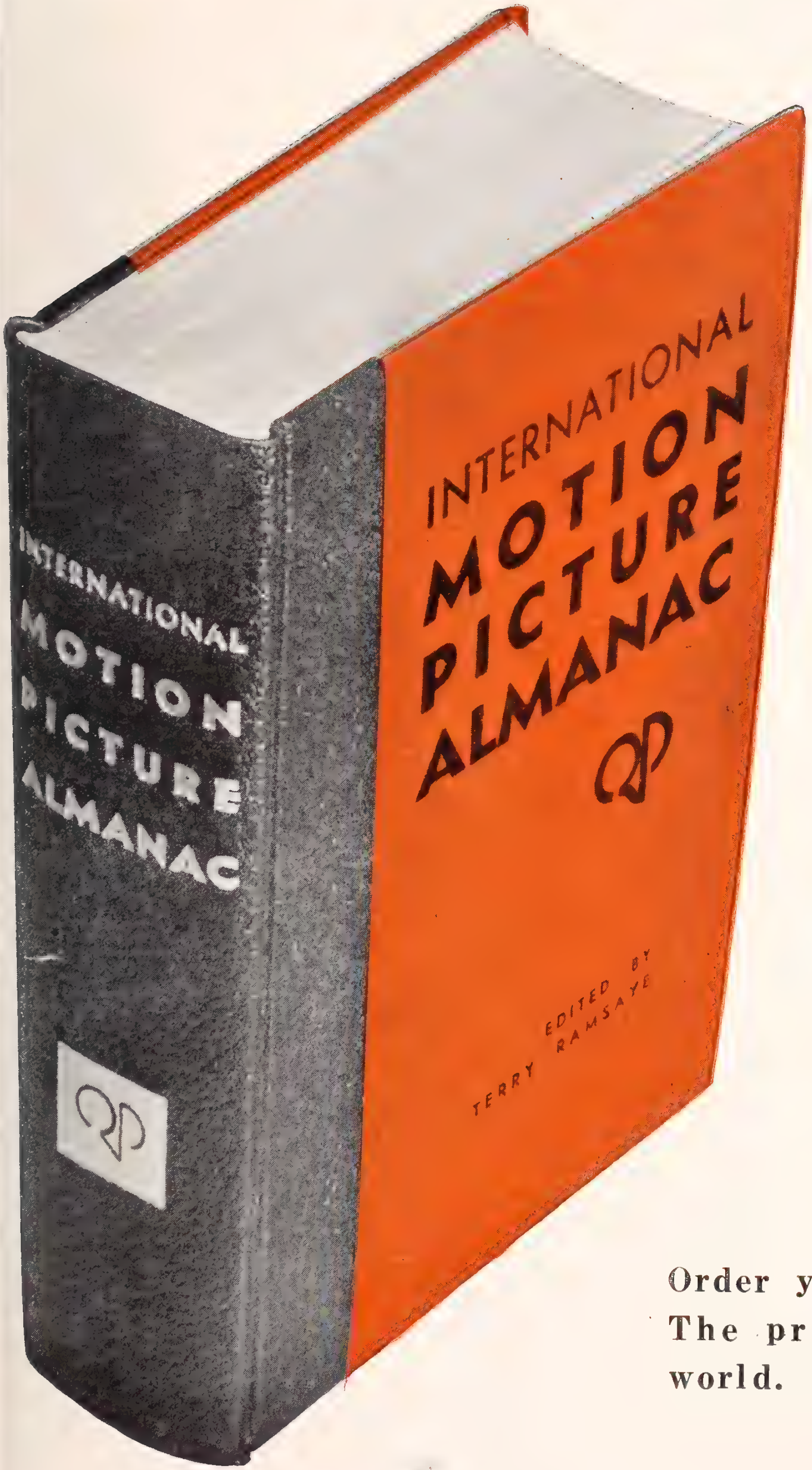
						REVIEWED			
Title	Company	Prod. Number	Stars	Tradeshow or Release Date	Running Time	M. P. Herald Issue	Product Digest Page	Advance Synopsis Page	Service Data Page
Nora Prentiss	WB	614	Ann Sheridan-Kent Smith	Feb. 22,'47	111m	Feb. 8,'47	3457	2883	3492
North of the Border	Screen Guild	4610	Russell Hayden-Inez Cooper	Nov. 15,'46	42m	....	....	3090	....
† Notorious (Special)	RKO	761	Ingrid Bergman-Cary Grant	Sept. 6,'46	101m	July 27,'46	3113	2870	3464
Notorious Gentleman (British)	Univ.	603	Rex Harrison-Lilli Palmer	Nov. 1,'46	109m	Oct. 26,'46	3273	....	3412
ODD Man Out (British)	Univ.	....	James Mason-Robert Newton	Not Set	116m	Feb. 15,'47	3473	....	....
Of Human Bondage	WB	522	Paul Henreid-Eleanor Parker	July 20,'46	105m	July 6,'46	3077	3031	3228
One Exciting Week	Rep.	521	Al Pearce-Arline Harris	June 8,'46	69m	June 15,'46	3042	2809	....
One More Tomorrow	WB	519	Ann Sheridan-Dennis Morgan	June 1,'46	89m	May 18,'46	2997	2838	3228
† O.S.S. (Block 6)	Para.	4526	Alan Ladd-Geraldine Fitzgerald	July 26,'46	107m	May 18,'46	2997	2963	3350
Our Hearts Were Growing Up (Block 5)	Para.	4522	Gail Russell-Diana Lynn	June 14,'46	84m	Mar. 16,'46	2893	2555	3264
Out California Way (color)	Rep.	5503	Monte Hale-Adrian Booth	Dec. 5,'46	67m	Dec. 14,'46	3362	3127	....
Outlaw of the Plains	PRC	....	Buster Crabbe-Al St. John	Sept. 22,'46	56m	Sept. 28,'46	3225	3126	....
Overlanders, The (British)	Univ.	....	Chips Rafferty-John N. Hayward	Not Set	91m	Oct. 19,'46	3261	....	....
Overland Riders	PRC		Buster Crabbe-Al "Fuzzy" St. John	Aug. 21,'46	54m	Aug. 24,'46	3162	3126	....
Over the Santa Fe Trail	Col.	852	Ken Curtis-Jennifer Holt	Feb. 13,'47	63m	Feb. 22,'47	3487	3422	....
PASSKEY to Danger	Rep.	518	Stephanie Bachelor-Kane Richmond	May 11,'46	58m	Aug. 24,'46	3161	2987	....
Perfect Marriage, The	Para.	4604	Loretta Young-David Niven	Jan. 24,'47	87m	Nov. 23,'46	3321	2883	....
Perils of Pauline (color)	Para.	....	Betty Hutton-John Lund	Not Set	....	....	....	2939	...
Personality Kid	Col.	7039	Anita Louise-Michael Duane	Aug. 8,'46	68m	Aug. 24,'46	3161	3031	....
Phantom Thief, The	Col.	7031	Chester Morris-Jeff Donnell	May 2,'46	65m	June 22,'46	3053	2926	....
Philo Vance Returns	PRC	....	Alan Curtis-Terry Austin	Mar. 29,'47	....	....	....	3422	....
Philo Vance's Gamble	PRC	....	Alan Curtis-Tala Birell	Apr. 13,'47	....	....	....	3434	....
Philo Vance's Secret Mission	PRC	...	Alan Curtis-Sheila Ryan	Mar. 20,'47	....	....	....	3475	....
Pilgrim Lady, The	Rep.	602	Adele Mara-Warren Douglas	Jan. 22,'47	67m	Jan. 25,'47	3433	3347	....
Pinocchio (color) (Reissue)	RKO	691	Disney Feature Cartoon	Special	85m	Feb. 3,'40	....	....	....
Pirates of Monterey (color)	Univ.	....	Maria Montez-Rod Cameron	Not Set	....	....	....	3127	...
Plainsman, The (Reissue)	Para.	R5-3624	Gary Cooper-Jean Arthur	Sept. 1,'46	113m	Sept. 21,'46	3212	....	....
Plainsman and the Lady, The	Rep.	532	William Elliott-Vera Hruba Ralston	Nov. 15,'46	87m	Nov. 9,'46	3297	3127	3350
Possessed	WB	...	Joan Crawford-Van Heflin	Not Set	....	....	....	3078	....
† Postman Always Rings Twice, The (Block 16)	MGM	620	Lana Turner-John Garfield	Apr.-May,'46	113m	Mar. 16,'46	2893	2883	3228
Prairie Badmen	PRC	....	Buster Crabbe-Al "Fuzzy" St. John	July 17,'46	55m	July 27,'46	3114	3055	....
Private Affairs of Bel Ami	UA	....	George Sanders-Angela Lansbury	Mar. 7,'47	112m	Mar. 1,'47	3501	3311	....
Pursued	WB	615	Teresa Wright-Robert Mitchum	Mar. 2,'47	101m	Feb. 22,'47	3485	3435	....
QUEEN of Burlesque	PRC	....	Evelyn Ankers-Carleton Young	July 24,'46	70m	July 6,'46	3078	2987	....
Queen of the Amazons	Screen Guild	4611	Robert Lowery-Patricia Morrison	Jan. 15,'47	62m	....	....	3311	....
RAGE in Heaven (R.)	MGM	705	Ingrid Bergman-Robert Montgomery	Oct.,'46	85m	Aug. 24,'46	3162	....	....
Raiders of the South	Mono.	564	Johnny Mack Brown-Raymond Hatton	Jan. 18,'47	55m	Feb. 22,'47	3487	3348	....
Rainbow Over the Rockies	Mono.	683	Jimmy Wakely-Lee "Lasses" White	Feb. 8,'47	54m	Mar. 22,'47	3538	3410	....
Ramrod	UA	..	Joel McCrea-Veronica Lake	May 2,'47	95m	Mar. 1,'47	3503	3487	....
Range Beyond the Blue	PRC		Eddie Dean-Roscoe Ates	Mar. 17,'47	53m	Mar. 15,'47	3526	3411	....
† Razor's Edge, The	20th-Fox	701	Tyrone Power-Gene Tierney	Jan.,'47	146m	Nov. 30,'46	3334	3127	3492
Red House, The	UA	...	Edw. G. Robinson-Lon McCallister	Feb. 7,'47	99m	Feb. 8,'47	3457	3090	....
Red River Renegades	Rep.	557	Sunset Carson-Peggy Stewart	July 25,'46	55m	Sept. 7,'46	3185	3066	....
Red Stallion (Eagle-Lion)	PRC	...	Robert Paige-Ted Donaldson	May 1,'47	....	....	....	3475	....
Rendezvous 24	20th-Fox	627	William Gargan-Marie Palmer	May,'46	70m	May 4,'46	2974	2951	....
Rendezvous With Annie	Rep.	525	Eddie Albert-Faye Marlowe	July 22,'46	89m	Aug. 17,'46	3149	....	....
Renegade Girl	Screen Guild	4612	Alan Curtis-Ann Savage	Dec. 25,'46	65m	Feb. 22,'47	3486	3363	....
Renegades (color)	Col.	7003	Evelyn Keyes-Willard Parker	June 13,'46	87m	May 25,'46	3005	2776	3228
Repeat Performance (Eagle-Lion)	PRC	..	Joan Leslie-Louis Hayward	May 15,'47	....	....	....	3475	...
Return of Monte Cristo, The	Col.	829	Louis Hayward-Barbara Britton	Dec.,'46	91m	Dec. 7,'46	3345	3312	3412
Return of Rin Tin Tin, The	PRC	..	Donald Woods-Bobby Blake	Feb. 20,'47	....	....	....	3527	....
Return of Rusty, The	Col.	7032	Ted Donaldson-Barbara Wooddell	June 27,'46	....	....	....	3007	....
Riding the California Trail	Mono.	610	Gilbert Roland-Martin Garralaga	Jan. 11,'47	59m	Feb. 8,'47	3459	3287	....
Riders of Red Rock (Reissue)	PRC	..	Buster Crabbe-Al "Fuzzy" St. John	May 7,'47	....	....	....	....	...
Rio Grande Raiders	Rep.	558	Sunset Carson-Peggy Stewart	Sept. 9,'46	57m	Oct. 12,'46	3250	3163	3350
Rolling Home	Screen Guild	4607	Jean Parker-Russell Hayden	Nov. 1,'46	71m	Feb. 8,'47	3459	3163	....
Roll On, Texas Moon	Rep.	542	Roy Rogers-Dale Evans	Sept. 12,'46	68m	Sept. 21,'46	3211	3030	....
Runaround, The	Univ.	535	Ella Raines-Rod Cameron	June 14,'46	86m	June 15,'46	3043	2987	3350
Rustler's Roundup	Univ.	1105	Kirby Grant-Fuzzy Knight	Aug. 9,'46	56m	Nov. 9,'46	3297	3138	....
SAN QUENTIN (Block 3)	RKO	712	Lawrence Tierney-Marion Carr	Dec. 17,'46	66m	Dec. 7,'46	3345	3336	3412
Santa Fe Uprising	Rep.	661	Allan Lane-Bobby Blake	Nov. 15,'46	....	....	....	3322	....
Scared to Death (color)	Screen Guild	4608	Bela Lugosi-Joyce Compton	Feb. 1,'47	65m	....	....	3127	....
Sea of Grass	MGM	720	Spencer Tracy-Katharine Hepburn	Apr.,'47	131m	Feb. 15,'47	3473	3238	...
Searching Wind, The (Block 6)	Para.	4527	Robert Young-Ann Richards	Aug. 9,'46	107m	May 11,'46	2985	2884	3288
Secret Heart, The	MGM	709	Claudette Colbert-Walter Pidgeon	Dec.,'46	97m	Nov. 30,'46	3334	3274	3464
Secret of the Whistler	Col.	818	Richard Dix-Leslie Brooks	Nov. 7,'46	65m	Nov. 2,'46	3286	3274	....
Secrets of a Sorority Girl	PRC	....	Mary Ware-Rick Vallin	Aug. 15,'46	58m	Aug. 24,'46	3161	3031	....
Seven Were Saved	Para.	4620	Richard Denning-Catherine Craig	Mar. 28,'47	73m	Feb. 22,'47	3486	2972	....

						— REVIEWED —			
Title	Company	Prod. Number	Stars	Tradeshow or Release Date	Running Time	M. P. Herald Issue	Product Digest Page	Advance Synopsis Page	Service Data Page
Shadowed	Col.	7042	Anita Louise-Robert Scott	Sept. 26,'46	70m	Nov. 30,'46	3334	3163	....
Shadow of a Woman	WB	602	Andrea King-Helmut Dantine	Sept. 14,'46	78m	Aug. 17,'46	3150	2543	3288
Shadows on the Range	Mono.	567	Johnny Mack Brown-R. Hatton	Aug. 10,'46	57m	Oct. 12,'46	3250	3066	..
Shadows Over Chinatown (formerly The Mandarin Secret)	Mono.	518	Sidney Toler-Sen Yung	July 27,'46	64m	....	....	2963	....
She-Wolf of London	Univ.	531	June Lockhart-Jan Wiley	May 17,'46	61m	Apr. 13,'46	2938	2809	....
She Wrote the Book	Univ.	533	Joan Davis-Jack Oakie	May 31,'46	76m	May 11,'46	2987	2870	...
Shocking Miss Pilgrim, The (color)	20th-Fox	703	Betty Grable-Dick Haymes	Jan.,'47	85m	Jan. 4,'47	3397	2884	....
Shoot to Kill	Screen Guild	4615	Russell Wade-Susan Maters	Mar. 15,'47	....	....	....	3488	....
Show-Off, The	MGM	708	Red Skelton-Marilyn Maxwell	Dec.,'46	83m	Aug. 17,'46	3149	2951	3464
Silver Range	Mono.	563	Johnny Mack Brown-Raymond Hatton	Nov. 16,'46	53m	Dec. 7,'46	3346	3240	....
Silver Stallion (Reissue)	Mono.	612	David Sharpe-Janet Waldo	Dec. 14,'46	57m	....	....	....	....
Sinbad, the Sailor (color) (Bl. 2)	RKO	762	D. Fairbanks, Jr.-Maureen O'Hara	Jan. 13,'47	117m	Jan. 18,'47	3421	3031	....
Singin' in the Corn	Col.	804	Judy Canova-Allen Jenkins	Dec. 26,'46	68m	Nov. 23,'46	3322	3312	3464
Singing on the Trail	Col.	7224	Ken Curtis-Jeff Donnell	Sept. 12,'46	....	....	....	3187	....
Sing While You Dance	Col.	7033	Ellen Drew-Robert Stanton	July 25,'46	....	....	....	3055	....
Sin of Harold Diddlebock, The	UA	....	Harold Lloyd-Raymond Walburn	Apr. 4,'47	89m	Mar. 1,'47	3503	2870	....
Sioux City Sue	Rep.	681	Gene Autry-Lynn Roberts	Nov. 21,'46	69m	Dec. 7,'46	3345	3322	....
Sister Kenny (Block 1)	RKO	701	Rosalind Russell-Alexander Knox	Oct. 10,'46	118m	July 20,'46	3101	2907	3350
Six Gun Serenade	Mono.	684	Jimmy Wakely-Kay Morley	Apr. 5,'47	....	....	....	3459	....
Slightly Scandalous	Univ.	544	Sheila Ryan-Fred Brady	Aug. 2,'46	62m	Aug. 3,'46	3125	3031	....
Smash-Up	Univ.	609	Susan Hayward-Lee Bowman	Mar.,'47	113m	Feb. 15,'47	3475	3421	....
† Smoky (color)	20th-Fox	631	Fred MacMurray-Anne Baxter	July,'46	87m	June 15,'46	3041	2628	3492
So Dark the Night	Col.	805	Micheline Cheirel-Steven Geray	Oct. 10,'46	70m	Sept. 21,'46	3211	2850	....
Somewhere in the Night	20th-Fox	629	John Hodiak-Nancy Guild	June,'46	110m	May 11,'46	2986	2859	....
Song of Scheherazade (color)	Univ.	608	Brian Donlevy-Yvonne de Carlo	Mar.,'47	106m	Feb. 1,'47	3445	3312	....
Song of the Sierras	Mono.	681	Jimmy Wakely-Lee "Lasses" White	Dec. 28,'46	58m	Jan. 18,'47	3421	3240	....
Song of the South (Spcl.) (col.)	RKO	791	Disney Feature Cartoon	Nov. 20,'46	95m	Nov. 2,'46	3285	....	3412
South of the Chisholm Trail	Col.	865	Charles Starrett-Smiley Burnette	Jan. 30,'47	58m	Feb. 1,'47	3446	3387	....
South of Monterey	Mono.	530	Gilbert Roland-Frank Yacanelli	July 10,'46	63m	Sept. 28,'46	3224	3127	....
Specter of the Rose	Rep.	524	Ivan Kirov-Viola Essen	July 5,'46	90m	May 25,'46	3006	2776	3350
Spoilers of the North	Rep.	....	Paul Kelly-Adrian Booth	Apr. 24,'47	....	....	....	3488	....
Spook Busters	Mono.	512	Leo Gorcey-Huntz Hall	Aug. 24,'46	68m	Aug. 24,'46	3162	3138	....
Stagecoach to Denver	Rep.	662	Allan Lane-Bobby Blake	Dec. 23,'46	56m	Jan. 4,'47	3398	3348	....
Stairway to Heaven (Brit.) (col.)	Univ.	....	David Niven-Kim Hunter	(T) Dec. 9,'46	104m	Nov. 16,'46	3310	....	....
Stallion Road	WB	617	Zachary Scott-Alexis Smith	Apr. 12,'47	97m	Mar. 22,'47	3537	2939	...
Stanley and Livingstone (R.)	20th-Fox	705	Spencer Tracy-Nancy Kelly	Jan.,'47	101m	Jan. 4,'47	3398	....	....
Stars Over Texas	PRC	....	Eddie Dean-Shirley Patterson	Nov. 18,'46	57m	Dec. 28,'46	3386	3287	....
Step by Step (Block 1)	RKO	705	Lawrence Tierney-Anne Jeffreys	Aug. 30,'46	62m	July 20,'46	3101	3076	....
† Stolen Life, A	WB	521	Bette Davis-Glenn Ford	July 6,'46	109m	May 4,'46	2973	2756	3350
Stormy Waters (French)	MGM	....	Jean Gabin-Michele Morgan	(T) June 5,'46	80m	July 13,'46	3089	....	....
Strange Conquest	Univ.	530	Jane Wyatt-Lowell Gilmore	May 10,'46	63m	Apr. 20,'46	2950	2883	....
Strange Holiday	PRC	....	Claude Rains-Barbara Bate	Sept. 2,'46	56m	Nov. 2,'46	3286	....	....
Strange Journey	20th-Fox	708	Paul Kelly-Osa Massen	Feb.,'47	65m	Sept. 14,'46	3197	....	....
† Strange Love of Martha Ivers (Block 6)	Para.	4529	Barbara Stanwyck-Van Heflin	Sept. 13,'46	117m	Mar. 23,'46	2907	3870	3492
Stranger, The (Special)	RKO	683	Edw. G. Robinson-Loretta Young	(T) July 15,'46	95m	May 25,'46	3005	2756	3350
Strange Triangle	20th-Fox	630	Signe Hasso-John Shepperd	June,'46	65m	May 11,'46	2986	2951	....
Strange Voyage	Mono.	521	Eddie Albert-Forrest Taylor	July 6,'46	61m	Mar. 2,'46	2870	....	....
Strange Woman, The	UA	....	Hedy Lamar-George Sanders	Oct. 25,'46	101m	Nov. 2,'46	3285	2884	3464
Suddenly It's Spring	Para.	4608	Fred MacMurray-Paulette Goddard	Mar. 21,'47	87m	Feb. 15,'47	3473	2987	....
Sunset Pass (Block 1)	RKO	704	James Warren-Nan Leslie	Oct. 1,'46	59m	July 20,'46	3102	3090	....
Sun Valley Cyclone	Rep.	567	"Wild" Bill Elliott-Bobby Blake	May 10,'46	56m	June 15,'46	3042	2987	....
Sun Valley Serenade (R.)	20th-Fox	641	Sonja Henie-John Payne	Sept.,'46	86m	Aug. 24,'46	3163	....	....
Susie Steps Out	UA	....	David Bruce-Cleatus Caldwell	Dec. 13,'46	65m	Nov. 23,'46	3322	3078	....
Suspense (Special)	Mono.	699	Belita-Barry Sullivan	June 15,'46	101m	Mar. 30,'46	2917	....	3100
Swamp Fire (Block 6)	Para.	4528	Johnny Weissmueller-Virginia Grey	Sept. 6,'46	69m	May 11,'46	2986	2963	3228
Sweetheart of Sigma Chi	Mono.	606	Elyse Knox-Phil Regan	Dec. 21,'46	75m	Dec. 7,'46	3346	3240	....
Swell Guy	Univ.	606	Sonny Tufts-Ann Blyth	Jan.,'47	87m	Dec. 14,'46	3361	3274	3412
TARZAN and the Huntress (Bl. 5)	RKO	....	Johnny Weismuller-Brenda Joyce	Apr. 5,'47	72m	Mar. 22,'47	3537	3503	....
Temptation	Univ.	604	Merle Oberon-George Brent	Dec.,'46	98m	Dec. 21,'46	3374	3076	....
Tenth Avenue Angel	MGM	....	Margaret O'Brien-George Murphy	Not Set	....	....	....	3031	....
Terrors on Horseback	PRC	....	Buster Crabbe-Al "Fuzzy" St. John	Aug. 14,'46	55m	Apr. 20,'46	2951	2884	....
Terror Trail	Col.	862	Charles Starrett-Smiley Burnett	Nov. 21,'46	55m	Nov. 2,'46	3286	3274	....
That Brennan Girl	Rep.	533	James Dunn-Mona Freeman	Dec. 23,'46	95m	Nov. 16,'46	3310	3090	....
That's My Gal (color)	Rep.	....	Lynn Roberts-Donald Barry	Not Set	....	....	....	3434	....
That Texas Jamboree	Col.	7223	Ken Curtis-Jeff Donnell	May 16,'46	67m	....	....	2786	....
That Way With Women	WB	616	Sydney Greenstreet-Martha Vickers	Mar. 29,'47	84m	Feb. 22,'47	3487	3031	....
They Made Me a Killer (Bl. 4)	Para.	4518	Robert Lowery-Barbara Britton	May 3,'46	66m	Jan. 26,'46	2817	2695	....
They Were Sisters (British)	Univ.	1065	James Mason-Phyllis Calvert	Sept. 20,'46	108m	Aug. 3,'46	3125	....	....
Thieves' Holiday (formerly Scandal in Paris)	UA	....	George Sanders-Signe Hasse	July 19,'46	100m	July 20,'46	3112	2764	....
13 Rue Madeleine	20th-Fox	702	James Cagney-Annabella	Jan.,'47	95m	Dec. 21,'46	3374	....	3492
Thirteenth Hour, The	Col.	....	Richard Dix-Karen Morley	Mar. 6,'47	65m	Feb. 15,'47	3474	3421	....
This Time for Keeps (color)	MGM	....	Esther Williams-Jimmy Durante	Not Set	....	....	....	3238	....
† Three Little Girls in Blue (color)	20th-Fox	639	June Haver-Vivian Blaine	Oct.,'46	90m	Sept. 14,'46	3198	2907	3464
Three on a Ticket	PRC	....	Hugh Beaumont-Cheryl Walker	Apr. 5,'47	....	....	....	3435	....
Three Wise Fools (Block 17)	MGM	628	Margaret O'Brien-Lionel Barrymore	Aug. 29,'46	90m	June 22,'46	3054	2907	3350
Thrill of Brazil	Col.	7006	Evelyn Keyes-Keenan Wynn	Sept. 30,'46	91m	Sept. 21,'46	3209	3090	3264
Thundergap Outlaws (Reissue)	PRC	....	Dave "Tex" O'Brien-Jim Newill	Apr. 27,'47	....	....	....	....	....
† Till the Clouds Roll By (color)	MGM	710	Robert Walker-Judy Garland	Jan.,'47	137m	Nov. 16,'46	3309	2963	3492
Till the End of Time (Block 6)	RKO	626	Dorothy McGuire-Guy Madison	Aug. 1,'46	105m	June 15,'46	3041	2784	3350

Title	Company	Prod. Number	Stars	Tradeshow or Release Date	Running Time	— REVIEWED —		Advance Synopsis Page	Service Data Page
						M. P. Herald Issue	Product Digest Page		
Time Out of Mind	Univ.	...	Phyllis Calvert-Robert Hutton	(T) Mar. 14,'47	88m	Mar. 22,'47	3537	3527	....
Time of Their Lives	Univ.	546	Bud Abbott-Lou Costello	Aug. 16,'46	82m	Aug. 17,'46	3149	2939	3464
† Time, the Place, the Girl (color)	WB	610	Dennis Morgan-Jack Carson	Dec. 28,'46	105m	Dec. 14,'46	3361	2555	3464
† To Each His Own (Block 5)	Para.	4524	Olivia De Havilland-John Lund	July 5,'46	122m	Mar. 16,'46	2894	2861	3288
Traffic in Crime	Rep.	522	Kane Richmond-Adele Mara	June 28,'46	....	....	....	3055	....
Trailing Danger	Mono.	676	Johnny Mack Brown-Raymond Hatton	Mar. 29,'47	...	....	....	3435	....
Trail Street (Block 4)	RKO	717	Randolph Scott-Anne Jeffreys	Feb. 19,'47	84m	Feb. 22,'47	3486	3364	....
Trail to Mexico	Mono.	574	Jimmy Wakely-Lee "Lasses" White	June 29,'46	56m	July 6,'46	3077	3031	....
Trail to San Antone	Rep.	682	Gene Autry-Peggy Stewart	Jan. 25,'47	67m	Feb. 1,'47	3446	3434	.....
Trap, The	Mono.	607	Sidney Toler-Manton Moreland	Nov. 30,'46	62m	Jan. 18,'47	3421	3287	....
Trigger Fingers	Mono.	568	Johnny Mack Brown-Raymond Hatton	Sept. 21,'46	56m	Oct. 5,'46	3237	3126	....
Trouble with Women	Para.	....	Ray Milland-Teresa Wright	Not Set	....	....	....	2776	....
Tumbleweed Trail	PRC	....	Eddie Dean-Shirley Patterson	Oct. 28,'46	57m	Nov. 9,'46	3297	....	....
Twilight on the Rio Grande	Rep.	...	Gene Autry-Adele Mara	Apr. 1,'47	....	....	....	3488	....
Two Fisted Stranger	Col.	7208	Charles Starrett-Smiley Burnette	May 30,'46	50m	June 15,'46	3043	2951	....
† Two Guys from Milwaukee	WB	524	Dennis Morgan-Joan Leslie	Aug. 17,'46	90m	Aug. 3,'46	3126	2884	3350
Two Mrs. Carrolls, The	WB	..	Barbara Stanwyck-Humphrey Bogart	(T) Mar. 31,'47	....	....	....	3539	....
† Two Sisters from Boston (Bl. 16)	MGM	622	Jimmy Durante-June Allyson	Apr.-May,'46	112m	Mar. 9,'46	2881	2695	3264
Two Smart People	MGM	706	John Hodiak-Lucille Ball	Nov.,'46	93m	June 8,'46	3029	2748	3492
† Two Years Before the Mast	Para.	4601	Alan Ladd-Brian Donlevy	Nov. 22,'46	98m	Aug. 31,'46	3173	3055	3464
UNEXPECTED Guest	UA	....	Bill Boyd-Rand Brooks	Mar. 28,'47	61m	Dec. 14,'46	3362	....	....
Undercover Maisie	MGM		Ann Sothern-Barry Nelson	(T) Feb. 28,'47	90m	Mar. 8,'47	3514	3459	....
† Undercurrent	MGM	707	Katharine Hepburn-Robert Taylor	Nov.,'46	116m	Oct. 5,'46	3237	3007	3412
Under Nevada Skies	Rep.	541	Roy Rogers-Dale Evans	Aug. 26,'46	69m	Aug. 31,'46	3174	3127	....
Unfinished Dance (color)	MGM		Margaret O'Brien-Cyd Charisse	Not Set	....	....	....	3240	...
Unknown, The	Col.	7027	Karen Morley-Jim Bannon	July 4,'46	70m	Dec. 21,'46	3374	2055	....
Untamed Fury	PRC	....	Mikel Conrad-Gaylord Pendleton	Mar. 22,'47	...	....	....	3435	....
VACATION Days	Mono.	611	Freddie Stewart-June Preisser	Jan. 25,'47	..	....	....	3363	....
Vacation in Reno (Block 3)	RKO	713	Jack Haley-Anne Jeffreys	Dec. 10,'46	60m	Oct. 12,'46	3249	3127	...
Valley of Fear	Mono.	675	Johnny Mack Brown-Raymond Hatton	Feb. 15,'47	54m	Mar. 8,'47	3514	3410	....
Valley of the Zombies	Rep.	520	Robert Livingston-Adrian Booth	May 24,'46	56m	June 1,'46	3017	3007	...
Verdict, The	WB	607	Sydney Greenstreet-Peter Lorre	Nov. 23,'46	86m	Nov. 9,'46	3297	2764	3492
Vigilantes of Boomtown	Rep.	663	Allan Lane-Bobby Blake	Feb. 15,'47	56m	Feb. 15,'47	3474	3435	...
Violence	Mono.	....	Nancy Coleman-Michael O'Shea	Apr. 12,'47	....	....	....	3459	....
WAKE Up and Dream (col.)	20th-Fox	649	John Payne-June Haver	Dec.,'46	92m	Nov. 30,'46	3333	2499	....
Walls Came Tumbling Down, The	Col.	7011	Lee Bowman-Marguerite Chapman	June 7,'46	82m	May 25,'46	3005	2963	3188
Wanted for Murder (Brit.)	20th-Fox	644	Eric Portman-Dulcie Gray	Nov.,'46	91m	Nov. 9,'46	3298	....	....
Welcome, Stranger	Para.	....	Bing Crosby-Barry Fitzgerald	Not Set	....	....	....	2939	....
† Well Groomed Bride, The (Bl. 4)	Para.	4519	Ray Milland-Olivia DeHavilland	May 17,'46	75m	Feb. 2,'46	2829	2786	3228
West of Dodge City	Col.	....	Charles Starrett-Smiley Burnette	Mar. 27,'47	57m	Mar. 22,'47	3538	3488	....
West to Glory	PRC	....	Eddie Dean-Roscoe Ates	Apr. 22,'47	....	....	....	3422	....
When the Daltons Rode (R.)	Univ.	.	Randolph Scott-Kay Francis	Mar.,'47	81m	Feb. 22,'47	3487	....	
Where There's Life	Para.	....	Bob Hope-Signe Hasso	Not Set	....	....	....	3078	....
White Tie and Tails	Univ.	550	Dan Duryea-Ella Raines	Aug. 30,'46	74m	Sept. 14,'46	3197	....	....
Wicked Lady, The (British)	Univ.	605	Margaret Lockwood-James Mason	Jan.,'47	98m	Dec. 14,'46	3361	....	3412
Wife Wanted	Mono.	605	Kay Francis-Paul Cavanaugh	Nov. 2,'46	73m	Oct. 26,'46	3273	3138	....
Wild Bill Hickok Rides (R.)	WB	609	Bruce Cabot-Constance Bennett	Dec. 7,'46	72m	Nov. 2,'46	3286	..	....
Wild Beauty	Univ.	545	Don Porter-Lois Collier	Aug. 9,'46	61m	Aug. 17,'46	3150	3076	....
Wild Country	PRC	....	Eddie Dean-Al "Fuzzy" St. John	Jan. 17,'47	55m	Feb. 1,'47	3446	3411	....
Wild West (color)	PRC	....	Eddie Dean-Al LaRue	Dec. 1,'46	73m	Dec. 7,'46	3347	3138	....
† Without Reservations	RKO	621	Claudette Colbert-John Wayne	Block 5	107m	May 11,'46	2985	2884	3164
Woman Chases Man (R.)	Film Classics	....	Miriam Hopkins-Joel McCrea	May 15,'46	70m	May 1,'37	....	....	....
Woman of My Own, A	MGM	....	Greer Garson-Richard Hart	Not Set	....	....	....	3287	....
Woman on the Beach (formerly Desirable Woman)	RKO	....	Joan Bennett-Robert Ryan	Not Set	....	....	....	2883	....
YANKEE Fakir	Rep.	611	Douglas Fowley-Joan Woodbury	Apr. 1,'47	....	....	....	3459	....
Yearling, The (color)	MGM	717	Gregory Peck-Jane Wyman	(T) Sept. 13,'46	135m	Nov. 30,'46	3333	2883	3492
Years Between, The (British)	Univ.	....	Michael Redgrave-Valerie Hobson	Not Set	85m	Mar. 15,'47	3525	....	....
You Can't Cheat an Honest Man (Reissue)	Univ.	....	W. C. Fields-Edgar Bergen	Apr.,'47	75m	Mar. 15,'47	3527	....	....

FEATURE PRODUCT, LISTED BY COMPANY IN ORDER OF RELEASE ON PAGE 3528

THE BIG FACT BOOK



. . . . . It

Answers

Your

Questions

About

Your

Industry

1947-48 EDITION
NOW IN
PREPARATION

Order your 1947-48 Almanac now! The price is $5.00 all over the world. Shipping charges included.

QUIGLEY PUBLICATIONS
ROCKEFELLER CENTER, NEW YORK (20)

The MIGHTY BABE!

You can bet your bottom dollar it's *another* HOMER . . . when The PRIZE BABY . . . the *Mighty Babe*...goes to BAT for your theatre! . . . Every SHOWMAN knows *this* "slugger" . . . who packs'em in . . . and delivers *record runs* . . . with National Screen Service TRAILERS and ACCESSORIES! . . . He's *grown up* with the Game! . . . He packs a *Mighty Wallop!* . . . He "*knows the SCORE*"! . . . He's Top Man in his League . . . *most valuable Player* in EVERY Theatre! . . . He's the HOME RUN KING of the Industry!

NATIONAL Screen SERVICE
PRIZE BABY OF THE INDUSTRY

MOTION PICTURE HERALD

REVIEWS

(In Product Digest)

- The Egg and I
- Carnival in Costa Rica
- Great Expectations
- Apache Rose
- Untamed Fury
- Love and Learn
- Backlash
- Queen of the Amazons

Majors Ask Supreme Court To Save Arbitration

Bidding Criticism Mounts; CSA and ATA ask Stay

MGM Schedule Offers 42 Features for 1947-48

The Luce Commission on Freedom of the Screen

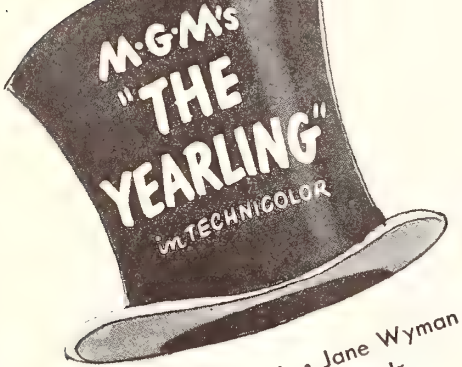
by Terry Ramsaye

BOX OFFICE CHAMPIONS

VOL. 166, NO. 13; MARCH 29, 1947

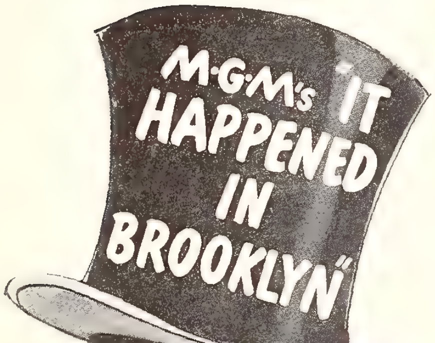
Entered as second-class matter, January 12, 1931, at the Post Office, at New York City, U. S. A., under the act of Marc
lished weekly by Quigley Publishing Co., Inc., at 1270 Sixth Avenue, Rockefeller Center, New York 20, N. Y. Subscript
a year in the Americas, $10.00 a year Foreign. Single copy, 25 cents.
All contents copyright 1947 by Quigley Publishing

TOPPERS IN THE EASTER PARADE!



Gregory Peck • Jane Wyman
Claude Jarman, Jr.

Spencer Tracy • Katharine Hepburn
Robert Walker • Melvyn Douglas

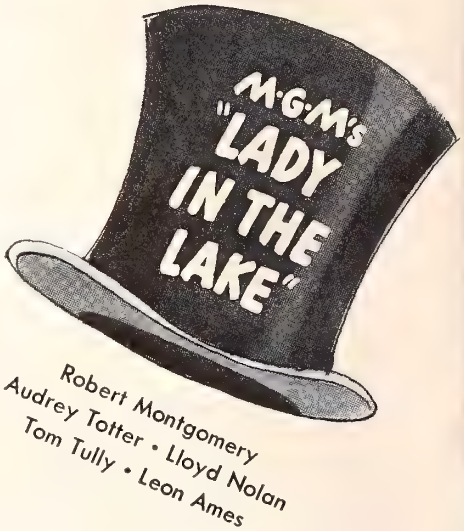


Frank Sinatra • Kathryn Grayson
Peter Lawford • Jimmy Durante

Claudette Colbert • Walter Pidgeon
June Allyson • Lionel Barrymore

M-G-M's
"TILL THE CLOUDS ROLL BY"
in TECHNICOLOR

Van Johnson • Judy Garland
Frank Sinatra • June Allyson
Robert Walker • Kathryn Grayson
Van Heflin • Dinah Shore
Lucille Bremer • Lena Horne
Angela Lansbury • Tony Martin
Virginia O'Brien

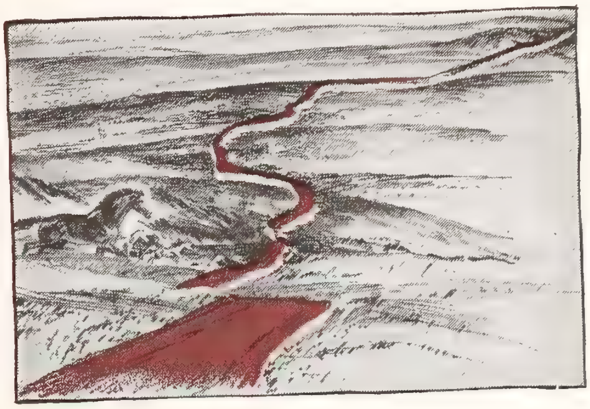


Robert Montgomery
Audrey Totter • Lloyd Nolan
Tom Tully • Leon Ames

RONALD
REAGAN

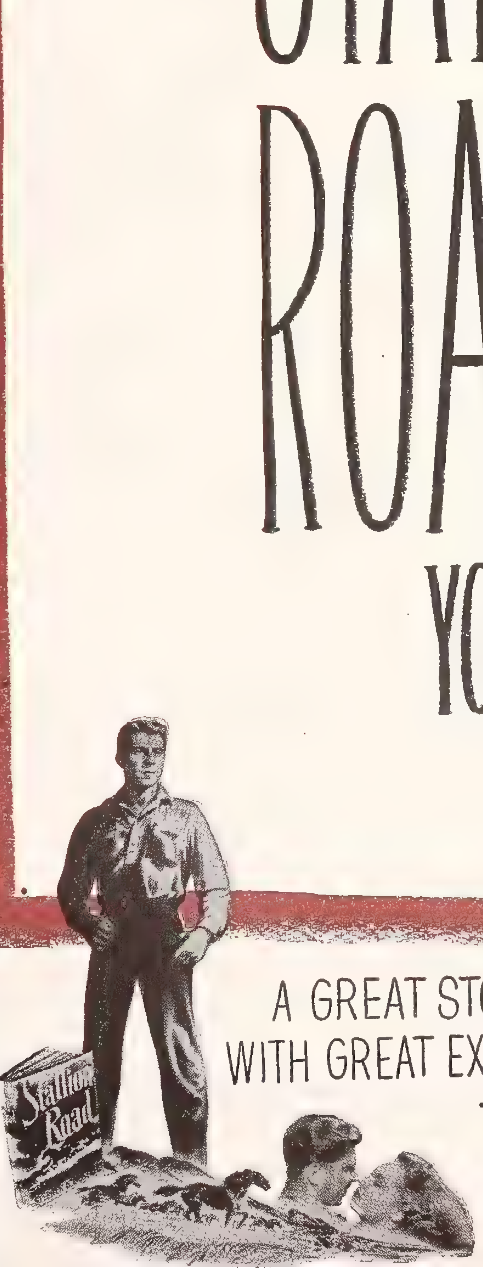
ALEXIS
SMITH

ZACHARY
SCOTT



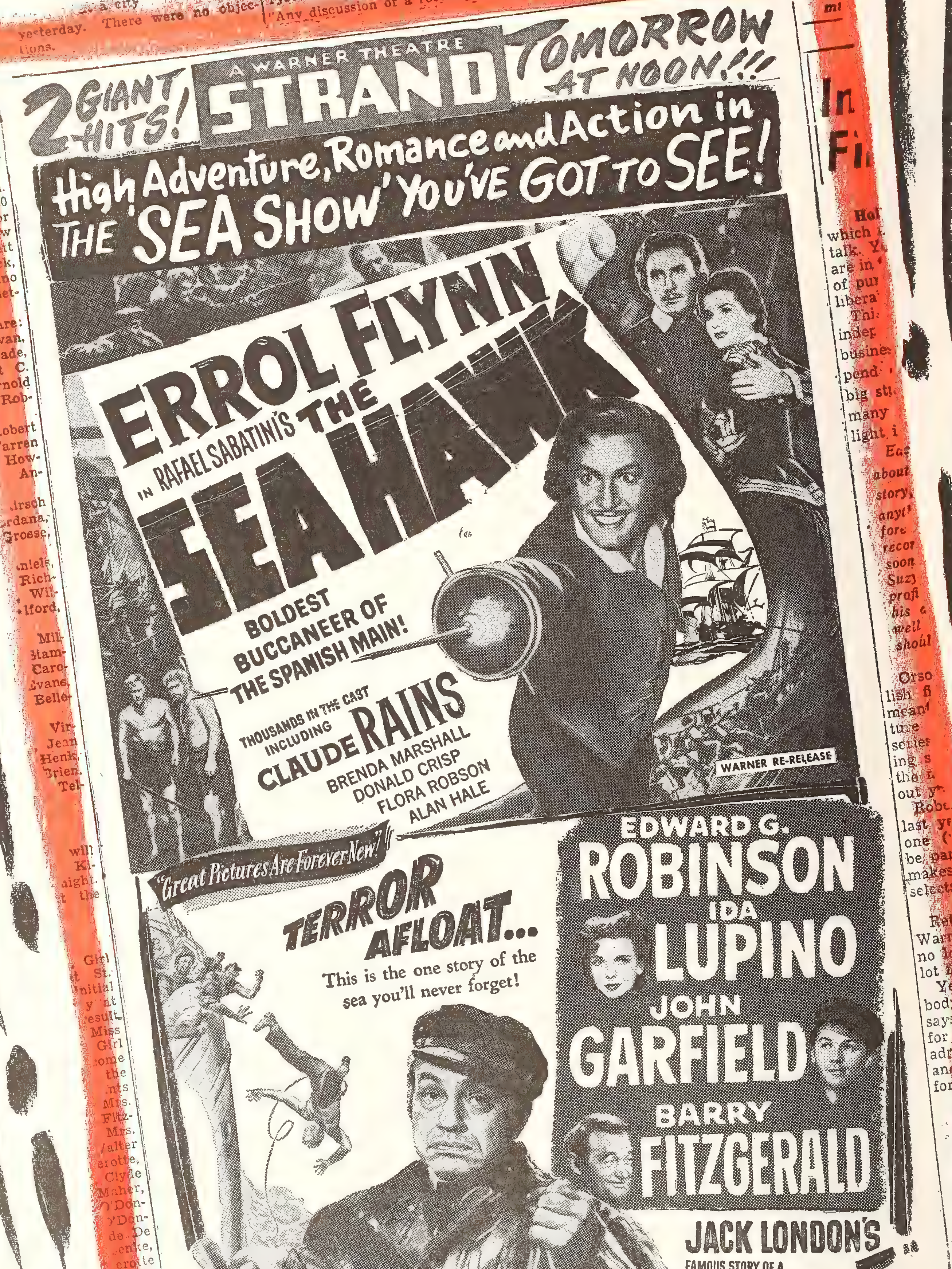
"STALLION ROAD" WILL TAKE YOU TO THE TOP!

DIRECTED BY
AMES V. KERN
AND SCREEN PLAY BY STEPHEN LONGSTREET
PRODUCED BY
EX GOTTLIEB



A GREAT STORY TOLD
WITH GREAT EXCITEMENT
----**IN THE
GREAT
OUTDOORS!**

WARNERS
Road to Success!



her estranged husband, Tyrone Power, will be reconciled. "Any discussion of a reconciliation . . . wished her bon voyage.

. . . a city yesterday. There were no objections.

2 GIANT HITS!
A WARNER THEATRE
STRAND
TOMORROW AT NOON!!!
High Adventure, Romance and Action in THE 'SEA SHOW' YOU'VE GOT TO SEE!
ERROL FLYNN
IN RAFAEL SABATINI'S THE SEA HAWK
BOLDEST BUCCANEER OF THE SPANISH MAIN!
THOUSANDS IN THE CAST INCLUDING
CLAUDE RAINS
BRENDA MARSHALL
DONALD CRISP
FLORA ROBSON
ALAN HALE
WARNER RE-RELEASE
"Great Pictures Are Forever New!"
TERROR AFLOAT...
This is the one story of the sea you'll never forget!
EDWARD G. ROBINSON
IDA LUPINO
JOHN GARFIELD
BARRY FITZGERALD
JACK LONDON'S
FAMOUS STORY OF A FEARSOME VOYAGE–
THE SEA WOLF
WITH ALEXANDER KNOX
GENE LOCKHART
WARNER RE-RELEASE
Both Hits Directed by MICHAEL CURTIZ

Timetable for Albany Theaters

"The Sea Hawk," . . . "Life," with James Stewart . . . Reed . . .

Priority for Americans

READY NOW!

Full line of special ads and accessories available for you to give it the special showmanship it deserves!

DOUBLE-FEATURE!

✓✓

DOUBLE DYNAMITE!!

ot just a good gross--not just a great gross--
ut equalled the **HOUSE RECORD**!!!

**FIRST ENGAGEMENT at Strand, Albany
hits like a tidal wave and compelled
to move over to Ritz!**

"Great Pictures Are Forever New!"
—Warners

The whole industry is calling it . . . . . The

Great

GEORGE APLEY!

"The Late George Apley" is

"A Treasure of a Film!"
—*Kate Cameron, N.Y. Daily N*

"So Good, Audiences Cheer It!"
—*Lee Mortimer, Daily Mirro*

and it's
Topping the 20th Century-Fox
Records of "Anna and the
King of Siam" at the

RADIO CITY MUSIC HA

RONALD COLMAN
in "THE LATE
GEORGE APLEY"
with Vanessa Brown
Richard Haydn
Charles Russell
Richard Ney
Edna Best · Mildred Natwick
Percy Waram · Nydia Westman
and introducing
PEGGY CUMMINS
Directed by
JOSEPH L. MANKIEWICZ
Produced by
FRED KOHLMAR
Screen Play by Philip Dunne
From the Play by John P. Marquand
and George S. Kaufman · Based on the
Pulitzer Prize Novel by John P. Marquand

Great

All These Hits

From 20th Century-Fo

BOOMERANG!
CARNIVAL IN COSTA RICA *In Technicolor*
THE HOMESTRETCH *In Technicolor*
THE GHOST AND MRS. MUIR

MOTION PICTURE HERALD

MARTIN QUIGLEY, *Editor-in-Chief and Publisher*

TERRY RAMSAYE, *Editor*

Vol. 166, No. 13

March 29, 1947

FILM and BUSINESS

THE tidings of new alignments and new integrations in the J. Arthur Rank organization in London in this week's news give sharp definition to his function as an agent of empire along with his building of a both horizontal and vertical motion picture organization of global dimensions.

A cooperative pattern for other British industries in lines of manufacture for export is disclosed, and there is more than casual indication of the approval and support of Whitehall—meaning the government in power. The whole of British business is being made aware that "trade follows the films".

That fact of motion picture influence of course became first manifest, long ago, in the part that the motion picture of Hollywood ever has had in setting fashions and creating demand for American products around the world. That service of the motion picture however has enjoyed no special recognition from American business, although there has been a considerable but not very articulate attention from the Department of State in Washington, and from commercial attaches abroad. Broadly it may be said that American business generally has no adequate realization of the contribution of the American picture.

As advertisements reproduced in the news pages of this week will show, Mr. Rank is going right simply and forthrightly at the telling in Britain.

■ ■ ■

VIEW from BRITAIN

SOME significant figures on the place of the American motion picture in the British economy were cited the other day by Mr. Samuel Eckman, Jr., managing director for MGM in London, in an article in *The New York Times.* "Eighty-three per cent of the total earnings of American films in Great Britain . . . remains permanently in Britain. The British Treasury alone obtains annually from entertainment tax on American films more than twice the amount that the American industry receives for the films from which this revenue is derived."

Discussing suggestions about "intelligent selection" of films for export, offered previously by Mr. Bosley Crowther of the *Times,* Mr. Eckman observed that this might be left: "(a) to the respective publics of America and Britain, who must be the final arbiters, and (b) to the respective film trades."

The idea is that the proper authorities are the customers and those who serve them.

■ ■ ■

SOCIAL ISSUE

NOW Mr. Eric Johnston, in addition to his concerns about international problems of the film market and an array of internal problems of great moment pertaining to the general status of this and all other industry at home, has squarely before him the question of the policy of the screen concerning persons who do, or should, wear eyeglasses.

Mrs. Leila Ricard Ettinger, founder of the Optical Membership Plan, has appealed to Mr. Johnston with a complaint that a whole array of recent pictures "contain unflattering references to feminine eyeglass wearers" and that they tend "to dissuade impressionable teen-agers as well as others from wearing the glasses they need for eye comfort and personal safety".

Mrs. Ettinger urges "sympathetic attention and action". Perhaps Mr. Johnston might do something about those many spokesmen of industry who read their notes through spectacles and put their specs in their pocket when they rise in the presence of the camera and microphone.

But, for art's sake, it is to be remembered that that able sociologist and philosopher, Miss Dorothy Parker, is credited with declaring for the record: "Men do not make passes at girls that wear glasses."

■ ■ ■

YES AND NO

SPEAKING on the radio the other day, Mr. Maurice Bergman in typical whimsy remarked: "I wonder if it would be a good idea some day to pose this question: Does the public have a bad influence on motion pictures?" Some day, if he does ask, the answer will be that old one: "He who pays the fiddler calls the tune." As Mr. Bergman has observed, pictures have to be about what the customers are interested in. Down in Washington, Mr. William Benton, Assistant Secretary of State, observed of American films, in international relations, that they are plus and minus, but that "the plus side overwhelmingly outweighs the minus side". He is not for doing anything about it.

■ ■ ■

COSTS AND COLOUR

A SPECIFIC indication of trends and developments in production comes with the announcement of the Technicolor Motion Picture Corporation of a price increase on negative and processing. The direct occasion is the most recent rise in labour rates of 11.17 per cent, retroactive to January 1. The obviously reluctant announcement is accompanied by the observation that it is, however, held vital to the interests of the whole industry "to produce a superior product at suitable prices". It has long been the policy of Technicolor to seek reduction of costs in behalf of a widening use of colour on the screen.

■ ■ ■

¶ Up at Port Chester, New York, the Washington Irving Trust Company has opened a drive-in banking service. What with the growth of the drive-in theatre, restaurant curb service, and the Nash car with a bed in the back seat, the housing problem is on the way to solution without houses.

■ ■ ■

In our Hollywood Scene report one finds Mr. Henry Koster quoted as saying: "Cinderella is dead. The public is no longer interested in seeing the underprivileged maiden marry the millionaire because everybody knows now it doesn't happen." Wonder if Mr. Koster ever heard about Mr. Tommy Manville?

—*Terry Ramsaye*

THIS WEEK IN THE NEWS

MGM lists 42 features, 48 shorts for new season Page 12

MAJORS fighting to retain industry arbitration system Page 13

BIDDING criticism mounts; Myers charges abuses Page 13

ON THE MARCH—Red Kann in comment on industry affairs Page 14

TRADE follows the film, is Rank's new world thesis Page 19

JOHNSTON finds support for Production Code during Coast visit Page 20

LUCE commission professors report on press and screen Page 21

BOX OFFICE Champions for the month of February Page 22

NATIONAL SPOTLIGHT—Notes on industry personnel across country Page 33

DISCUSS plans for exhibitor federation in Latin America Page 44

SERVICE DEPARTMENTS

Hollywood Scene Page 40

In the Newsreels Page 52

Managers' Round Table Page 53

Picture Grosses Page 59

Short Product at First Runs Page 51

What the Picture Did for Me Page 47

IN PRODUCT DIGEST SECTION

Showmen's Reviews Page 3549

Advance Synopses Page 3550

Short Subjects Page 3551

Release Chart by Companies Page 3552

Service Data Page 3553

The Release Chart Page 3554

Type Casting?

BING CROSBY proved conclusively that a crooner can masquerade effectively as a priest. See "The Bells of St. Mary's." And now, with a bow to Hollywood's traditional type casting, another crooner has been cast as a priest. This time it's Frank Sinatra who will appear as a priest in the Lasky-MacEwen production of "Miracle of the Bells," which will be released by RKO. But there is this important topper: Frank won't sing. Meanwhile, Crosby, getting far away from the candle, book and bell, has been announced for the lead in "Harvey," the story of a charming drunk who has as his companion an imaginary rabbit exactly six feet one and a half inches high. Can Sinatra top that?

UN Film Council

A FILM PANEL of the United Nations Educational, Scientific and Cultural Organization passed a resolution during a meeting Tuesday in Philadelphia urging the creation of a commission to investigate the needs of rehabilitating the motion picture industry in war-devasted countries. The commission would check on the amount of equipment, raw film and technical personnel needed in these countries. The film panel was headed by Thomas Albright, representing the Motion Picture Association. Also urged was the establishment of a United Nations motion picture council which would act as a clearing house on the interchange of motion picture ideas and techniques. More than 1,000 delegates, representing more than 500 groups, including the motion picture industry, press and radio, are attending the first national conference on UNESCO.

Waugh

EVELYN WAUGH, the English novelist, has left Hollywood to return to England saying, according to an MGM release, that his departure was because of the "the unsuccessful effort by MGM to adapt his best-selling 'Brideshead Revisited' to meet the requirements of the Production Code without impairing the novel's dramatic value."

ASCAP Studies

EXHIBITORS may be faced with additional costs if a plan which the American Society of Composers, Authors and Publishers is preparing to study becomes effective. According to John G. Paine, general manager, in New York last week, the present theatre license fees have not been increased since 1933 and the present scale of payment is only 10 cents per seat annually for theatres with less than 800 seats; 15 cents for 800 to 1,500-seat theatres, and 20 cents for houses having more than 1,500 seats. "The basis of payment in unfair," Mr. Paine contended, in that some of the smaller theatres make a greater profit than some of the larger theatres. However, he said, before any new scales are put into effect, exhibitors would be consulted in the hope of achieving an "equitable formula."

Plaque

NEITHER the wall of an office, nor the library of an executive, nor the lobby of a theatre may be proper repositories for an item so big, and important, as the symbol of the Government's gratitude to an industry which aided the country's effort so mightily. That symbol is a large plaque, in bronze, 200 pounds of it. George Schaefer, who headed the industry's War Activities Committee, has been looking for a dignified repository. This week, he received a suggestion, from Robert Selig, Fox Intermountain Circuit executive, that the plaque be given to the University of Denver Library of Motion Picture Arts and Sciences, endowed by the Rocky Mountain Screen Club, in whose behalf Mr. Selig wired Mr. Schaefer. Said Mr. Selig: "The plaque would be permanently exhibited in the Mary Reed Library of the University."

Drive-In

W. C. SMITH, of Camden, New Jersey, holder of patents on the "Drive-in" theatre, last week won a damage and royalty decision in Federal Court, Providence, against the Loew's Drive-In Theatres, Inc., operators of a group of such houses. The decision, with damages not yet awarded, will be appealed. It concerned the circuit's theatre in that city.

Mr. Smith's Park-In Theatres, Inc., of Camden, holds the "Hollingshead Patent" of 1933 governing various technical aspects of drive-in theatres. "It is our policy to license as many drive-in theatres as we can, including such as have recently been built and operated in infringement of our patent, provided of course, that they pay for their past infringement," Mr. Smith said Tuesday.

Planes for Films

THE BRITISH Cabinet currently is mulling the problem of whether to buy or hire from the United States a fleet of 30 Constellation airliners. If the Cabinet decides to purchase, it was reported from London Tuesday, motion pictures, food and tobacco imports will have to be reduced because the aviation interests will want dollar payment and Britain's cash reserve is dwindling. Howard Hughes, sometime motion picture producer, has considerable financial interest in the Constellations.

Gum Popping

JUST AS a volcano erupted on the screen, burying two dinosaurs, reports the Associated Press, Alex Harris, manager of Pop's Palace in Bergenfield, N. J., stopped the show, brought up the houselights and came out on stage to speak his mind to an audience of 700 children: "You can pop your bubble gum or you can see the movie, but you can't do both." The kids chose the show. Ushers collected approximately 700 sticky wads of gum, the lights dimmed and the show went on. That gum popping, explained Mr. Harris, sounded like an old-time Fourth of July celebration.

Fund Request

THE grant of funds for a sweeping visual aids program planned by the U. S. Office of Education was urged on the appropriations sub-committee on federal security appropriations by Dr. John Studebaker, Commissioner of Education, last week when the group held hearings on the department's film request. J. Hunt, a coordinator for the office asked for $7,500 for production, purchase and distribution of educational films. In reply, Congressman Frank Keefe, chairman of the committee, said he wanted to make certain that the government was not entering commercial film production. The department had produced one educational film last year, Mr. Hunt said.

Gagwriters' Gag

PETE SMITH'S latest MGM speciality, "I Love My Wife, But . . ." opened National Laugh Week (April 1-8) when a special preview of the short was held at the first annual National Gagwriters Convention held Wednesday in New York. The short, which will be released nationally April 5, deals with wives' faults from their husbands' point of view. Smith has been nominated for the proposed Humor Hall of Fame which is to be set up by the gagwriters.

Dissolution

THE GREAT German chemical combine, I. G. Farbenindustrie, smashed by Allied victory, but still corporately puzzlingly cohesive, now undergoes official dissolution. In Berlin this week, the Allied Control Council appointed the first four of several German trustees who will assume independent control of four of eight I. G. subsidiaries in Wuerttemberg-Baden. Trustees will take over nine plants in Greater Hesse and seven in Bavaria. One of the Wuerttemberg-Baden subsidiaries is the Agfa company, making and selling photographic material and equipment. Its American subsidiary, Agfa Ansco, operated by General Aniline and Film Corporation, was seized during the war and given to American trustees and then owners.

Saturday, on the *Queen Elizabeth*, E. Allen Williford, vice-president of General Aniline and in charge of its Ansco film and camera division, sailed for Europe on the *Queen Elizabeth*, accompanied by David B. Dyche, treasurer. The two men will observe business conditions in England and on the Continent and will return in late May, Mr. Williford's New York office announced this week.

Experiment

PATRONS at the RKO Coliseum in New York got a treat last Tuesday when, following the regular double-feature screen program, the house presented a 55-minute stage presentation of "Whistling in the Dark," a mystery comedy done on Broadway in 1932. The stage show was presented on an experimental basis. Its condensed version was staged by Alan Moore. Regular admission prices prevailed for the evening.

"Tradeview"

"I NOT only think you should buy this picture; I'll even show you scenes from it" — with these remarks salesmen selling Eagle-Lion pictures henceforth will take the exhibitor to a projection room and run off five minutes of choice packaged footage. The "Tradeview," as the company's exploiteers are calling it, will be used first on "The Adventuress," national release of which was March 14, and on other films.

M. B.

THOSE stories you've read or seen about spies and their tiny cameras really were true. Eastman Kodak Company last week told all. It made such cameras for the Office of Strategic Services. The cameras were shaped and disguised as matchboxes; Eastman delivered 1,000 of them. OSS agents in enemy territory were also supplied with "vestpocket darkrooms," the most notable feature of which was that processing was done in a jigger of solution. One Eastman department at Rochester built the cameras, known as project "M.B." (matchbox), and very few persons knew of them.

PEOPLE

JACK SEGAL, vice-president and treasurer of Columbia Pictures International Corporation, returned to the home office Monday after a six-month tour of Europe.

RUPERT ALLEN, formerly with Universal-International, and now assistant to FRANK MCCARTHY, Continental European manager for the Motion Picture Association, sailed Monday from New York to take his position in the Paris office.

HAROLD B. WHITFIELD, patent attorney for Western Electric, has been appointed general patent attorney for the company, succeeding the late EDGAR W. ADAMS, who died March 10.

CARL PEPPERCORN, sales manager for RKO Radio's New York exchange, has been named assistant to CHARLES BOASBERG, who is a division sales manager of the company.

IRVING M. LESSER, associate general manager of the Roxy theatre in New York, has resigned effective April 8, it was announced Monday. Mr. Lesser's duties will be absorbed by A. J. BALABAN, executive director of the Roxy, and other executives.

EDWARD T. CHEYFITZ, assistant to ERIC JOHNSTON, president of the Motion Picture Association, discussed labor-management relations in a speech before the Personnel Management Association at the Columbia University Club in New York Monday.

WILLIAM HOLLANDER, veteran advertising director for Balaban and Katz in Chicago, was guest of honor at the Balaban and Katz "alumni" dinner in Hollywood last Thursday. The affair was held at the home of WILLIAM PINE, producer.

HARRY BRANDT, president of Brandt Theatres, has accepted the chairmanship of the entertainment group for the April campaign of the New York City Committee of the American Cancer Society.

THOMAS MCCUE, formerly associated with Universal, Columbia and Warner Brothers, has been appointed traveling auditor for Film Classics, Inc., it has been announced in New York by SAMUEL N. WHEELER, sales manager.

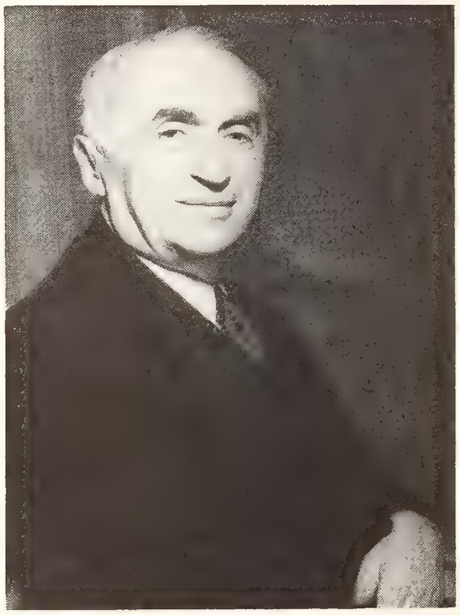
WILLIAM HOSIE has resigned as eastern publicity representative for Walt Disney Productions, after seven years with that organization. His resignation is effective April 1, when he plans to return to Hollywood.

MOTION PICTURE HERALD, published every Saturday by Quigley Publishing Company, Rockefeller Center, New York City 20. Telephone Circle 7-3100; Cable address "Quigpubco, New York." Martin Quigley, President; Red Kann, Vice-President; Martin Quigley, Jr., Vice-President; Theo. J. Sullivan, Treasurer; Leo J. Brady, Secretary; Terry Ramsaye, Editor; Martin Quigley, Jr., Associate Editor; James D. Ivers, News Editor; Charles S. Aaronson, Production Editor; Ray Gallagher, Advertising Manager; David Harris, Circulation Director; Bureaus: Hollywood, William R. Weaver, editor, Postal Union Life Building; Chicago, 624 South Michigan Avenue; Washington, Jim H. Brady, 215 Atlantic Bldg., 930 F Street, N.W.; London, Hope Williams Burnup, manager, Peter Burnup, editor, 4 Golden Square, W. 1; Montreal, Stan Cornthwaite, 265 Vitre St., West; Toronto, W. M. Gladish, 242 Millwood Road; Paris, Maurice Bessy, 2 Avenue Matignon; Dublin, T. J. M. Sheehy, 36 Upper Ormond Quay; Rome, Argeo Santucci, 10 Via Versilia; Lisbon, Joao De Moraes Palmeiro, Avenida Conde Valbom 116; Brussels, Louis Quievreux, 121 Rue Beeckman; Amsterdam, Philip de Schaap, 82 Jekerstraat; Copenhagen, Kris Winther, Bogehoi 25; Stockholm, Gosta Erkell, 15 Brantingsgaten; Basel, Carlo Fedier, Brunnmattstr. 21; Prague, Joseph B. Kanturek, U. Grebovsky No. 1; Sydney, Cliff Holt, Box 2608—G.P.O., Derwent House; Johannesburg, R. N. Barrett, 10, Blyth Road, Talboton; Mexico City, Luis Becerra Celis, Dr. Carmona y Valle 6; Havana, Charles B. Garrett, Refugio 168; Buenos Aires, Natalio Bruski, J. E. Uriburi 126; San Juan, Puerto Rico, Reuben D. Sanchez, San Sebastian Street No. 3; Montevideo, Paul Bodo, P.O. Box 664. Member Audit Bureau of Circulations. Other Quigley Publications: Better Theatres, published every fourth week as a section of Motion Picture Herald, Motion Picture Daily, International Motion Picture Almanac and Fame.

THIS WEEK the Camera reports:

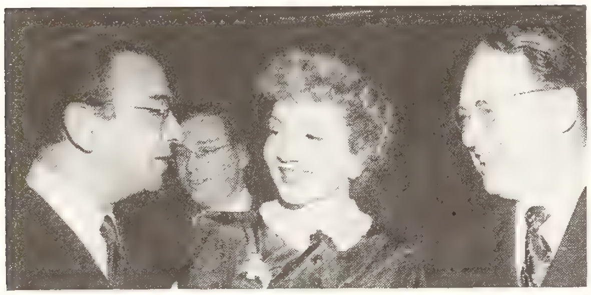
Frederich Remage

WELCOME TO LONDON, from the owner of most of Britain's film industry, J. Arthur Rank, center. The recipient is Arthur Krim, left, president of Eagle-Lion Films of America, a Rank company. Watching is Robert Benjamin, head of Mr. Rank's now numerous American interests. The scene is from the Dorchester Hotel reception for Mr. Krim.



By the Herald

GREGOR RABINOVITCH will produce "Traviata" and "Boheme" in Italy, and other films in France for Columbia, at whose New York office he conferred this week.



By the Herald

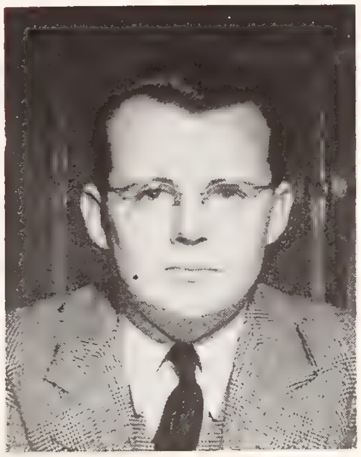
AT COCKTAILS. William Goetz, Universal-International production chief; Claudette Colbert, star of "The Egg and I", and G. S. Eyssell, Music Hall, New York, managing director, at the reception, last week, for Miss Colbert. Top Universal-International executives attended.

Goad and Cummings

TO AID GREEK CHILDREN made orphans by the war, showmen throughout the country are pledging "adoptions" by theatre personnel. In Los Angeles, above, and New York, left, hundreds attended. Above: Ned E. Depinet, drive chairman; Charles P. Skouras, Fox West Coast and National Theatres president, and George Murphy, actor. On the dais, left, are Jack Cohn, Columbia vice-president; William Helis; Barney Balaban, Paramount president; Peter Donald, comedian; the Right Reverend Germanos Polyzoides, and Fred Schwartz, Century Circuit vice-president.

By the Herald

ALEXANDER F. VICTOR has been elected unanimously the honorary chairman of the board of the Victor Animatograph Corporation. He had been succeeded as president, in January, by Samuel G. Rose.



By the Herald

MAJOR HAROLD WILLIAM AUTEN is United Artists' new assistant European division manager. He entered the industry in 1937 as Warner London salesman. Recently he was UFA controller in Germany.

Metropolitan Photo

GREETINGS from "Down Under" are extended to Rutgers Neilson, retiring president of the Associated Motion Picture Advertisers, right, by Hal Carlton, MGM exploitation director, of Sydney, Australia. The greetings, from the "47" Club of that city, were given to Mr. Neilson in New York, during Mr. Carlton's visit last week.

GEORGE H. ORNSTEIN has been named assistant to Gradwell Sears, United Artists vice-president in charge of distribution.

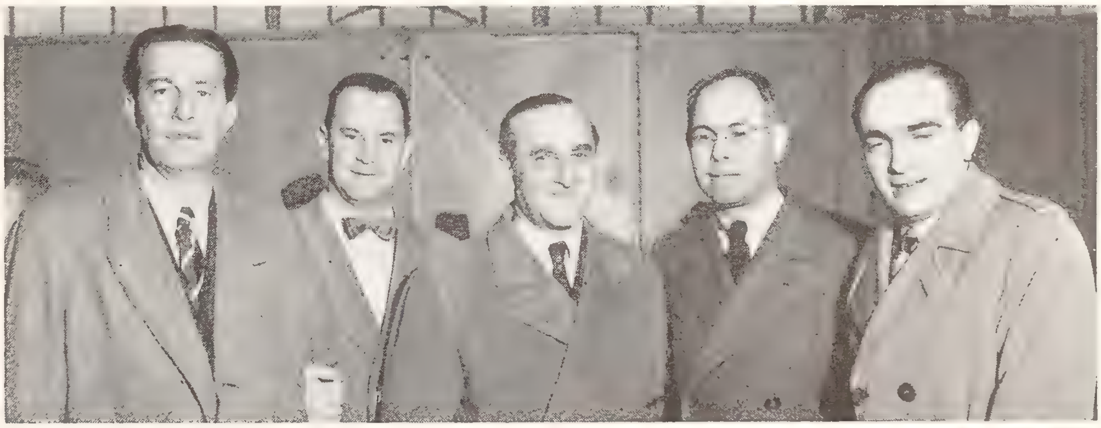
ROBERT M. WEITMAN, Paramount theatre, New York, managing director, has been elected B'nai B'rith Cinema Lodge president.

By the Herald

TINO ROSSI, "the Frank Sinatra" of France, center, as he met the press at a New York reception, last week, given by Sam Siritzky, left, and Leon Siritzky, of Siritzky International Pictures. The company will produce in Hollywood and also distribute 16mm films. See page 51.

By the Herald

ANN TODD, British actress, was informal host to New York trade writers, last week, before returning to England for a five-months visit.



Metropolitan Photo

AT THE BOAT. The scene as Robert Wolff, RKO United Kingdom managing director, arrived in New York last week for home office talks. Left to right, Jack Votion, European production representative, who accompanied Mr. Wolff; Fred Gronich, foreign department; Mr. Wolff; B. D. Lion, foreign department division manager, and Marc Spiegel of the home office. Mr. Wolff reported on the European trade scene.

METRO LISTS 42 FEATURES 48 SHORTS NEXT SEASON

Mayer Cites Concentration on Best-Sellers, Classics and Stage Properties

Metro-Goldwyn-Mayor will undertake 42 features during the forthcoming product year, Louis B. Mayer, vice-president in charge of production, announced Monday from the company's studios in Culver City, Cal.

In planning the year's productions, Mr. Mayer said, the studio will concentrate its activities on best selling novels and literary classics with outstanding stage properties and leading composers and song writers combined for the filming of top musicals.

Plans Progressing for Shooting in England

The company's production plans for England are also progressing rapidly, it was said, and an expanded program has been completed with Ben Goetz, in charge of the MGM British studios. Five stages now are ready for operation in England and indications are that "Young Bess" will be the first to go before the cameras, followed by "The Secret Garden," starring Margaret O'Brien.

For the coming season's product the studio has enlisted the services of 28 stars, 67 featured players, 18 producers and 18 directors, and 84 writers.

In addition to the features MGM will also produce 48 short subjects during 1947-48. The short subject list includes 16 one-reel cartoons in color, 10 Pete Smith specialties, six John Nesbitt Passing Parade subjects, 12 FitzPatrick Traveltalks and four two-reel dramas.

The continued emphasis which MGM is placing on important literary works for its future feature releases, Mr. Mayer said, is seen in its recent purchases of stories on the best-seller lists, and in the pictures now in production and preparation.

Three Best-Sellers Cited On Year's Program

Three current best-sellers are included in the coming year's program: "The Hucksters," by Frederick Wakeman, which stars Clark Gable and Deborah Kerr; Sholem Asch's "East River," with Gene Kelly and June Allyson, and J. P. Marquand's "B. F.'s Daughter," which will have Katharine Hepburn in the title role. Sinclair Lewis' "Cass Timberlane" is scheduled to star Spencer Tracy and Lana Turner.

According to plans for the year, announced by Mr. Mayer, both the second and third year winners of the MGM annual novel contest will be filmed in 1947. These are "Before the Sun Goes Down," by Elizabeth Metzger Howard and the third year winner "Return to Night," by the English novelist, Mary Renault.

The first winner of the company's prize novel contest, "Green Dolphin Street," by Elizabeth Goudge, and starring Lana Turner, Van Heflin, Donna Reed and Richard Hart, is now being edited for release this season.

Another of John P. Marquand's novels, "So Little Time," also on the best-selling list, is on the new schedule, and is to be filmed with an all-star cast.

Titles Announced for New Season Release

Other pictures indicated by MGM for the forthcoming product season, according to the announcement, are:

SPEAK TO ME OF LOVE, adapted from Marjorie Sharp's novel, "The Nutmeg Tree," to co-star Greer Garson and Walter Pidgeon.

THREE O'CLOCK DINNER, by Josephine Pickney, starring Lana Turner.

HOMECOMING OF ULYSSES, by Sidney Kingsley, starring Clark Gable.

ANGEL'S FLIGHT, by the English novelist Edward Hoestius, also to star Clark Gable.

RED DANUBE, a novel of present day Vienna by Bruce Marshall.

LUST FOR LIFE, Irving Stone's fictional biography of the artist Van Gogh, starring Spencer Tracy.

ROBINSON CRUSOE, the Defoe classic, to be filmed in Technicolor.

THE KISSING BANDIT, starring Kathryn Grayson and Frank Sinatra.

BIG JIM, starring Wallace Beery.

DADDY IS A WOLF, starring Walter Pidgeon, Jane Powell, Lauritz Melchior and Xavier Cugat.

BROTHERS OF THE EAST SIDE with Margaret O'Brien, Van Heflin, Karin Booth and Danny Thomas.

KILLER McCOY, starring Mickey Rooney.

IF WINTER COMES, the A. S. M. Hutchinson novel of ideals and injustices.

CHIMES OF BRUGES, a European classic by Georges Rodenbach, starring Greer Garson.

THE FORTUNES OF RICHARD MAHONEY, a story of the gold fields by the Australian novelist, Henry Handel Richardson. This will star Greer Garson and Gregory Peck.

FAMILY FOR JOCK, an unpublished novel by Marjorie Kinnan Rawlings, author of "The Yearling." This will be filmed late in the season, co-starring Claude Jarman, Jr., and Lassie, MGM's dog star.

COQUETTE, adapted from the stage play, starring Lana Turner.

MOVE OVER, THIS IS LOVE, an original story to star Robert Taylor.

THREE MUSKETEERS, a screen adaptation from the famous novel, with Robert Walker heading an all-star cast.

THE LIFE OF MONTY STRATTON, with Van Johnson playing the role of the heroic ball-player.

BEDEVILLED, a murder mystery, starring Robert Taylor.

THE HOUSE ABOVE THE RIVER, starring Katharine Hepburn.

INTERNATIONAL VENUS, starring Esther Williams.

BROTHERS KARAMAZOV, to be adapted from the dramatic classic, starring Spencer Tracy, Robert Taylor and Van Heflin.

TOD SLOAN, in which Mickey Rooney will portray the famous jockey.

ON AN ISLAND WITH YOU, to be filmed in Technicolor with Esther Williams, Peter Lawford, Cyd Charisse and Xavier Cugat.

LIFE OF HER OWN, a story of a criminal attorney who sacrifices his reputation for his daughter, starring William Powell.

ANNIE GET YOUR GUN, the current Broadway stage success which will star Judy Garland and feature the music of Irving Berlin.

EASTER PARADE, based on the nostalgic song of that title. All the film's music and songs will be written by Irving Berlin and the picture will star Judy Garland, Frank Sinatra, Gene Kelly and Red Skelton.

THE PIRATE, S. N. BEHRAM'S play which is already before the cameras. The film is to be highlighted by Cole Porter's music and the cast will be headed by Judy Garland, Gene Kelly and Walter Slezak.

GOOD NEWS, a Broadway musical production by Larry Schwab and Buddy De Sylva. This recently went before the cameras, starring June Allyson and Peter Lawford.

GOOD OLD SUMMERTIME, a story of the early days of baseball, co-starring Frank Sinatra and Gene Kelly.

THE STORY OF RODGERS AND HART, a musical with an all-star cast.

REUNION IN VIENNA will be filmed as an operetta with Kathryn Grayson starred.

Oppose Massachusetts Bill for Censorship

Massachusetts Senate bill to give state and local censors the power to "protect" the public against immoral, indecent and bad habit-forming suggestions in films as well as other forms of licensed attractions and literature, was protested early this week by the newly-formed Motion Picture Coordinating Committee, which is headed by Frank Lydon.

MAJORS FIGHTING TO RETAIN SYSTEM OF ARBITRATION

ATA and CSA Ask Court for Stay on the Bidding Provisions of Decree

The five theatre-owning defendants in the New York anti-trust suit moved last Friday to keep the 31 motion picture arbitration tribunals a going concern. Banding together they forwarded to the Supreme Court their request for a stay of that portion of the New York District Court's decree which dissolves the Consent Decree arbitration system as of April 1. Previously the five companies had appealed the arbitration provisions of the decree.

Close on the majors' heels, the American Theatres Association, the Confederacy of Southern Associations and Southern California Theatre Owners announced they would jointly petition the Supreme Court Wednesday for a stay of the competitive bidding provisions of the December 31 decree.

Cite Hardships Under Bidding Provisions

The arguments, drawn up by Thurman Arnold, ATA counsel, and Robert T. Barton, representing CSA, will center about the hardships that would be incurred by the independents if the bidding provisions went into effect.

The fight of the ATA, SCTOA and the CSA to intervene in the suit is being opposed by the five major distributors. The organizations late in February appealed to the Supreme Court from the New York District Court's denial of their plea to intervene. RKO, MGM, Warner Brothers, Paramount and Twentieth Century-Fox on March 14, it was reported this week, opposed this appeal in a statement and motion to the Supreme Court, stating that the denial is not appealable in that the three exhibitor organizations do not have an "immediate and legal interest" in the suit and that they are "not adequately represented" within the meaning of the law. The organizations will present a counter brief on April 2.

Stay Requests Limited Only To Dispute Over Clearance

The arbitration stay request, drawn up by RKO, MGM, Twentieth Century-Fox, Warner Brothers and Paramount, was limited only to that part of the arbitration system which relates to disputes over clearance. Such disputes, however, make up the greatest number of cases tried by the Arbitration Association. From November 20, 1940, the date of the Consent Decree, to last March 15, 361 of the 485 cases tried were clearance cases.

Implementing its often repeated state-

(Continued on following page, column 3)

Bidding Criticisms Mount; Myers Charges Abuses

HOW TO DO IT

SOLUTION to the problem of competitive bidding. Phil Cowan, United Artists sales promotion head, demonstrates the method suggested in desperation by Paul Lazarus, Jr. In front of him are the other components of the "Sales Decree and Escape Kits" sent to salesmen: false mustache for escaping customers, steel files for escaping from jail, playing cards, whiskey glass, vouchers, poison, etc.

The bidding experiments being conducted under the final decree in the New York anti-trust suit moved into the argumentative stage this week as the U. S. Supreme Court prepared to hear application for a stay on the competitive bidding order from Universal, United Artists and Columbia.

The argument was led off by a statement from Abram F. Myers, counsel and board chairman of Allied States Association, who charged that distributors are discrediting the bidding system by ignoring the provisions of the decree and that they are using the system to secure still higher film rentals.

His charge was answered by an MGM distribution executive, who claimed that "it is highly doubtful that the bidding system will mean increased returns for the distributors, although, at the same time, the costs of distribution—at least of the five majors—are unlikely to go up."

Disagreeing, Mr. Myers, while admitting the "evidence to date is comparatively meager," sees these four factors arising out of the bidding experiments:

"The system is being used primarily to stir up antagonism among independent exhibitors to secure higher rentals.

"The distributors are ignoring all provisions written into the decree for the protection of the exhibitors.

"Where the competition is between an independent and a large circuit, the independent either will not be afforded the opportunity to bid or will be granted the privilege under the most discouraging conditions.

"Even after an offer has been made to an independent, the pictures are subject to be withdrawn at any time and licensed to the circuit."

Mr. Myers said he had yet to see an offer which stated any minimum price, whether in terms of a flat rental or otherwise, as required by the decree. Neither, he claims, has he seen an offer which follows the decree requirement that the distributor's offer shall include the availability and clearance, if any, which will be granted.

In other words, Mr. Myers doesn't like what he hasn't seen.

On the distributors side of the question, an MGM spokesman believes that "once things have simmered down we shall find that there will not be anywhere near as much cut-throat competitive bidding as everyone has foreseen."

He believes that once bidding has taken full effect—and he is sure the Supreme Court will retain the bidding provisions—there will not be more than 250 situations in the whole country where features will be sold on a competitive basis.

In Cincinnati, there is growing concern over bidding. There, this week, Irving Sochin, general manager of Theatre Owners Corporation, which buys and books for 46 independent houses, spoke up to say: "We consider the system unfair. It gives an advantage to the larger exhiibtor, who, for instance, may have a debt-free house in a strategic location and a reasonably low overhead. This places him in position to sacrifice a portion of his normal profits, if necessary, to submit a high bid. On the other hand, the 'little fellow' must constantly be price-minded and he is unable to compete against the high bidder in the more favorable position."

Meanwhile, the bidding experiments continue.

ON THE MARCH

by RED KANN

FOR years a dime was enough to get any kid by the doorman at most theatres. In many, a nickel did it. In the general upsurge of rising prices, climaxed during the war and maintained at large since, this traditional practice changed like lots of others. In the change may be the answer to why kid patronage has fallen off.

It is not easy to back this up with the overwhelming proof. On as sprawling a scene as exhibition in this vast industry experience is apt to vary with the case at hand. The case of Eddie Grainger and the Shea circuit, given air in *On the March* last week, is not necessarily the condition confronting all other showmen, although it is safe enough to assume he has considerable company.

It may be remembered he was wondering, and worrying, about the decline in children's patronage in most of the theatres his circuit operates in 23 cities scattered throughout Ohio, Pennsylvania, Massachusetts, New York and New Hampshire.

His inclination was to place the shrinkage at the door of the producer on the ground Hollywood was doing little or nothing to keep sharpened the interest of juveniles with series such as the Shirley Temples, the Jane Withers and the Freddie Bartholomews or whoever their 1947 counterpart may be.

He may have a point there, but it was not the only one.

The point that glared was the acknowledgement of his situation in Cambridge, Ohio. This is the only city of the 23 where prices were not advanced but where Federal tax merely was added. This is the only city where kid patronage had not fallen off. This narrows the surmises and the speculations to the conclusion inescapable that the answer, in this instance at least, resides in the price structure. It looks like a cinch deduction.

But Grainger is getting hep. He is beginning to think hard now that the solitary holdout cannot be explained conveniently as an accident; that he will come closer to the answer if he recognizes price is the determining factor.

Therefore, he is giving much thought to a return to the traditional—10 cents for kids at all times, plus two cents for Uncle S. on the ground the public is completely tax-conscious and no objections will be encountered on this score. He is emphatic in his conviction kids are vital to his future. He recognizes the value of getting more of them to attend his houses on a more regular basis and now is talking in equations of the slight sacrifice to his profit line in order to do this. The fact is his reoriented approach is a nice thing to behold. We wish there were more of it elsewhere.

With other sectors yet to report, this whole problem is being submitted to keen attention over the Warner circuit, too. The reasons for the sluff remain to be finalized, but the conclusion is in no doubt—juvenile attendance in that nationwide operation is off as well. That matter has been aired with some regularity whenever the zone managers meet. They swap experiences with the Children's Library programs set up by the various producers via the Johnston office and report success with them. Cartoon shows have brought encouraging response at the box office.

But there is concern over a drying up of source material and a feeling that the wholesale swing of the distributors toward reissues is cutting down the sustained flow of suitable product for juvenile interest and attention.

At this juncture, there is no conviction about price. It has been considered, of course. Where it was once generally a dime, the average Warner admission for children is now in the neighborhood of 17 cents. This differential is more major than minor with children who are confronted with the requirement of another dime for popcorn or its equivalent. It is certainly more major than minor with the parents who have to cough up a quarter, or better, when it used to average 15 cents.

The present final on this, insofar as the Warner circuit figures it, is indeterminate. But there, too, the interesting point takes shape in the realization something wrong calls for adjustment. A good sign, and progressive.

The impressionables, the malleables of today are the cornerstone of tomorrow. It is essential, as well as an obvious fundamental in clear business judgment, to build on ground which is fertile and susceptible.

Tomorrow is always around the next corner.

* *

FINANCIAL NOTE: Twentieth Century-Fox estimates a 1946 net of $22,600,000, the forecast allowing for taxes and including operations of National Theatres as well as the Roxy, New York. This is on an estimated total gross income [film rentals and theatre receipts included] of $190,300,000. The anticipated profit would be $9,853,533 better than 1945's, when it was $12,746,467, or an increase of 77.30 per cent last year over the year before. This is on a jump in gross revenue of $12,088,111 in '46 over '45 when it ran to $178,211,889. Another way of approaching it: Anticipated net gain of 77.30 per cent develops out of a 6.78 per cent gain in gross. Elimination of the excess profit tax, reducing the company's assessment by a cool $7,000,000, of course is a factor. But so, too, was the corporation's dealings with, and in, theatres.

Things are bad, are they?

ARBITRATION

(Continued from preceding page)

ment that it would oppose all stay requests the Department of Justice on Wednesday filed notice with the Supreme Court that it considers the major distributors' stay appeal, which seeks to prevent dissolution of the arbitration system, as "re-writing the judgment"—in other words, reversing the District Court's decision. The Department, according to the document, opposes the requests for a stay of competitive bidding asked by United Artists, Columbia and Universal because competitive bidding is a preliminary and "essential" step towards adequate relief.

Justice Stanley Reed was to hold closed chamber hearings on all the stay petitions Friday.

Reiterating in their request for a stay what they said when they appealed the arbitration provisions of the decree, the five majors stated: "The reason for the lower court not continuing arbitration was its holding that 'because of the unwillingness of some of the parties to consent to its continuance' it lacked the power to do so. These appellants believe that the lower court was in error in this regard and that it had power to continue its decree of November 20, 1940."

"The continuation of this system pending an appeal," they concluded, "can harm no one. It can result in great savings of time and money."

Under the decree, the tribunals can accept new cases until April 1 and continue in operation long enough to settle them.

MPA Anniversary Dinner In New York May 8

The twenty-fifth anniversary dinner of the Motion Picture Association of America, and its predecessor organization the Motion Picture Producers and Distributors of America, will be held at the Waldorf-Astoria Hotel in New York May 8, Eric Johnston, president, has announced. The dinner is sponsored by a committee consisting of Spyros Skouras, Ned E. Depinet, Jack Cohn, Joseph R. Vogel, Claude Lee, John J. O'Connor, Harry Goldberg and Herman Robbins. Francis S. Harmon, MPA vice-president, is chairman of the staff committee on arrangements. J. Arthur Rank will be guest of honor.

Voluntary Censorship Bill Adopted by Indiana House

A bill asking voluntary censorship of films, radio and newspapers was adopted by the Indiana House last Tuesday, as a substitute for a bill that would have set up a censor board in every county. The resolution stated that the legislature "is not desirous of passing restrictive legislation if agencies can be made to see the gravity of the problem and voluntarily cooperate in meeting it." In the Senate last Tuesday, the socalled Anti-ASCAP bill hit a snag when the chamber refused an attempt to recall a conference report.

GLENN

FORD

FRAMED

The same Glen

COLUMBIA PICTUR
presents

GLENN

in

FRA

JANIS CARTE
EDG
KAREN MORL

ord who tamed "GILDA"

FORD

MED

BARRY SULLIVAN

CHANAN

IM BANNON

Screenplay by Ben Maddow · Directed by RICHARD WALLACE · Produced by JULES SCHERMER

A SENSATIONAL PICTURE

Sold

SENSATIONALLY!

"I don't care what any other man meant to you!"

COLUMBIA PICTURES presents
GLENN FORD
in
FRAMED
with
JANIS CARTER · BARRY SULLIVAN
Edgar BUCHANAN Karen MORLEY Jim BANNON
Screenplay by Ben Maddow
Directed by RICHARD WALLACE
Produced by JULES SCHERMER

"Let's get things straight about you and me and him..."

COLUMBIA PICTURES presents
GLENN FORD
in
FRAMED
with
JANIS CARTER · BARRY SULLIVAN
Edgar BUCHANAN Karen MORLEY Jim BANNON
Screenplay by Ben Maddow · Directed by RICHARD WALLACE · Produced by JULES SCHERMER

"You've messed up three lives already ...isn't that enough?"

COLUMBIA PICTURES presents
GLENN FORD
in
FRAMED
with Janis CARTER · Barry SULLIVAN
Edgar BUCHAN
Karen MORLEY · Jim BANNON
Dir
RICHAR

"You've messed up three lives already... isn't that enough?"

COLUMBIA PICTURES presents
GLENN FORD
in
FRAMED
JANIS CARTER · BARRY SULLIVAN
EDGAR BUCHANAN
KAREN MORLEY · JIM BANNON
Screenplay by Ben Maddow
Directed by RICHARD WALLACE · Produced by JULES SCHERMER

"Let's get things straight about you and me and him..."

COLUMBIA PICTURES presents
GLENN FORD
in
Framed
with
JANIS CARTER · BARRY SULLIVAN
EDGAR BUCHANAN
KAREN MORLEY · JIM BANNON
Screenplay by Ben Maddow
Directed by RICHARD WALLACE
Produced by JULES SCHERMER

"I play for keeps...

COLUMBIA PICTURES presents
GLENN FORD
in
FRAMED
with
JANIS CARTER · BARRY SULLIVAN
EDGAR BUCHAN

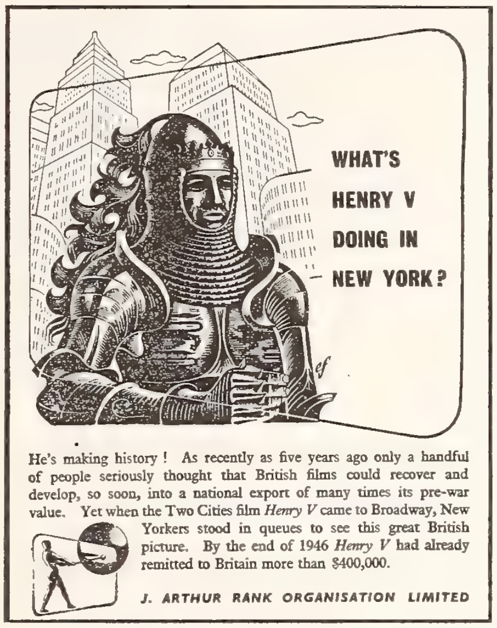
COLUMBIA PICTURES presents
GLENN FORD
in
Framed
with
JANIS CARTER · BARRY SULLIVAN
EDGAR BUCHANAN
KAREN MORLEY · JIM BANNON
Screenplay by Ben Maddow
Directed by RICHARD WALLACE · Produced by JULES SCHERMER

COLUMBIA PICTURES presents
GLENN FORD
FRAMED

TRADE FOLLOWS THE FILM: RANK'S NEW WORLD THESIS

Overhaul of Organization Tied to Program Linking Pictures to British Goods

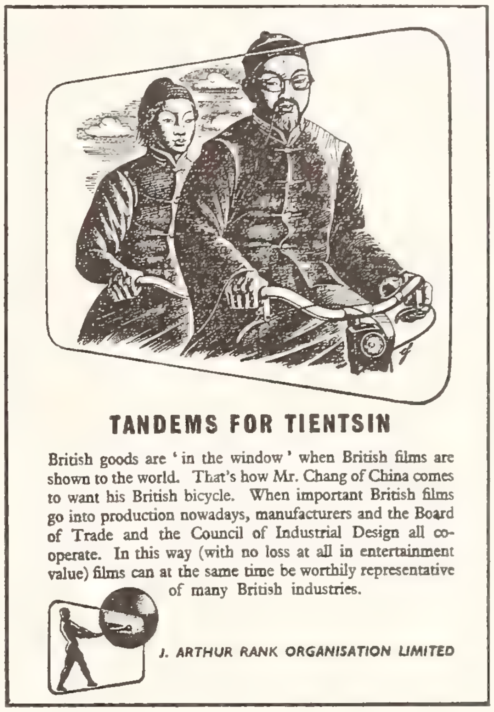
London Bureau



WHAT'S HENRY V DOING IN NEW YORK?

He's making history! As recently as five years ago only a handful of people seriously thought that British films could recover and develop, so soon, into a national export of many times its pre-war value. Yet when the Two Cities film *Henry V* came to Broadway, New Yorkers stood in queues to see this great British picture. By the end of 1946 *Henry V* had already remitted to Britain more than $400,000.

J. ARTHUR RANK ORGANISATION LIMITED



TANDEMS FOR TIENTSIN

British goods are 'in the window' when British films are shown to the world. That's how Mr. Chang of China comes to want his British bicycle. When important British films go into production nowadays, manufacturers and the Board of Trade and the Council of Industrial Design all co-operate. In this way (with no loss at all in entertainment value) films can at the same time be worthily representative of many British industries.

J. ARTHUR RANK ORGANISATION LIMITED

Shown here are two evidences of the Rank Organization's new advertising campaign to boost British films as salesmen for British goods.

J. Arthur Rank, Britain's leading showman, may well become Britain's leading salesman. An overhaul and concentration of the whole of the Rank Organization's propaganda and advertising departments has resulted in a program underlining the fashion in which trade follows the film.

Already linked with the textile trade and fabric manufacturers, the Rank Organization has gotten further recognition and comfort from Government circles here. Seeing the film as the ideal propaganda medium, manufacturers of all the country's staple exports are being encouraged by Whitehall to link up with Mr. Rank and his overseas selling organization. Significantly, Mr. Rank's newly-announced top advertising man is Sidney Wynne, son-in-law to Erest Bevin, Britain's Foreign Secretary.

Twofold Aim in Series Of Newspaper Ads

First evidence of the new Rank advertising program is a series of advertisements which last week made their appearance in the country's most important newspapers. Two of the ads are reproduced on this page. The series has a two-fold aim: prestige building for the Rank Group and the underscoring of the close relationship between films and trade. One of the first announcements, for example, points out how Mr. Chang of China comes to want his British bicycle—he saw it in one of Britain's films. The campaign is planned to last at least a year.

The new campaign is certainly the most expensive, not to say expansive, prestige-builder ever promoted by a British film company. Its sponsors have worked in its preparation not only with the Government's Board of Trade, but with bodies like the Council of Industrial Design and the Federation of British Industries.

Official authorities and industrialists alike have hopes that an alliance between films and industry may become a formidable help in Britain's struggle to reestablish her economic and commercial stability. It may well develop into a worldwide beat-up of trade in alliance with the nation's screen output. At least, that's the plan.

Tieups Already Made with Textile Industry

Rank's people already have made many link-ups with the textile trades, taking as their lodestone the admitted excellence of British fabrics. Clothes are designed in Rank productions so that that excellence may be recognized. They have now established a Fashion Publicity Bureau through which agency they hope that the work of the London fashion stylists may achieve recognition.

Getting the Rank Organization into the position to assume this new leadership has taken considerable inquest into the methods of merchandising the whole of the products of the Rank Group. The Rank interests have been acquired rapidly and in enormous quantities. Now there has been a general sorting out of interests and a new assignment of duties—making for a more integrated and organized company.

On March 24, Mr. Rank announced that henceforth every bit of his organizations publicity—in every category—will be controlled directly and exclusively from his executive headquarters.

Dennett Will Scan Ads Of All Rank Product

He has John Myers as director of all studio publicity, with a particular eye on the servicing of the Jock Lawrence Organization in America. John Dennett, hitherto Odeon advertising manager, was named advertising director, to oversee the output of every single item of advertising on every single item of Rank product—from features to lenses.

Sidney Wynne, formerly Rank's personal public relations officer, will coordinate the work of both Mr. Dennett's and Mr. Myers' divisions.

The inquest, which resulted in these appointments, the first step toward the tightening of the merchandising of all Rank products, was conducted in conditions of considerable quiet and undertaken at the instance of John Henry Davis, managing director of the Rank Organization and commonly regarded as Mr. Rank's own nominee to the Rank Regency. It also betokens the close integration of the financial structure of the Rank Group—nominally capitalized at £60,000,000, but evaluated on the London Stock Exchange at considerably more than twice that sum.

Allied of Iowa and Nebraska Holds Two Meetings

Allied ITO of Iowa and Nebraska held two regional meetings last week, one at Bloomfield, Iowa, the second at Osceola, Iowa. Both meetings were conducted by Charles Niles, director of the Caravan, and T. J. Evans, executive secretary of the association. At the Osceola meeting a resolution was carried unanimously by which the exhibitors refuse to play any 50 per cent pictures. Both meetings discussed checking problems in particular and other matters concerning exhibitors in general.

First New Rank House Is Built in Canada

The first house of a circuit which J. Arthur Rank's interests are planning to build in Canada has been completed at North Sydney, Nova Scotia. It is the Odeon, seating 570, which opened last week. It is operated in partnership by A. I. Garson and Odeon Theatres of Canada, Ltd.

JOHNSTON STUDIO TRIP "NO LECTURE"

MPA Head Ends Ten-Day Hollywood Tour; Sees Support for Code

[Last week Eric Johnston, president of the Motion Picture Association, held numerous conferences with producers in Hollywood during a speaking tour of the major studios. His statements were widely reported by the syndicated columnists, by the lay press and by the trade papers. Few of the reports were in agreement, however, and even direct quotes from Mr. Johnston differed widely. Below is a recapitulation by Mr. Johnston, reported by the HERALD'S *Hollywood bureau chief, of all the subject matter covered in those conferences.]*

by William R. Weaver
in Hollywood

Mr. Johnston's speaking tour of the major studios was motivated more by an impulse to get acquainted than to lecture on the moral content of product and widely reported remarks on "drinking and sex" in pictures were but a part of a broad discussion on "general looseness in subject matter," the MPA president explained to the press. In a half hour question and answer interview granted on the eve of talks with 25 member-producers of the Society of Independent Motion Picture Producers, Mr. Johnston discussed the same subjects covered with principal personnel of the members of the Association of Motion Picture Producers.

"I've been in this job nearly a year and a half," Mr. Johnston said, "and industry interests elsewhere have prevented me, until now, from getting around to studios and becoming acquainted first hand. The subjects covered—picture content and foreign market conditions—furnished a suitable springboard for the discussions, which were in nature open forums and not a lecture by me."

General Looseness Discussed

"Drinking and sex," he said in confirming reports that these were discussed, "were merely among the subjects covered in dealing with general looseness in story material coming up recently. This general looseness is not unnatural nor an unexpected development in a postwar atmosphere, when everybody is seeking to escape from wartime restraints. I expect it to continue for about twelve months more, and then subside."

Saying drinking scenes had become disproportionately numerous because "directors thoughtlessly have employed drinking as a convenient means for giving actors something to do with their hands while talking," Mr. Johnston said this emphasis is undesirable because "rural America is dry."

When asked by the *Herald* what studio personnel had to say about the Production Code, Mr. Johnston said, "Satisfaction with the Code is general. Oh, there were some, of course, who complained that their art is being stifled, but I found a surprising degree of acceptance for the Code."

Later that afternoon, in answer to a question put by SIMPP President, Donald M. Nelson, as to whether the Code in its present form is strong enough to meet present pressures, Mr. Johnston was to give stoutly an affirmative answer.

Illustrates Code's Operation

Asked to detail his talks on the Code to production people, Mr. Johnston said, "I used this illustration. I pointed out that a man driving his automobile in an open prairie can drive just about any way he pleases, but when he elects to drive down Wilshire Boulevard he must obey traffic regulations or expect to get into trouble." He added, "We are operating a mass means of communication, the most effective of all mass means of communication, and we must shoulder our responsibilities. I found most of the people making pictures agree with that principle."

Less specific in sketching that portion of his talks relating to the foreign market, Mr. Johnston said, "Just as we must make pictures acceptable to all sections of our country, and not just to selected communities, so must we make them acceptable throughout other countries to which we send them. I mean, we must avoid making a picture which, although quite acceptable to England, say, would give offense to people of other nations, such as, for instance, Denmark. This is mostly a matter of exercising good taste. We are setting up a board within the Production Code Administration here, and similarly in New York, to give producers advice on this aspect of their pictures, and to give it while the picture is in script form and susceptible to modification. It will be a strictly advisory service, however, with nobody bound to comply with it."

Says There Are No Barriers

Asked by a lay pressman why we permit Russia to exhibit pictures here although banning American pictures there, Mr. Johnston said, "We have no barriers against any foreign nation. And we stand ready to send pictures into Russia whenever they will admit them." When asked, "What would we expect to get back out of Russia" if we did send pictures into the country, Mr. Johnston replied, "Gold. They've got lots of it there that we'd rather have here at Fort Knox."

Queried as to what kinds of pictures the foreign and domestic market requires for the future, Mr. Johnston replied, "Good pictures, of whatever kind." Pressed to name subjects, he said, "We have run the whole scale of subjects, and doubtless will run it over many times more, always trying to do better, whatever the subject."

Plans for the creation of a motion picture institute are in abeyance pending final outcome of the Government case, he said.

The successor to Byron Price, who recently resigned as vice-president of the MPA, was to be named this week on his return to Washington, Mr. Johnston said.

Judge Jackson Named to PCA

Judge Stephen S. Jackson of New York has been named assistant to Joseph I. Breen, head of the Production Code Administration, and will assume his new duties in Hollywood April 1, the Motion Picture Association announced in a release from its headquarters in Washington Wednesday.

The appointment of Judge Jackson, the release said, is part of a plan to increase and strengthen the operations of the Production Code Administration discussed by Mr. Breen and Eric Johnston, president of the MPA, in Hollywood last week. The post is one of two to be created and an appointment to the second will be made soon.

The addition of new personnel to the Code Administration is necessitated, the release said, because of increased pressure on its facilities and not only because of the increased number of domestic and foreign productions which must be examined but also by the recent organization of the International Information Center. Functioning under the Production Code Administration this new unit will advise producers on the acceptability of particular pictures or sequences for the foreign market. It will be an entirely advisory service.

Addison Durland, Latin American advisor with the Code Administration since 1941, will be a member of the new International board, as will Harold L. Smith, until recently MPA European representative.

Name LeSieur Lazarus Aide

Howard LeSieur, advertising manager of United Artists, has been promoted to the newly created post of assistant advertising and publicity director, it was announced Wednesday in New York by Paul N. Lazarus, Jr., the company's advertising and publicity director.

Francis Winikus, who has been copy chief, will move up to Mr. LeSieur's position as advertising manager. The move was prompted by the company's expanding business and the addition of several important producers into the United Artists fold, Mr. Lazarus said. Both appointments are effective immediately.

LUCE COMMISSION PROFESSORS REPORT ON PRESS AND SCREEN

by TERRY RAMSAYE

THE INDUSTRY of the motion picture for the second time has come into mildly alarming distinction of attention by Mr. Henry R. Luce's Commission on Freedom of the Press in a "general report" released Thursday, subsequent to a press conference function at Sherry's classic caravanserai in Park Avenue in Manhattan the afternoon before.

On the plus side the report says for the screen: "We recommend that the constitutional guarantees of the freedom of the press be recognized as including the radio and motion pictures." That is about all the commission has to give, directly. The atmosphere is as cool as a lecture hall during Easter vacation. It records some down-the-nose considerations of some aspects of the films in politely detached language unlikely to arrest the attention of the motion picture audience.

The report is as dignified as the impressive list of the personnel of the Commission, all appointed by Dr. Robert M. Hutchins, Chancellor of the University of Chicago, and Commission chairman. The membership includes:

Zechariah Chafee, Jr., Professor of Law, Harvard University.

John M. Clark, Professor of Economics, Columbia University.

John Dickenson, Professor of Law, University of Pennsylvania, and General Counsel, Penn. R.R.

William E. Hocking, Professor of Philosophy, Emeritus, Harvard University.

Harold D. Lasswell, Professor of Law, Yale University.

Archibald MacLeish, Formerly Assistant Secretary of State.

Charles E. Merriam, Professor of Political Science, Emeritus, The University of Chicago.

Reinhold Niebuhr, Professor of Ethics and Philosophy of Religion, Union Theological Seminary.

Robert Redfield, Professor of Anthropology, The University of Chicago.

Beardsley Ruml, Chairman, Federal Reserve Bank of New York.

Arthur M. Schlesinger, Professor of History, Harvard University.

George N. Shuster, President, Hunter College.

¶ That scores five universities, one theological seminary, one college, one bank, one department store, one railroad—no journalist, no radio or motion picture authority. It is interesting to note as a detail of publicity practice that Dr. Hutchins' list credits Mr. Dickinson primarily to the University of Pennsylvania, and Mr. Ruml to the Federal Reserve Bank, while the Commission's New York office invitations to the Sherry audience gave Mr. Dickinson to the Pennsylvania Railroad and Mr. Ruml to R. H. Macy & Co. That is a slight matter, but these are days of deep significances.

Dr. Hutchins' foreword recorded: "The Commission did not conduct elaborate 'research.'" That is quite as apparent in the report as it was in that volume entitled "Freedom of the Movies" by Ruth A. Inglis, published by the Commission about a month ago. (Motion Picture Herald editorial page February 22.)

¶ The event of this week and the imposing staging thereof is only to be understood in the long perspective of originals and releated considerations. The release of the report and the press audience function have been in the hands of the editors of *Fortune,* Mr. Luce's ornate and typographically impressive journal of business and industry. The manifestation is part of a program which pertains either to the career of Mr. Luce or the publications under his administration, or both, as they may variously coincide. It is of a piece with his astutely planned Cleveland Council on World Affairs, sponsored by Time, Inc., and held at the Public Auditorium in Cleveland, out in Ohio where the big midwest begins, January 9, 10 and 11. You will be remembering that the Council's attendance included figures of international distinction from Wellington Koo to Senator Arthur Vandenberg.

The total activity is to be regarded with a studious interest by the motion picture industry, somewhat incidentally because of what may be said about it, but more importantly as a demonstration in devices for creating foci of attention, including rubbing the bowl with the kudos of names of distinction in statecraft and academic connections. It is just now to be remembered that for popular publicity purposes the genus professor is valuable, recently vastly improved in public consciousness by the bang-up professorial successes in uranium enterprises.

¶ In general the Commission considers that the press is considerably important and ought to be better, mostly in a sense of social responsibility and performance. It seems to feel that way about pictures, too. "Private enterprise in the field of communications has great achievements to its credit."

But, also, however, the report reads on to quote William Allen White: "Too often the publisher . . . is a rich man seeking power. . . . He has the country club complex. . . . And they all get the unconscious arrogance of conscious wealth." A quotation comes, too, from Mr. Virginius Dabney of Richmond: "Today newspapers are Big Business and they are run in that tradition. . . ."

At this point, speaking of big business, it is to be noted from Dr. Hutchins' foreword that Mr. Luce "suggested an inquiry" in December, 1942, and that "The Inquiry was financed by grants of $200,000 from Time, Inc., and $15,000 from Encyclopedia Britannica. The money was disbursed through the University of Chicago." The ratio of 200 to 15 someway reminds of that story about the rabbit sausage made on a fifty-fifty basis, one horse to one rabbit.

While Mr. White and Mr. Dabney are quoted, there is a general aroma in the general report which suggests that the author or authors, while not, as they say, conducting "elaborate 'research'" possibly have been reading not only Miss Inglis, the sociologist, but also Mr. Morris L. Ernst, possibly Mr. Robert Sherwood and maybe Mr. Archibald MacLeish.

There is a special subdivision entitled "Motion picture concentration," naming the eight majors and with a careful footnote on "satellite" companies. You know where that term came from.

But, and however, again, also on the other hand, as it were, one reads much farther along: "We accept the fact that some concentration must exist in the communications industry if the country is to have the service it needs. . . . People . . . need a quality and quantity of information and discussion which can often be supplied only by large units."

¶ Some of the Commission's observations anent the motion picture follow:

"The motion picture industry offers the most elaborate example of accommodation to the pressure of the audience. . . . But pressure groups, because they have or are thought to have influence on attendance, have shaped the motion picture to their desires. Hollywood's efforts to develop the documentary film may be thwarted by its habit of yielding to this kind of intimidation. . . .

"It would be a mistake to assume that pressure is always bad just because it is pressure. . . .

"The most elaborate scheme of self-regulation among the agencies of mass communication is found in the motion picture industry. The Motion Picture Association of America has a code which is obeyed and enforced.

"The Association was formed and the code adopted to meet the threat of censorship. The points covered by the code and by the administration of it show that the aim is to control the content of films so that they will pass the state boards of censorship and foreign censors and will not antagonize pressure groups. . . .

"This self-regulating agency has limited purposes. It calculates the minimal prohibitions necessary to permit films to circulate without censorship and without boycott. The results indicate that the calculation is fairly exact. . . .

"By 1934 the Association, under the pressure of active criticism, became a regulatory body which could regulate. It put a stop to the salacious and crudely sensational pictures which had been the target of consumers' boycotts and gave the industry for the first time some public standing. . . .

Fortune, dated March 27th, carries the report, and an editorial on it, which says:

"Final answers to the problems of freedom, responsibility, and effectiveness will come perhaps when every philosopher is a journalist and every journalist a philosopher."

Box Office Champions for The Month of February

THE BEST YEARS OF OUR LIVES

(RKO Radio-Goldwyn)

Produced by Samuel Goldwyn. Directed by William Wyler. Screenplay by Robert E. Sherwood from the novel, "Glory for Me", by MacKinlay Kantor. Music direction, Emil Newman. Photography, Gregg Toland. Cast: Fredric March, Myrna Loy, Teresa Wright, Dana Andrews, Virginia Mayo, Hoagy Carmichael, Harold Russell, Cathy O'Donnell. Release date, November 20, 1946.

THE JOLSON STORY

(Columbia)

Produced by Sidney Skolsky. Directed by Alfred E. Green. Associate producer, Gordon Griffith. Screenplay by Stephen Longstreet; adaptation by Harry Chandler and Andrew Solt. Musical director, M. W. Stoloff. Director of photography, Joseph Walker. Technicolor color director, Natalie Kalmus. Cast: Larry Parks, Evelyn Keyes, William Demarest, Bill Goodwin, Ludwig Donath. Release date, January, 1947. [***Champion for the second month***]

IT'S A WONDERFUL LIFE

(RKO Radio-Liberty Films)

Produced and directed by Frank Capra. Screenplay by Frances Goodrich, Albert Hackett and Frank Capra. Additional scenes by Jo Swerling. Director of photography, Joseph Walker. Music written and directed by Dimitri Tiomkin. Cast: James Stewart, Donna Reed, Lionel Barrymore, Thomas Mitchell, Henry Travers, Beulah Bondi, Ward Bond. Release date, January 7, 1947. [***Champion for the second month***]

THE RAZOR'S EDGE

(Twentieth Century-Fox)

Produced by Darryl F. Zanuck. Directed by Edmund Goulding. Screenplay by Lamar Trotti, from the novel by W. Somerset Maugham. Music by Alfred Newman. Director of photography, Arthur Miller. Cast: Tyrone Power, Gene Tierney, John Payne, Anne Baxter, Clifton Webb, Herbert Marshall, Lucile Watson. Release date, December, 1946. [***Champion for the third month***]

13 RUE MADELEINE

(Twentieth Century-Fox)

Produced by Louis de Rochemont. Directed by Henry Hathaway. Original screenplay by John Monks, Jr., and Sy Bartlett. Musical direction, Alfred Newman. Director of photography, Norbert Brodine. Special photographic effects, Fred Sersen. Cast: James Cagney, Annabella, Richard Conte, Frank Latimore, Walter Abel. Release date, January, 1947.

TILL THE CLOUDS ROLL BY

(Metro-Goldwyn-Mayer)

Produced by Arthur Freed. Directed by Richard Whorf. Screenplay by Myles Connolly and Jean Holloway. Story by Guy Bolton. Adapted by George Wells. Musical direction, Lennie Hayton. Judy Garland's numbers directed by Vincente Minnelli. Directors of photography, Harry Stradling, George J. Folsey. Technicolor color director, Natalie Kalmus. Cast: June Allyson, Lucille Bremer, Judy Garland, Kathryn Grayson, Van Heflin, Lena Horne, Van Johnson, Tony Martin, Dinah Shore, Frank Sinatra, Robert Walker. Release date, January, 1947. [***Champion for the second month***]

See MPA Affiliating With Foundation

The 28th annual dinner-dance of the Motion Picture Associates will be held May 16 at the Waldorf-Astoria, New York, it has been announced by Fred J. Schwartz, president. This year, MPA visualizes joining the Motion Picture Foundation and therefore is dedicating the dinner as a tribute.

The customary requests for donations have been eliminated by directors of MPA and this year organizations and individuals will be asked to subscribe for tickets only. As in past years, a feature of the dinner will be the presentation of an award for distinguished service within the industry.

Explaining the elimination of donations, Mr. Schwartz said: "Motion Picture Associates looks forward to the possibility of a new alliance with the Motion Picture Foundation which will become the parent charitable association of the industry. It will be proposed to the national trustees of the Foundation that Motion Picture Associates can serve as the administrative agency in this area, and we will find ourselves in the position of having sufficient funds to operate for a while longer."

Carbon Costs Rising by 15 to 20% in England

London Bureau

Further instance of rising costs of exhibition in England is the increase in price of carbons agreed to last week by the Cinematograph Exhibitors' Association. List prices of all high-intensity carbons are increased by 15 per cent; those of low-intensity carbons by 20 per cent.

20th-Fox Year's Net Is Estimated At $22,600,000

Twentieth Century-Fox reported last week an estimated net profit for 1946 of $22,600,000, almost $10,000,000 more than the actual net reported for 1945, which amounted to $12,746,467.

The consolidated net was for the 52 weeks ended December 28, 1946, and was estimated after all charges of 20th-Fox Film Corporation and its voting-controlled subsidiaries, including National Theatres Corporation and Roxy Theatre, Inc.

The 1946 net is equivalent, after deducting dividends on the prior preferred and convertible preferred stock paid during the year, to approximately $7.90 a share on the 2,756,462 shares of common stock outstanding at December 28.

Common stock outstanding at December 29, 1945, was 2,119,709 shares and the 1945 earnings after deducting preferred dividends, were equal to $5.29 a share.

Gross income from sales and rentals of film and theatre receipts for 1946 was an estimated $190,300,000; for 1945, $178,211,889.

Earnings before Federal taxes, minority interests and contingencies amounted to an estimated $39,900,000 for 1946, comparing with $37,121,126 for 1945.

Great Western Acquires John Wayne Reissues

The reissue of 16 John Wayne Westerns was announced this week by Great Western Pictures' president John W. Mangham in Atlanta. The company bought the 35mm and 16mm rights directly from Monogram. Print deliveries will start April 1. The 16mm sales distribution will be handled by W. Wells Alexander, the Distributor's Group, Inc., Great Western sales agent.

Famous Players Changes Toronto First Runs

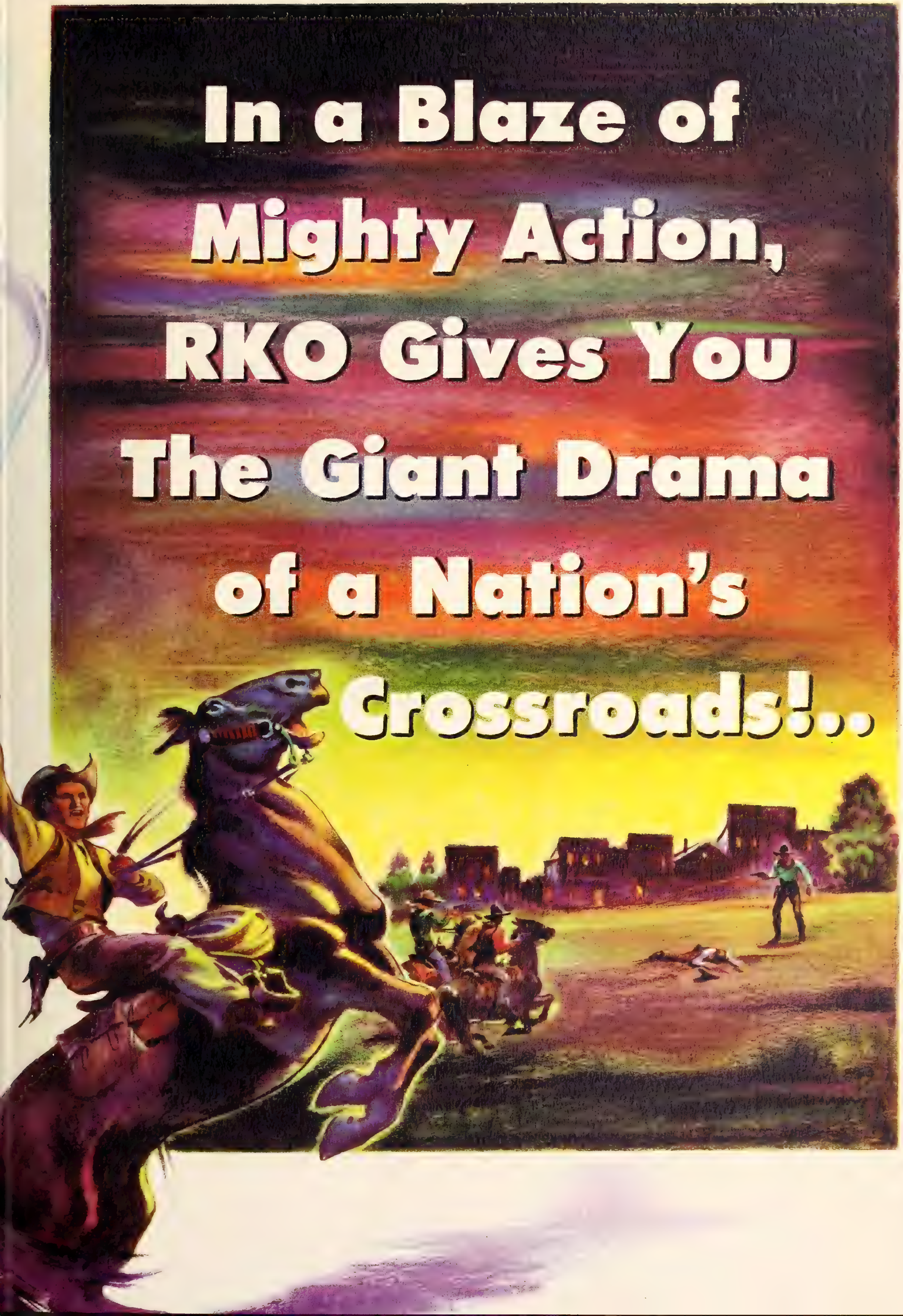
Tho more outlets for top product in Toronto will result from a change in the first run setup effective this month. Famous Players Canadian Corporation has arranged for the teaming of four theatres, the Shea and the Imperial and the Victoria and the Capitol. First runs will go into all four.

DeVry Strike Ends

The DeVry Projector Company strike in Chicago ended last Thursday, after William C. DeVry, president, consented to a collective bargaining election.

Abel Vigard Dies

Abel A. Vigard, 49, vice-president of Warner Theatres, died Tuesday in Brooklyn, N. Y., after a year's illness. Mr. Vigard, who was in the legal department, leaves his widow and two brothers, Harry and Joseph.



In a Blaze of
Mighty Action,
RKO Gives You
The Giant Drama
of a Nation's
Crossroads!..

The lusty story of those lawless days when frontier Kansas roared—when badmen ruled and women had no say—when it took a fearless two-gun fighting man to tame a town wilder than Dodge City...Big "Bat" Masterson, the famous U.S. Marshal whose shooting arm wrote history in the making of a mighty State!

R K O
RADIO
PICTURES

Produced by NAT HOLT • Directed by RAY ENRIGHT • Screen Play by Norman Houston and Gene Lewis

TRAIL STREET

starring

RANDOLPH SCOTT · ROBERT RYAN

ANNE JEFFREYS · GEORGE "GABBY" HAYES

MADGE MEREDITH • STEVE BRODIE • BILLY HOUSE

RKO AD GUNS ROAR!

—Blasting out the big news about a great action entertainment to the readers of the

88,421,433 CIRCULATION

of National Magazines like Life—Look—Saturday Evening Post—Cosmopolitan—True—22 Pulp Favorites—Fan Publications . . . with full-color comic-strip type ads in the Magazine Sections of Supplements of 101 important Sunday Newspapers!

TRAIL STREET

New American Newsreel to Go To 52 Countries

An American newsreel, to be narrated in 24 languages and distributed to 52 foreign countries, went into production last week at RKO Pathe in New York, it was announced by Hamilton McFadden, associate chief of the Department of State International Motion Picture Division, and Walton C. Ament, president and general manager of RKO Pathe, Inc.

Although the physical production of the subjects will be handled by RKO Pathe, the production and distribution costs will be paid by the State Department as part of its international information program.

Titled "The News Magazine," the one-reel subjects will be released by the State Department's Office of International Information and Cultural Affairs, and will present pictorial events that influence and reflect the lives of the people in the United States.

The newsreel will be under the direction of Jack Connolly, newsreel liaison for the International Motion Picture Division. The picture gathering facilities of RKO Pathe, plus its library, will be utilized in preparing the news release. Heading the production staff are Harold Bonafield, editor, and Robert Youngson, script editor.

Distribution will be in 35mm and 16mm, to foreign theatres and schools throughout the world. Subjects will be concentrated under three departments: people, science and sports, and each subject will be scored in Czech, Dutch, Finnish, French, Norwegian, Polish, Roumanian, Cervo-Croat, Slovak, Swedish, Turkish, Arabic, Bulgarian, Danish, Greek, Hungarian, Italian, Persian, Portugese, Spanish, Thai, Russian, Cantonese and Mandarin.

Clark, Bradley and Lake Win Paramount Drive

M. R. Clark of Dallas was the winning district manager of Paramount's "34th and Greatest Year" sales drive, it was announced last week. Other winners: Gordon Bradley, New Orleans, branch manager division; Samuel Lake, New York, salesmen; Kitty Flynn, New York, bookers; Leonard Allen, New Orleans, field representatives. Special prizes went to personnel of the three leading branches: New Orleans, Seattle and Dallas.

Republic Schedules Three Sales Sessions in April

Republic will hold three regional sales meetings in April, with Herbert J. Yates, president, addressing each session. The first will be held in New York at the Athletic Club April 2-3; the second in Chicago at the Hotel Blackstone April 8-9; the third at the company's North Hollywood studio the week of April 14.

NYE WINS CIRCUIT CONTEST FOR MOST QUIGLEY AWARDS

Louis Nye, manager of the Hoosier theatre in Whiting, Ind., has won the contest conducted by the Manta & Rose circuit to determine which member of the circuit could win the most Quigley Showmanship Awards for the final quarter of 1946. Mr. Nye had eight mentions and one scroll of honor.

Mr. Nye was followed by John Misavice, Ritz theatre, Berwyn, with eight mentions and one citation. Seventeen other M. & R. district and theatre managers participated. The circuit operates 29 theatres in Indiana and Illinois.

Commenting on the winners, the circuit management said: "We have held this competition for Quigley Awards because they are the public recognition for good work accomplished. A good workman takes pride in his work and we, as the employers, derive a great deal of pleasure and pride in such recognition. Not only does this signify good work done but, in order to get it, a manager must go to extra work to prepare the campaign book to send it to Quigley. The list of winners really speaks for itself, not only as to the effort expended but also as to the possibilities in the smaller and subsequent run theatres."

LOUIS NYE

Motion Picture Foundation To Mail 22,000 Booklets

A 22-page booklet titled "Digest of Information" and dealing with the Motion Picture Foundation, now is being printed for distribution to all industry branches and allied industries. The booklet is the result of recommendations made by the temporary public relations committee which submitted a report to the Foundation's steering committee following the organizational meeting in New Orleans December 3 and 4. Some 22,000 copies will be sent out and should be received shortly.

MGM Open the Metro, Valparaiso Theatre

The Metro theatre, new 2,500-seat MGM house in Valparaiso, Chile, was to have been inaugurated with a gala opening Friday night, according to Morton A. Spring, first vice-president of Loew's International Corporation. The President of Chile and other Government officials were to have attended. The Metro boasts a completely new air-conditioned building. The picture selected for the theatre's debut was MGM's "Bathing Beauty."

"Citizen Saint" Opens April 12

"Citizen Saint," a biographical feature-length film on the life of St. Frances Cabrini, will open April 12 at the 4,000-seat Constitution Hall, Washington, D. C. Following the premiere the feature will be roadshown. Clyde Elliott produced. Noel Meadow is distributing.

British Films Now Accepted: Wolff

American audiences will increasingly accept British-made pictures even though they have no American names, Robert Wolff, managing director for RKO in the United Kingdom, said in New York this week. He said this was due to the American public's ability to "smell out" a good personality as well as to the fact that British producers were turning out films with good U. S. market potentialities.

RKO's British production plans so far embraced only two films, Mr. Wolff said. One, an adaptation of John Hilton's "So Well Remembered," with an Anglo-American cast, is finished. The other remains to be made. It will be either "The White Tower" or an alternate. It will fulfill RKO's commitment to make two with J. Arthur Rank. Later RKO's British producing subsidiary may continue to make films in Britain, Mr. Wolff said. In France, RKO, in conjunction with Pathe Cinema, has just finished work on the Maurice Chevalier film, "The Man About Town." The film will receive special handling in the U. S. to make it acceptable to American audiences.

RKO is about ready to enter the 16mm field in Great Britain and considers it capable of wide expansion, Mr. Wolff stated. So far there are about 800 16mm installations in the country, he said, many of them serviced by mobile units. RKO has already deceided on its first three programs.

it's the **BEST** band in the land

IRVING BERLIN'S

ALEXANDER'S RAGTIME BAND

TYRONE POWER · ALICE FAYE
DON AMECHE · ETHEL MERMAN

and

Jack Haley · Jean Hersholt

Helen Westley · John Carradine

Darryl F. Zanuck In Charge of Production

Directed by HENRY KING

Screen Play by Kathryn Scola and Lamar Trotti • Adaptation by Richard Sherman • Lyrics and Music by Irving Berlin • Dances Staged by Seymour Felix • Associate Producer Harry Joe Brown

Radio's Greatest Programs are on the Bandwagon for LUX RADIO THEATRE · BOB HO

in the BEST theatres in the land!

THEATRE	CITY	DATE
Roxy	New York	April 16
Chinese, Loyola, State & Uptown	Los Angeles, Cal.	April 4
Denver, Esquire & Webber	Denver, Colo.	April 15
Fox and State	San Diego, Cal.	April 8
Miller	Wichita, Kan.	April 17
Mt. Baker	Bellingham, Wash.	April 16
Fox	Spokane, Wash.	April 15
Uptown, Esquire & Fairway	Kansas City, Mo.	April 17
5th Avenue	Seattle, Wash.	April 9
West Coast	Long Beach, Cal.	April 4
Fox	Phoenix, Ariz.	April 13
California	Bakersfield, Cal.	April 9
Fox	Riverside, Cal.	April 6
West Coast	Santa Ana, Cal.	April 13
D & R	Aberdeen, Wash.	April 11
Fox	Tucson, Ariz.	April 13
Jayhawk	Topeka, Kan.	April 18

FFY'S TAVERN · BING CROSBY · EDDIE CANTOR · VICTOR BORGE · BENNY GOODMAN

20th CENTURY-FOX

Dewey Signs Bill To Permit Cities To Tax Tickets

New York's Governor Thomas E. Dewey Monday signed a bill empowering counties and large cities in the state to collect taxes on admissions, automobiles, restaurant meals and liquor. The law becomes effective July 1.

Under the new taxing powers counties and cities may impose a five per cent tax on admissions to theatres and other places of amusement; a three per cent sales tax on restaurant meals over $1; a tax equivalent to 25 per cent of the state's fee for retail liquor licenses, and a $5 tax on automobiles and a $10 tax on commercial vehicles.

Buffalo and Yonkers are said to be in favor of invoking the new tax powers as soon as possible, while Mayor William O'Dwyer of New York City has given no indication whether or not the city will use the power. However, the assumption is that the city will do so since Mayor O'Dwyer previously requested Democratic members of the state legislature to vote for the bill.

In Columbus, Ohio, a city admission tax of from seven to 10 per cent is expected to be proposed if the state's three per cent tax is repealed. Two bills to repeal the state tax have been introduced in the Senate.

As a result of proceedings instituted by Warner Theatres in behalf of the circuit's State and Strand theatres in Hanover, Pa., Judge Walter I. Anderson has ordered the city to show cause why a recently enacted ordinance imposing an amusement tax on theatres should not be declared illegal and void. The order is returnable April 14.

A similar action is pending in Pottstown, Pa., where Warner also has instituted suit to test the legality of a new ordinance imposing a theatre tax.

At Red Lion, Pa., the Borough Council has proposed a similar ordinance, but postponed its enactment pending court decisions in the Hanover and Pottsdam cases.

Meanwhile a Bureau of Internal Revenue spokesman in Washington said that a 20 per cent amusement tax will be levied on night clubs, restaurants and other establishments which offer television entertainment. The Television Broadcasters Association has asked an interpretation of the ruling, while the Radio Manufacturers Association has attacked the measure as being discriminatory in that radios, juke boxes and wired musical services are exempt from the proposed tax.

Massachusetts Billboards Banned in Resident Areas

Massachusetts has barred the erection of advertising billboards in open country and residential areas, restricting all electric lighted or non-lighted 24-sheets and boards to business sections of cities and towns.

NEW YORK CENSOR COST WILL RISE BY 25%

The New York State budget for the fiscal year beginning April 1 appropriates $60,670 for personal service in the motion picture division of the Educational Department and $14,911 for maintenance and operation. With the general salary adjustments approved by the legislature, the final figure for employee costs probably will be 25 per cent higher than last year. This would raise the amount for personal services to $75,000 and the over-all sum to $90,000.

The State collects approximately $300,000 annually from the tax on the original and prints of pictures submitted for review and license.

Monogram Plans 48 Films, Broidy Tells Directors

Chicago Bureau

Monogram will make the same number of features—32—for 1947-48 as for the 1946-47 season, and in addition will make a total of 16 Westerns, compared to this year's 14 scheduled, it was announced by Samuel Broidy, president, following a one-day board of directors meeting held at the Blackstone Hotel, March 22.

Mr. Broidy also announced that Monogram will release a minimum of six Allied Artists pictures in 1948. This is two more than this year's schedule from Allied Artists. The four Allied Artists pictures released this year are: "It Happened on Fifth Avenue," "Black Gold," "The Gangster," and "Tschaikowsky."

Mr. Broidy announced the total advertising budget for 1948 will be increased to nearly $3,000,000. This figure includes advertising for the Allied Artists product.

Commenting on his company's Western schedule, he said: "The popularity of good Western films is increasing steadily. The need for good solid Westerns on theatre programs is confirmed by the top-budget Western pictures now being released by the major companies. It all proves that we have been on the right track right along."

Mr. Broidy said Monogram is increasing the budget 50 per cent on the Johnny Mack Brown and Jimmy Wakely series for 1948, while $100,000 has been budgeted for 1948 for a planned advertising campaign.

Present at the Blackstone, in addition to Mr. Broidy, were: George D. Burrows, Sam Wolf, Ed Mowrey and Norton Ritchey, together with Irving Mandel, Chicago; Arthur Bromberg, Atlanta; Herman Rifkin, Boston; Charles Trampe, Milwaukee; Bill Hurlbut, Detroit; Howard Stubbins, Los Angeles, and Lon Fidler, Denver.

MPA Reports on Ad Code Relief Fund, Casting

Four more sections of the Motion Picture Association's annual report to Eric Johnston, president, were released this week as the association continued its unprecedented practice of publishing the yearly survey of its activities piecemeal. The latest departments covered were the Central Casting Corporation, the Motion Picture Relief Fund and the Hollywood office of the Advertising Code Administration as well as the Permanent Charities Committee.

In years past the MPA released its annual report in form of a booklet. This year, in addition to the departments mentioned, the association already has made public the reports from the Title Registration Bureau, the International Department, the Production Code Administration, the Research Department, the Hollywood Coordinating Committee and the Conservation Department.

Highlights from the latest reports were these:

The Hollywood office of the Advertising Code Administration said the producing companies last year made available 88,230 "still" pictures, approximately 13,000 more than during 1945. About 200 stills are made for each film, according to Simon Levy, head of the Code's coast office. Only 549“ stills" were rejected in 1946 because they were found to be in "bad taste."

The Motion Picture Relief Fund said it had extended aid to 7,576 persons in all branches of the industry during 1946. Relief included everything from hospital care to shelter, food, clothing and the financing of vocational training. The fund is financed by subscribed payroll deductions of one-half to one per cent. During 1946 these contributions totaled $543,952. Other contributions brought it to $642,768. Relief expenditures totaled $569,464. Final survey showed a deficit of $16,689.

The Central Casting Corporation reported that extras grossed $4,614,154 during 1946 with the average daily wage up 33 per cent to $17.34. Some 4,400 persons are registered with the agency, but less than 10 per cent made enough money to exist without income from other sources. Daily 40 new applicants seek to register with Central Casting.

The Permanent Charities Committee reported it had raised $1,546,375 during the year with campaign, collection and administration costs amounting to only two per cent. Contributions were spread over 50 weeks under a payroll deduction plan of which 11,474 donors took advantage. Some $980,215 went to the Community Chest and $516,159 were given to the Red Cross.

Acquires Atlanta House

W. T. Murray, theatre owner in Atlanta, Ga., has taken over the lease of the Center theatre there, formerly owned by Mrs. Pearl Back.

"GREAT EXPECTATIONS"

A fine boxoffice motion picture

has been booked

into the Radio City Music Hall

. . . . . No finer recommendation could be given to this motion picture . . . . . .

START EXPECTING
BEYOND-EXPECTATIONS BUSINESS
FOR
"GREAT EXPECTATIONS"

J. ARTHUR RANK *presents*
JOHN MILLS *and* VALERIE HOBSON

"GREAT EXPECTATIONS"

by Charles Dickens

with Bernard Mills · Francis L. Sullivan
and introducing
Anthony Wager · Jean Simmons

Directed by DAVID LEAN · *Produced by* RONALD NEAME
Executive-Producer ANTHONY HAVELOCK-ALLAN
A CINEGUILD PRODUCTION
A UNIVERSAL-INTERNATIONAL RELEASE

Universal International

PRINTED IN U. S. A

THE NATIONAL SPOTLIGHT

ALBANY

The moveover of "The Sea Hawk" and "The Sea Wolf," both revivals, from the Strand to the Ritz was the talk of the week. They did exceptionally well at the first run Strand and made up the first revival bill to be given a two-weeks run here in recent years. . . . The Colonial, Albany independent, has cut admissions. . . . A drive is underway here to have theatres adopt 250 Greek orphans for one year. Local chairmen of the drive are: C. J. Latta, Louis W. Schine, Neil Hellman, and Edward Ruff. . . . Visitor to Film Row: John Gardner, the Colony, Schenectady; Walter Wertime, the Chester, Chestertown; Harold Strassman, the State, Glens Falls, and the Ft. Edward, in Ft. Edward; George Thornton, the Orpheum in Saugerties; Harry Lamont, of Lamont Theatres.

ATLANTA

Barnard R. Goodman, supervisor of exchanges for Warners, and Herman Goldberg, purchasing agent, were recent visitors to the local office. . . . Fred Coleman, the suburban theatre owner, recovering at his home in College Park from recent surgery. . . . Sid Leonard, owner of several theatres in Georgia, in Tampa hospital. . . . Rialto theatre, Atlanta, has opened its 12th week on "Jolson Story" and still playing to big business. . . . Atlanta Variety Club held its March meeting at the Atlanta Federal Penitentiary. . . . H. G. Moore, Fox theatre, Brighton, Ala., in Atlanta. . . . Ed Ashmore, office manager, Republic, resigning to go with PRC, same capacity. . . . Thelma Cagle, formerly with PRC, now with Republic, returning to PRC.

BALTIMORE

Patronage holding up at first runs very well despite the seasonal slump for week beginning March 20. There were two second-week holdovers: Keith's with "Smash Up," and the Stanley with "My Favorite Blonde," both doing well. Century opened fine with "Stairway to Heaven"; Hippodrome had a good opening with "The Locket." New theatre opened well with "The Brasher Doubloon." Little doing well with the French film, "It Happened at the Inn." Mayfair nice with "Abie's Irish Rose." . . . Town changed its policy to continuous shows and prices from 90 cents to $1.50 top for "Best Years of Our Lives" and did well. Times and Roslyn opened to good houses with "Decoy" and "Dangerous Partners." . . . New Variety Club Baltimore members are: Joseph Baer, O. E. Schnepf, Cliff Jarrett, Jack Eskridge and John Voltz. . . . Welsh theatre, Westernport, Md., destroyed by fire with other business properties.

BOSTON

For the first time in its history, Republic secured a first run at the Metropolitan, the picture being "Angel and the Badman" which had a successful engagement and is doing well now at the Paramount and Fenway. . . . Northeastern Distributors has appointed F. Gilbert White as New England Sales Manager, with the exception of Connecticut. . . . Elaine Colvin has joined the booking department of UA. . . . William Jennings has been promoted from the shipping department to the booking department at Universal-International. . . . The renovated offices of UA are near completion. . . . The Copley theatre is closed temporarily. . . . The Center, owned by E. M. Loew, will revert to legitimate attractions.

CHARLOTTE

"The Beginning or the End," which was supposed to play one week at the Carolina, was pulled after Wednesday and replaced by "The Perfect Marriage." This picture did fair business. "Angel and the Badman" played the Imperial for a week to above average business. . . . Redecorations at the Visulite and paved parking lots at both the Visulite and Plaza, two Charlotte suburbans, are nearing completion. . . . Paul Ballenger, former manager of the Paramount at Concord, has been transferred to the Dilworth in Charlotte. . . . The Broadway closed March 16 for extensive renovation and redecoration. . . . The Sunday show issue is simmering in Lenoir, N. C. Mayor Tate heard last week pleas for repeal of Lenoir's blue laws prohibiting Sunday showings. . . . Holly Smith Pictures, Charlotte's only producing company, has completed its second production, "Salesmanship." . . . Recent Film Row visitors: Pete Lassiter, Conway; Charles Myers, Rich Square; Mr. and Mrs. W. B. Anderson, Mullins; Fin Lee, Warsaw; B. B. Horton, Concord; Harry Cook, Mount Olive; E. L. Hearn, Albemarle; William Conn, Gastonia, and James Earnhardt of Edenton. . . . The Gem at Kannpolis, N. C., is to be rebuilt. It was destroyed by fire several months ago.

WHEN AND WHERE

April 21: Independent Exhibitors of Rhode Island, affiliated with Independent Exhibitors, Inc., of New England, testimonial dinner to Edward M. Fay, circuit executive, at the Sheraton - Biltmore Hotel, Providence, R. I.

April 23: Associated Motion Picture Advertisers' 30th anniversary salute to industry leaders, Hotel Astor, New York.

May 6–8: Pacific Coast Conference of Independent Theatre Owners annual convention in Los Angeles.

May 8: Twenty-fifth anniversary dinner of the Motion Picture Association at the Waldorf Astoria in New York.

May 14–17: Eleventh annual Variety Club International convention at the Ambassador Hotel in Los Angeles.

July 13–16: Independent Theatre Owners of Ohio annual convention at the Dashler Wallick Hotel, Columbus, Ohio.

CHICAGO

Business is still holding up at a steady pace at the loop houses. New entries have bolstered the box offices with above average business for "13 Rue Madeleine," "Smash Up," and "The Secret Heart." . . . Mike Godshaw has replaced Walter McVay as country salesman for United Artists. McVay has been transferred to UA's New York office. . . . Richard Felix has been appointed publicity director for the Essaness Oriental theatre. Felix was formerly manager of the circuit's Julian theatre. Paul Rung, formerly at the Buckingham, is now at the Julian. . . . Harold Loeb, 20th-Fox salesman, is convalescing at home after five weeks at the Michael Reese Hospital. . . . Also now at home after an operation at the Grant Hospital is Henri Elman, head of Capitol Films. . . . Alex Manta, co-partner of the Manta & Rose circuit, has returned from a month's vacation in California. . . . Two local exhibitors, Irving Davis and Moe Wells, have returned from a 10-day vacation at Biloxi, Miss.

CINCINNATI

Despite the general impression that Cincinnati is a poor roadshow town, "The Best Years of Our Lives" is piling up terrific grosses at the RKO Capitol, with a scale of 90 cents to $1.50. . . . Keith's, Universal's local "showcase" house, embarked on an ambitious newspaper advertising campaign, using seven columns by full-page depth in local dailies to advertise the Universal-International attractions booked for this house. . . . The 650-seat Rossville theatre, a neighborhood house opened several months ago by George Turlukis, has reduced admission prices from 40 cents to 30 cents, including Saturdays, Sundays and holidays. . . . The Northio Paramount theatre in Hamilton is donating the use of the house for Lenten services. . . . The Cozy theatre at Glovers-port, Ky., recently opened by Yewell Robinson, is showing 16mm films.

CLEVELAND

Usual Lenten drop in theatre attendance has local exhibitors worried. They fear it's forerunner of a permanent drop in business from the wartime and post wartime high. . . . John Urbansky, Jr., is out of Imperial Pictures, with Bernard Rubin now in full charge. . . . Al Sunshine is no longer Filmack representative in the Cleveland exchange area. . . . Louis Gross and E. S. Johnson, film carriers, will handle physical distribution of SRO pictures when a local sales representative is appointed. . . . Wade M. Carr, Manley district manager, convalescing from a broken leg suffered in an auto accident. . . . Sam Reichblum is completely remodeling his Columbia theatre,

(Continued on following page)

(*Continued from preceding page*)

East Liverpool. . . . Variety Club has leased clubroom space in the Carter Hotel and is now arranging a midnight stage show to be held April 25 at the RKO Palace, with all proceeds going to the Paradise Valley Boys Camp, which it is sponsoring. . . . Copley theatre, Akron, opened March 27. . . . Lower Mall closes for a week to install air conditioning. Reopens April 4 with "Best Years of Our Lives." . . . Max Federhar, owner Cameo and Regent theatres, Akron, and also president of the Akron Theatre Managers Association, and Mrs. Federhar are celebrating their 25th wedding anniversary.

COLUMBUS

Pre-Easter quiet settled over box offices with snow and cold greeting the first week of spring. Moderate marks were the best that could be said for both first run and neighborhood activity, with "The Jolson Story," now hitting the neighborhoods, as an exception. Extended runs in nearly every situation greeted this Columbia pacesetter. The Ohio expects only an average week with "Boomerang" with "The Locket" doing just about the same. The Grand's first run of "Bedelia" and the second week of "California" at the Broad also are in the moderate category. . . . Charles Richards, former floor man at Loew's Ohio, is the assistant manager at the new University theatre. . . . Bill to exempt movie trailers from the state censorship fee of $3 a reel passed, 104 to 3, the lower branch of the Ohio Legislature and was sent to the Senate. The measure provides that trailers must come from censored films, however. . . . Bernard Gardner, local Paramount salesman, is recovering after a major operation. . . . Following a study of films offered in three Hilltop theatres, committee from the Hilltop Community Council will call on these theatres with the view of getting more suitable dual bills.

DENVER

Fox Intermountain theatre managers' convention in Denver, March 31-April 1-2. . . . Si Gertz resigns as Federal manager to go to California. Succeeded by R. J. Wehrle, Oriental manager. Oriental job to William Bryan. . . . Paul Snoddy, former Denham manager, now PRC salesman. . . . Paul Rothman sells Alpine to Robert Patrick. . . . Doyle Shelton to build theatre at Pritchard, Colo. . . . Harlan O. Bartells, former film salesman, 62, dies at Denver home. . . . Beverly Miller, PRC district manager, here from Kansas City headquarters to spend few days. . . . James Jamison joins Columbia as salesman. . . . James Silva remodeling building into Zia, Bernalillo, N. M., to replace burned theatre. . . . Mitchell Kelloff, Aguilar, Colo., plans to build a theatre at Monte Vista, Colo. . . . "Open City" doing big business at the Fox, Trinidad, Colo.

DES MOINES

Jean Post, former booker, has been made a salesman for Universal. His place as booker is being taken by Joe Anchor. . . . RKO salesman Raymond McKittrick and wife celebrated their 15th wedding anniversary here. . . . Mrs. Henry Dawson, associate director of community relations of the Motion Picture Association, spoke at a Variety club luncheon. . . . "The Man I Love" at the Orpheum topped an above-par week among downtown "A" houses. . . . Iowa farm income for the first three months of '47 is running 25 per cent greater than a year ago. . . . Art Downard, Pioneer Theatre Company veteran, has been named to manage the Arrow at Cherokee. . . . Laurent L. Waggoner, 67, doorman at the Garden, Davenport, was fatally injured when struck by an auto. . . . Fred Savely is leaving Central States to enter the real estate business. . . . H. P. Saggau has announced plans to build a 700-seat house at Denison.

APPOINTED to the board of the Allied of Iowa and Nebraska: Mel M. Kruse, of the Pierce theatre, Pierce, Neb.

HARTFORD

New openings included "Lady in the Lake," day and date bow at Loew's Poli, Hartford, Bridgeport and Waterbury. . . . Dana Kennan, manager of Graphic Theatres' Burns theatre, Newport, Vt., announces the circuit, which owns more than 20 New England houses, plans to build a new theatre in near future in that Vermont town. Seating capacity will be between 1,000-1,200 seats. . . . Joyceland Amusement Co., Inc., New Fairfield, Conn., has filed a certificate of organization with Secretary of State's office. Officers include Anthony M. Plumb, Wilma Plumb, and O. Richard Plumb.

INDIANAPOLIS

The one attraction to rise above the Lenten slump here last week was "Crime Doctor's Manhunt," with a hefty boost from Bob Crosby's band on the stage at the Circle. The figure was a fat $22,000. "The Beginning or the End" grossed a modest $12,000 at Loew's, "13 Rue Madeleine" a mild $12,000 at the Indiana. . . . The recently redecorated 1,300-seat Keith theatre was sold to a group headed by Harold Mirish and Arthur J. Steel for a reported $250,000 last week. They'll take over operation from Sam Roberts and Nick Boila on April 30. . . . Trueman Rembusch has let the contract for construction of the Esquire theatre at Wabash, Ind. . . . Marc Wolf, Sam Switow, Carl Niesse, Abe Kaufman, Fred Heaton and Al Blocher are Indiana showmen already registered for the Variety Club convention in Los Angeles in May. The Indianapolis tent will split a special car with Cincinnati for the trip. . . . The Associated Theatre Owners of Indiana will hold their mid-summer convention at Lake Wawasee June 24-26. . . . Maurice Reinking, Terre Haute exhibitor, died in Florida March 17. . . . Bill Carroll, new secretary of the ATOI, made his maiden speech before the seventh district Federation of Women's Clubs here March 21.

KANSAS CITY

Greater Kansas City—and indeed the entire exchange area — is emerging from a wave of mild influenza, colds and similar troubles that in some localities approached epidemic proportions. Exhibitors acting to revive the children's interest in theatres have thus been working against severe handicaps and the fair results are therefore called rather good under the circumstances. . . . "The Best Years of Our Lives" is set for April 5 at the Tower, which has been playing stage and screen shows. . . . More and more neighborhoods are taking on first runs of new pictures and rereleases. . . . The Kimo, midtown neighborhood, after "Henry V," "Open City," and "Brief Encounter," each running three to five weeks, is now showing "The Well Digger's Daughter," with an "adults only" notice.

LOUISVILLE

The flu and pneumonia epidemic has been so prevalent in the schools in Harrodsburgh, Ky., and Mercer County that the health department has banned children under 18 from theatres. . . . Ralph Cundiff has purchased the Allen theatre in Liberty from O. D. Hopper, who owns the Arista at Lebanon. . . . Kenneth R. Kaiser has been added to the servicing personnel of the Altec Service Corp., with headquarters in Louisville. Mr. Kaiser was formerly with the Dallas and San Francisco offices.

Paul Sanders is remodeling his Alhambra theatre at Campbellsville. . . . Good progress is being made on the construction of the McKee theatre at McKee and opening is due in August. . . . Edwin St. Clair and Otto Marcum will call their theatre at Lebanon Junction the St. Clair when it is completed in about three months.

Visitors to Louisville recently were: J. F. Carnahan, Manchester, Manchester, Ky.; Russell Phillips, Franklin, Greensburg; H. E. Curry, Todd, Elkton; B. D. Arnold, Arco, Bardstown; R. H. Robertson, Majestic, Springfield; M. H. Sparks, Strand, Edmonton; James Howe, Richland, Carrollton; C. M. and C. S. Caldwell, Caldwell Theatres, Cave City; A. N. Miles, Eminence.

MEMPHIS

Despite widespread influenza, which has reduced school attendance by 15 per cent, first run picture business is holding up "very good" in Memphis. . . . Loew's Palace is showing "It's a Wonderful Life"; Loew's State, "Love Laughs at Andy Hardy"; Malco, "The Angel and the Badman"; Warner, "The Sea Hawk" and "The Sea Wolf," and the Ritz, "Wake Up and Dream." . . . Dixie theatre, Mountain Home, Ark., burned to the ground February 15, is being rebuilt on the same site by Derrick and McLinden,

(*Continued on page 36*)

UNIVERSAL-INTERNATIONAL

ANNOUNCES THAT PRINTS OF

"BUCK PRIVATES COME HOME"

ARE NOW AVAILABLE IN OUR

EXCHANGES FOR SCREENINGS

UNIVERSAL-INTERNATIONAL presents

Bud ABBOTT Lou COSTELLO

"BUCK PRIVATES COME HOME"

TOM BROWN JOAN FULTON NAT PENDLETON DONALD MacBRIDE and BEVERLY SIMMONS

Screenplay by JOHN GRANT • FREDERIC I. RINALDO • ROBERT LEES • Based on a Story by Richard Macaulay and Bradford Ropes
Directed by CHARLES T. BARTON • Produced by ROBERT ARTHUR • A UNIVERSAL-INTERNATIONAL PICTURE

Universal International

(Continued from page 34)

owners. . . . Memphis motion picture industry has invited theatres all over Mississippi, Arkansas and Tennessee to join them in collecting money for Greek war orphans. . . . Mid-South exhibitors shopping on The Row included: Orris Collins, Capitol and Majestic, Paragould, Ark.; Neely Bradford, Ritz, Selmer, Tenn., and Savannah, at Savannah, Tenn.; W. R. Lee, Gem, Heber Springs, Ark.; Bob Kilgore, Harlem, Union City, Tenn.; Leon Roundtree, Water Valley and Holly Springs, Miss., and Whyte Bedford, Marion, Hamilton, la.

MIAMI

The Variety Club will have its charter dinner on April 1, at the Ritz Plaza Hotel. Tickets have already been sold out and Colonel William McCraw, the national executive director of Variety clubs will speak. . . . As part of the publicity campaign for "It's a Wonderful Life," a purse, by that name, was set up at Gulfstream Park last week and a cup was awarded to the winning horse's owner. . . . Florida State theatres are conducting their spring festival drive on April 6.

MINNEAPOLIS

"The Best Years of Our Lives," playing at advanced prices at the RKO Pan, nearly quadrupled the house average in the first week with $32,000. A run of about eight weeks is expected. Other first runs were a shade below average for the week. "Henry V" faded to $8,000 after a $20,000 first week at the legitimate Lyceum. . . . Federal admissions taxes in Minnesota jumped $139,000 in February over February, 1946. . . . Hibbing, Minn., theatre managers are reporting a wave of vandalism, with slashed seats the principal offense. . . . Dorothy Jensen, former assistant to Norman Pyle, Minneapolis MGM exploiter, has joined the advertising staff of Minnesota Amusement Co. . . . Ben Berger, independent exhibitor, Roy Miller, Universal branch manager, and Charles Winchell, Minnesota Amusement executive, are heading a Greek Orphan fund drive in the Minneapolis area. . . . Golden Valley village council rejected application of Louis Gainsley for a 600-car drive-in theatre.

OKLAHOMA CITY

Claude E. Leachman announced last week that his new 1,250-seat Leachman at Stillwater, Okla., will open some time this fall. . . . The sales tax report of the Oklahoma state tax commission shows that during the month of January 357 theatres turned in $26,405.45, as compared with 317 returns and $23,742.87 for the same month last year. . . . The new Agnew theatre, a Griffith house, will open March 28. . . . Work on a new theatre at Shawnee, Okla., is progressing and Adam Hornbeck, owner, expects to open about June 1. . . . A special showing of "California" was given to the Parent-Teachers Association of Lubbock, Texas, last week by Clark Abbot, Griffith manager there. . . . Quite a few Griffith theatre managers were in town. They include Tiny Duval, Abe Rosewall, Jim Worsley, E. R. Slocum, Hollis Herod, Paul West, Paul Shipley, Otis Mooney, Dale Davis, Melvin Blackledge, Charles Oliver, Benson Dean, Gus Honnscheidt, Horace Clark, Jimmy Zartaludes, Taylor Joyce, R. D. Shada, Fred Jackson, Jarrell Rhea and Boyd Scott.

OMAHA

Box office grosses pepped up with warmer weather. . . . Eagle-Lion is setting up an exchange here. . . . John Edding, Aurelia, Ia., exhibitor, is coming along fine following a heart attack. . . . Earl Nelson soon will open a theatre at Arlington, Neb. . . .John Redmond, RKO theatres divisional manager, Minneapolis, spent several days here. . . . Patricia Daley, formerly with the Pioneer Circuit, Carroll, Ia., has joined Columbia. . . . Ed Te Veltiup reports the Legion theatre, Sioux Center, Ia., will open about April 1. . . . Manager Herman Field asked an audience at his Clarinda theatre, Clarinda, Ia,. for cooperation when a fire broke out and had the house cleared in a few minutes. The fire was confined to the basement and the audience came back for the rest of picture after firemen snuffed out the blaze.

PHILADELPHIA

Five new openings for the week are keeping things humming at the central city box offices. . . . Up with the leaders is "The Jolson Story," continuing in top form for its third week at the Stanley. . . . "On Approval," which opened at the Pix, first got a scissoring from the State Censor Board. . . . Jay Emanuel, independent circuit head, leads the Greek War Orphans Drive this week with the assistance of leading film men in the territory. . . . Ted Langenbaum, apprentice booker at the Warner exchange, transfers to the Cincinnati office as booker. . . . Alterations are under way at the PRC-Eagle-Lion exchange. . . . Exhibitor George Naudascher, operating the Cambria, celebrated his 31st year in the industry this week. . . . Preliminary hearing in the anti-trust suit of William Goldman for his Keith and Karlton, similar to that of the Erlanger, was postponed by agreement until the next date for court listings several months hence. . . . Larry Ayers, assistant to C. E. Peppiatt, 20th Century-Fox district manager, is leaving to become a salesman in the company's Buffalo exchange. . . . Jimmy Lamont, assistant manager at Warners' Grand, Wilmington, Del., resigned to leave for Los Angeles. . . . Logan Rush, assistant at Warners' Earle here, also left the company. . . . LeRoy A. Bevan takes over the operation of the suburban Auditorium at Kennett Square on the retirement of John H. Voorhees, who had the house for many years. . . . Lewis G. Yost, projectionist at the Astor, Reading, Pa., was named chairman of the new United Labor Committee, made up of all the labor leaders and unions in that upstate area.

PITTSBURGH

The first picture over to stay in the J. P. Harris for a run of five weeks, "The Jolson Story," compiled a total of $96,000 to set a new record for that house. The musical has moved over to the Senator. . . . Harold Dunn, a Warner Brothers executive here for many years, who was imprisoned by the Japs, has been named assistant general sales manager of PRC. . . . Harold Zeitner, MGM salesman, has been transferred to the company's Chicago office. . . . Harry Hendel, local theatre owner, is headed for Hollywood. He will stay on the coast for the Variety Club convention. . . . Bert Stearn is recuperating from a long and serious illness in Atlantic City. . . . Chief Barker Cliff Daniel will head 75 Variety Club members from here to the National convention.

PORTLAND

"The Jolson Story" proves tops at Portland's Paramount and manager Frank Pratt hung up enviable attendance records during a full four weeks. "Blue Skies" into a second big week at Orpheum theatre. "Jolson

(Continued on page 38)

FAREWELL, at luncheon for Mrs. Gladys MacDonald, long an MGM employee in San Francisco. The affair was at Solari's Grille there, March 15, and was attended by her friends and associates. Left to right: Mary Marquart, Lila Goodin, Margaret McJimsey, Kay Hackett, Mrs. MacDonald, Bess Huntoon, Derith Kettenburg, Delphine Cortesi and May Costa.

The sensational boxoffice power of

GREGORY PECK

and Hemingway's most powerful story!

BENEDICT BOGEAUS presents

GREGORY PECK · JOAN BENNETT

in Ernest Hemingway's

"THE MACOMBER AFFAIR"

also starring

ROBERT PRESTON with Reginald Denny • Jean Gillie

Directed by ZOLTAN KORDA

Produced by Benedict Bogeaus and Casey Robinson

Screenplay by Casey Robinson and Seymour Bennett
Adaptation by Seymour Bennett and Frank Arnold

Released thru UA

Opening in 35 key spots starting April 10!

(*Continued from page 36*)

Story" had spectacular run at Seattle's Liberty with 12 exceptional weeks. . . . Clallam Bay theatre destroyed in fire which destroyed 13 business firms in far western logging center. . . . Commissioner W. P. Payne, department of public safety, declared Empress theatre will be closed following report by Censor Board. This is contingent on special hearing. . . . Special row show of "Best Years of Our Lives" opened at Seattle's Music Hall, March 26.

SAN ANTONIO

The Texas theatre, Interstate's neighborhood at Waco, was reopened February 28. The theatre was destroyed by fire last August. . . . Buster Scott, manager of the Waco theatre, worked a fine cooperative deal on "The Razor's Edge" with the local Woolworth store. . . . Abe Levy, manager of the Rivoli and Strand, Waco, is celebrating his 30th anniversary in show business this week. . . . Rex Bodoin, manager of the Orpheum, Waco, is working with the Waco Music Association for the showing of "Specter of the Rose."

SAN FRANCISCO

Opening of Westside Theatres' new house, the Park, Menlo Park, was the occasion for a general exodus of local theatre executives to the gala Peninsula opening. . . . Ben Hamm, owner of the new theatre, his second house in Menlo Park, welcomed the guests. . . . In town for brief visits were: George Hickey, district manager for MGM; Ed Marshall, RKO auditor; and Phil Phillips, publicist with U-I. . . . A special screening of "The Late George Apley" was given before the Pal's Club at Sacramento March 25. . . . The Pal's Club is composed of the wives of all State officers. After the preview a discussion will be conducted by Miss Margaret Girdner, head of Visual Education for the San Francisco Public Schools; Mrs. Alice Field, of the Motion Picture Association; and Mrs. Hulda McGinn, of the California Theatres Association. . . . Motion Picture lessons for automobile drivers will be part of the regular Friday afternoon traffic school conducted in the court room of the Municipal Court.

SEATTLE

"My Favorite Brunette," well-publicized by a three-week "Favorite Brunette" contest, opened to SRO audiences at the Paramount and Blue Mouse theatres. "The Jolson Story" entered its record-breaking 13th week at the Liberty, averaging a weekly gross of $12,800, a Seattle high. "The Beginning or the End" opened at the Fifth Avenue teamed with "Lone Wolf in Mexico" and "Humoresque" was held over a second week at the Orpheum. . . . Visitors to Film Row: Frank Harris, Garland theatre, Spokane; Walt Graham, Shelton; Gene Groesebeck, Enumclaw, and Robert Reskelly, Mansen. . . . Jack McCallum is the new manager of the Palomar on the Sterling circuit. . . . The new Des Moines theatre at Des Moines had its formal opening this week. . . . The damages to the Mission theatre several weeks ago has been estimated at $20,000. . . . Murray LaFayette was host to a group of Seattle attorneys at a private St. Patrick's Day screening of "Boomerang."

TORONTO

"The Jolson Story" finally made Toronto with a dual presentation at the Tivoli and Eglinton theatres. . . . The Victoria and Capitol became a team and had the British film "I See a Dark Stranger" for the occasion. . . . Loew's had a special opening for "The Beginning or the End" which started strongly. . . . Business was excellent, but not sensational, all around. . . . The writ for alleged breach of contract and an injunction by Empire-Universal-Films and United World Pictures of Canada against J. Arthur Rank and his companies in Canada, United States and England has been traced to Paul L. Nathanson of Toronto who is still wintering in Florida. Nathanson fell out with Rank more than a year ago, resigning from the Canadian Odeon presidency, later renewing the lease of his seven theatres in British Columbia to Famous Players and away from Odeon. . . . Harry J. Allen of PRC, Toronto, has secured "Les Enfants du Paradis" for Canada. The film recently figured in a hot quarrel between Count Jean de Hauteclocque, French Ambassador to Canada, and the Quebec Government, which prohibited a showing on allegedly religious grounds. . . . Ben Geldsaler, Famous Players headoffice booking manager, is ill. . . . Because of the success of "Henry V," "The Private Life of Henry VIII" is being reissued in Canada by Astral Films. . . . "Mama," Italian opera film, goes into the Royal Alexandra, Toronto legitimate house, as a roadshow for Easter.

VANCOUVER

"The Jolson Story" continues to be the big noise out this way, still playing to capacity business at the Orpheum on its third week, also finished a three-week run of smashing business at the Capitol, Victoria—record run for the town. . . . Canadian Picture Pioneers, B. C. branch, held their annual dinner and election of officers at Hotel Vancouver. W. P. Dewees stepped out as president and was succeeded by Bill Jones. Vice-president is Bob Foster. Earl Dalgleish is secretary-treasurer. . . . Goldwyn's "Best Years of Our Lives" will play the Odeon Circuit in Canada; Goldwyn selling away from Famous Players for the first time in many years. Picture opens here day and date at Vogue and Hastings on April 16. . . . Bernard Moore has been granted a permit to erect a two-story theatre building at Prince George, B. C. Estimated cost will be $75,000. Town has two theatres now. . . . Famous Players circuit has entered into a partnership agreement with Warren Theatres which controls three theatres in the Alberni district of Vancouver Island. . . . Sydney Sampson, 20th-Fox Canadian manager, was a local visitor here.

WASHINGTON

The only holdover in the downtown area this week was "The Best Years of Our Lives," at RO Keith's, now in its second week. This picture has been doing an excellent business. New openings in town were: "That Way With Women," at Warner's Earle; "Angel and the Badman" at Warner's Metropolitan; "My Favorite Brunette" at Loew's Palace; "Ladies' Man" at Loew's Capitol; and "Kit Carson," a reissue, at Loew's Columbia. . . . The Variety Club's St. Patrick's Day party on March 17 in the club rooms drew such crowds that many had to be turned away. . . . MGM booker Henry Ajello started his 19th year with the company and master booker Tom Grady started his 20th year as auditor. . . . "Henry V" is now in its 20th week at the Little theatre and still doing excellent business. . . . On the committee for the Booker T. Washington Memorial Parade on April 5 are Shep Allen, supervisor of District Theatres; and William Hoyle, advertising manager of District Theatres.

Showmanship Is Vital: Skouras

The success of exhibition under conditions created by an increasing selectivity in ticket buying and by the impending application of the anti-trust decree will depend more than ever upon efficient theatre operation and aggressive showmanship, Charles Skouras, president of National Theatres and Fox West Coast Theatres, told 250 FWC managers and circuit executives March 19 at Hollywood.

It was the first of a series of meetings launching the 14-week annual Skouras Showmanship Drive which starts at Easter.

Mr. Skouras told the meeting his employees had received equal to 25 per cent of the organization's final net profits during the past five years. He added: "You theatre managers are the backbone of National Theatres and Fox West Coast and in your hands lies the future of the company. National Theatres, with its many millions of dollars, is still utterly dependent on its managers for its future. You are the greatest resource of this company."

Mr. Skouras is to conduct similar meetings in Milwaukee, March 31; Denver, April 1, and Seattle, April 3.

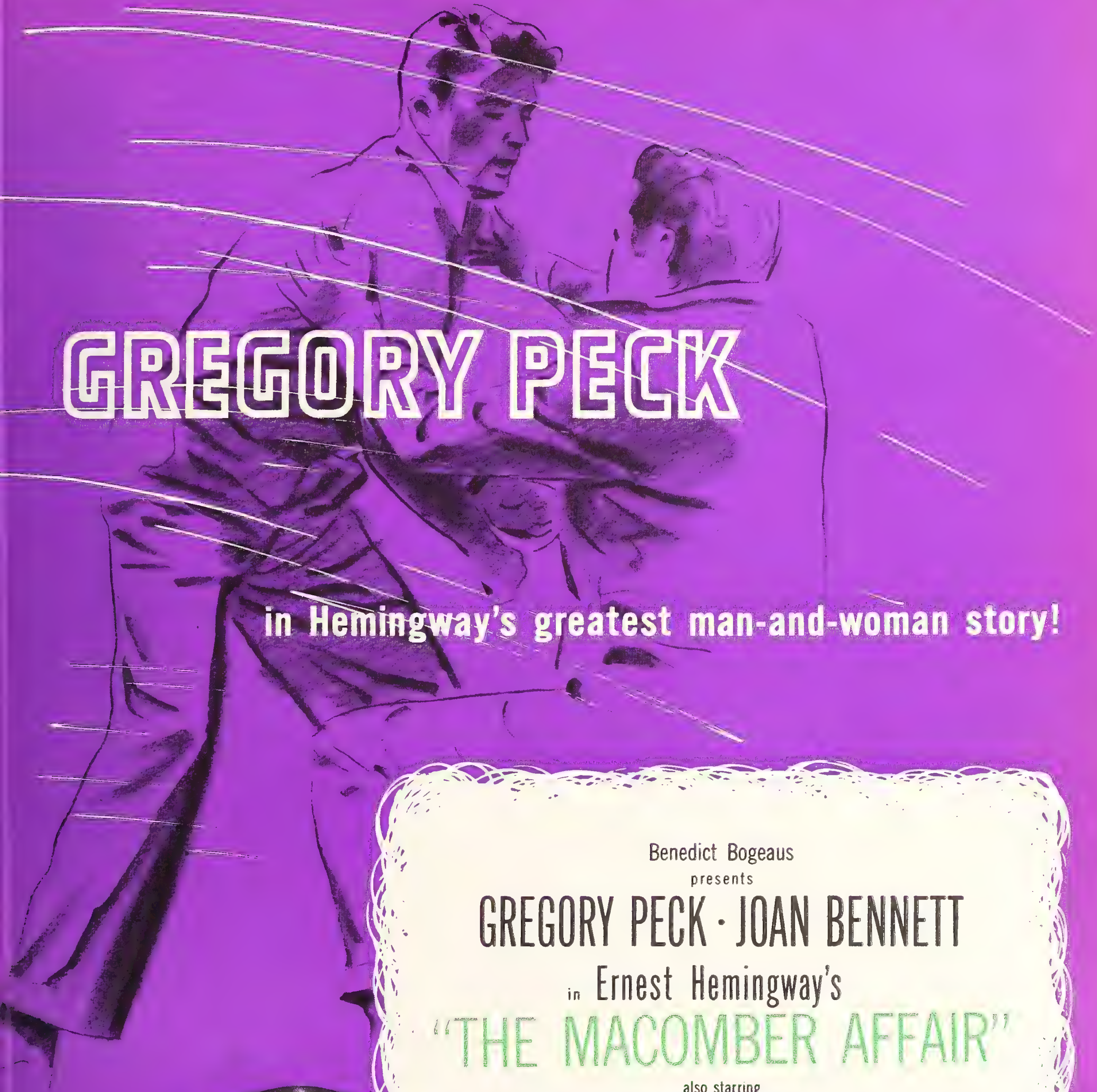
Rocky Mountain Screen Club Elects Milton Hossfeld

Milton J. Hossfeld, film buyer for Fox Intermountain Theatres, has been elected president of the Rocky Mountain Screen Club, Denver. Others elected included Joe Dekker, vice-president; Robert Hill, second vice-president; Joe Ashby, treasurer, and William Agren, secretary. Directors, in addition to the officers, include: V. J. Dugan, Henry Friedel, A. P. Archer, Chester Bell, Robert J. Garland, Mayer Monsky and Harry Green. Duke Dunbar was reelected general counsel. The club will continue to support 20 beds at the Denver General Hospital and will expand the facilities of the Library of Motion Picture Arts and Sciences at the University of Denver, begun by the club several years ago.

Reissue "Native Land"

"Native Land" will be reissued by Brandon Films, Inc., New York. Directed by Paul Strand and Leo Hurwitz, the cast includes Howard da Sylva and Art Smith, with Paul Robeson narrating.

The power and the glory of



GREGORY PECK

in Hemingway's greatest man-and-woman story!

Benedict Bogeaus
presents
GREGORY PECK · JOAN BENNETT
in Ernest Hemingway's
"THE MACOMBER AFFAIR"
also starring
ROBERT PRESTON
with Reginald Denny · Jean Gillie · Directed by ZOLTAN KORDA
Produced by Benedict Bogeaus and Casey Robinson

Screenplay by Casey Robinson and Seymour Bennett
Adaptation by Seymour Bennett and Frank Arnold

Released thru UA

Opening in 35 key spots starting April 10!

THE *HOLLYWOOD SCENE*

6 Pictures Are Started; MGM Resumes Shooting On "The Pirates"

Hollywood Bureau

Production slumped slightly last week as seven pictures reached cutting stages, and six went before the cameras. Shooting was resumed on MGM's "The Pirates,' which had been halted several weeks for dance rehearsals. Production was temporarily suspended on Samuel Goldwyn's "Bishop's Wife," due to a disagreement betwen the producer and director William Seiter. The picture, a screen version of the Robert Nathan novel, stars Teresa Wright, Cary Grant and David Niven.

Warners trained cameras on two: "Treasure of the Sierra Madre" and "Whiplash." The first is produced by Henry Blanke and directed by John Huston, with Humphrey Bogart, Walter Huston, Tim Holt and Bartone MacLane in leading roles.

"Whiplash," a prize-fight story, stars Alexis Smith and Dane Clark. William Jacobs is producing; Lou Seiler directing.

Republic Stars Work on "Outcast", with Carroll

Republic launched "The Outcast," starring John Carroll and Vera Ralston, with Broderick Crawford, Robert Paige, Henry Travers, Blanche Yurka, Constance Dowling and Hattie McDaniels. John Auer is the associate producer-director.

RKO Radio's new venture is "Fighting Father Dunne," which Phil L. Ryan is producing under the executive supervision of Jack J. Gross. Ted Tetzlaff directs a cast composed of Pat O'Brien, Myrna Dell, Darryl Hickman, Arthur Shields, Una O'Connor and Charles Kemper.

Jack Wrather started work on his second production for Monogram release, "High Tide." Lee Tracy and Don Castle are starred, with Anabel Shaw, Regis Toomey, Francis Ford and Douglas Walton in top supporting roles. John Reinhardt is directing.

Another new Monogram picture is "Kilroy Was Here," which Phil Karlson is directing for producers Dick Irving Hyland and Sid Luft. Jackie Cooper, Jackie Coogan and Wanda McKay head the cast.

Incidental News of Pictures and People

Lana Turner will co-star with Spencer Tracy in "Cass Timberlane," MGM's screen version of Sinclair Lewis' latest novel. . . . Claude Binyon has been signed by Universal-International to a long term contract as a writer-director. His first assignment will be an original story of his own for which no title has yet been selected. . . . Producer Fred Kohlmar has had his 20th Century-Fox contract extended.

John Steinbeck's new book, "The Wayward Bus," has been purchased by Liberty Films. It will be produced and directed by George Stevens for RKO release. . . . Bebe Daniels has signed a three-year producing contract with Eagle-Lion. . . . Wendell Corey, who scored in Elmer Rice's Broadway hit, "Dream Girl," has been assigned a co-starring role with Barbara Stanwyck in "Be Still, My Love," mystery drama which Hal Wallis will produce for Paramount release.

"Sons of the Musketeers," an original story by Aubrey Wisberg and Jack Pollenfen, has been purchased by Republic to serve as the basis for one of the company's top-budget productions. It is a costume melodrama laid in 18th-century France, and carries on the story of Dumas' famed "Three Musketeers." . . . Martha Stewart has been assigned the feminine lead opposite Dan Dailey in the 20th Century-Fox production, "Off to Buffalo."

"Lights Out," the story of a blind war veteran by Baynard Kendricks, will be Robert Montgomery's initial assignment under his new contract with Universal-International. He will star in the picture as well as direct it, and Joan Harrison will produce.

New Tarzan Film To Mark 30th Year of Character

To mark the 30th anniversary of the screen debut of Edgar Rice Burroughs' character, "Tarzan," Sol Lesser plans the most lavish of the series to date. Titled "Tarzan and the Mermaids," it will feature champion girl swimmers from all over the world, as well as the usual players, Johnny Weissmuller, Brenda Joyce and Johnny Sheffield.

Another Lesser production scheduled for late 1947 is "Crazy to Dance," a musical which will exploit such dance fads of the past as the Turkey Trot, the Bunny Hug, the Maxixe, the Charleston and the Black Bottom. . . . Walter Colmes and Seily Levinson have formed a new producing company to be known as Somerset Pictures. Levinson was formerly a production and distribution executive at Warners. . . . An unpublished comedy by H. Allen Smith, "Better Than Never," has been purchased by Enterprise as a vehicle for Hazel Brooks.

Screen rights to "Loom of Justice," Ernst Lothar's novel laid in Vienna, have been acquired by Universal-International. It will be produced by Jerry Bresler and Robert Thoeren, with Edward G. Robinson in the stellar role. . . . Katharine Hepburn has been assigned the title role in MGM's film version of the J. P. Marquand novel, "B. F.'s Daughter." Edwin Knopf is slated to produce. . . . Robert Sterling has been signed to a long term contract by RKO Radio.

COMPLETED

COLUMBIA
Keeper of the Bees
Swing the Western Way
EAGLE-LION
Red Stallion
MONOGRAM
The Gangster (Allied Artists)
PARAMOUNT
Road to Rio
RKO RADIO
If you Knew Susie
SCREEN GUILD
Hat Box Mystery

Temporarily Suspended

Bishop's Wife (Goldwyn)

STARTED

MONOGRAM
High Tide
Kilroy Was Here
RKO RADIO
Fighting Father Dunne
REPUBLIC
The Outcast
WARNERS
Whiplash
Treasure of the Sierra Madre

Resumed Production

The Pirates (MGM)

SHOOTING

COLUMBIA
Man from Colorado
Her Husband's Affairs
Assigned to Treasury (Kennedy-Buchman)
EAGLE-LION
Out of the Blue
Love from a Stranger
MGM
Good News
The Hucksters
MONOGRAM
Scareheads
PARAMOUNT
Big Clock
RKO RADIO
Crossfire
Tycoon
Indian Summer
REPUBLIC
Saddle Pals
Springtime in the Sierras
SCREEN GUILD
Western Barn Dance (Schwarz)
Killer Dill (King)
Case of the Baby Sitter (Screen Art)
SELZNICK
Portrait of Jennie
Paradine Case
20TH CENTURY-FOX
Kiss of Death
Second Chance (Wurtzel)
Scudda Hoo, Scudda Hay
Captain from Castile
UNITED ARTISTS
Atlantis (Nero)
Body and Soul (Enterprise)
UNIVERSAL-INTERNATIONAL
Lost Love (Wanger)
Jeopardy
For the Love of Mary
Singapore
Secret Beyond the Door (Diana)
Brute Force (Hellinger)
WARNERS
Voice of the Turtle
Two Guys from Texas
Wallflower
The Unsuspected Curtiz)

Pal Puppets Will Share Stardom

WILLIAM R. WEAVER
Hollywood Editor

It will be about a year before the box office intake subsides to a level requiring producers of $2,000,000 and $3,000,000 pictures to try making something just as good for $1,000,000, George Pal calculates, and when that time comes he will have something not merely just as good but also quite different for an exhibitor to buy for his customers at a figure he and they will be prepared to meet. That is to say, he will have a $1,000,000 picture possessed not only of marquee personalities for billing but also of that rare type of novelty appeal always exerted by the first offering in any category. It will be a Technicolor production in which top level players and the Hal Puppetoon figures will enact a story, probably musical, which can be told that way better than any other.

Costs Important Factor

The producer of some 50 Puppetoon shorts for Paramount is forsaking them because production costs have risen and exhibitors have shown no disposition to pay any more for shorts than in past years when costs were uninflated.

The combining of live action with Puppetoon performance is more congenial blending of art forms than the combining of live action with cartoon drawings, according to Mr. Pal, who speaks from experience acquired with precisely such combining in a series of industrial shorts produced for the Shell Oil Company. Whereas the cartoon drawing is one-dimensional, and of necessity must be superimposed upon the image of the three-dimensional human figures, the Puppetoon figure is as three-dimensional as the human figure, wherefore the two may be used together and without resort to overlapping.

"The difference is," he explains, "that when a cartoon is superimposed on a live action scene the effect is patently an illusion, but when a Puppetoon figure is introduced among human figures it is simply there—in plain view and as what it is—with no call upon the audience to exercise imagination."

Plans "Babes in Toyland"

That gets a little clearer, perhaps, when he mentions one of three subjects he has under consideration for his first feature production. It is Victor Herbert's "Babes in Toyland." You needn't be a producer or an artist or a technician to get the hang of the Pal idea if you remember "Babes."

By present plan, Mr. Pal will get his first feature length production under way in August. It will take about eight months to produce. He has no intention of relying upon novelty alone to make it a commercial success, but will engage stars of first magnitude for the major roles. The element of novelty in the fact that it will be the first of its kind will be a potent box office factor in the success of the attraction, he figures.

Mr. Pal's calculations concerning the decline of box office intake and its impact upon production budgets are, of course, his own, and if anything a shade more optimistic than most opinions expressed around here by producers who, unlike him, have no concrete plans for meeting the drop when it comes. Which is not quite to say that he is taking a "bearish" attitude toward the market and proceeding from there, because he reasons his project would prosper even more handsomely in a period of automatic grosses. Nevertheless, he's refraining for the present from finalizing a release deal for his features, preferring to watch for a while the fundamental developments taking place in distribution and exhibition before committing himself to an outlet.

PREVIEW OF TRADE SHOW

DUBIOUS GREETING, in a scene from Eagle-Lion Films' "The Adventuress", starring Deborah Kerr, above, and Trevor Howard. Frank Launder and Sidney Gilliatt produced for J. Arthur Rank, and Mr. Launder directed. The picture opens for general release in this country April 5.

Films Foreign Backgrounds

Hollywood Bureau

French producer-director Francois Villiers has formed a company, Panorama Productions, to specialize in filming backgrounds in foreign countries for use in Hollywood productions. The company will have its headquarters here, and will work in association with producers of short subjects in Europe. In time, the firm will establish bases in European and Far Eastern countries.

At a luncheon to the Hollywood press, M. Villiers said: "Each year, more and more American pictures are being made which employ a foreign background. With travel conditions as they are at present, it is extremely expensive and difficult for Hollywood producers to send crews overseas.

"Our plan is to effect a saving in time, money and risk, and to heighten the value of such Hollywood productions. We believe that shooting the actual location gives the film an added sense of reality. This authenticity of detail will be welcomed by foreign as well as American audiences."

The new company, M. Villiers said, will assume full responsibility for all expenses incurred in shooting background scenes, as well as customs duties and shipping costs. It will also obtain all necessary permits from the governments involved. Current contracts guarantee delivery of the negative within five to eight weeks from receipt of the order.

The French Ministry, M. Villiers said, is in favor of the plan, which would give employment to French technicians, and bring American dollars into France.

The first American company to use the service was California Pictures, headed by Howard Hughes. Backgrounds for "Vendetta," which Stuart Heisler produced and directed, were filmed in Corsica by Panorama Productions.

Urges Industry Support of West Coast Stock Unit

The development of a west coast summer stock circuit, comparable to those of the east, has been urged by John Stahl, who is now preparing to direct "The Foxes of Harrow," as a William Bacher production for Twentieth Century-Fox. Mr. Stahl's contention is that the industry could afford to subsidize such a circuit in Southern California, in that such a venture would prove a good investment.

3 to 10

they all go for RO

- **KING OF THE COWBOYS**
- **THE SMARTEST HORSE IN**
- **ENTERTAINMENT FOR TH**

REPUBLIC PICTURES

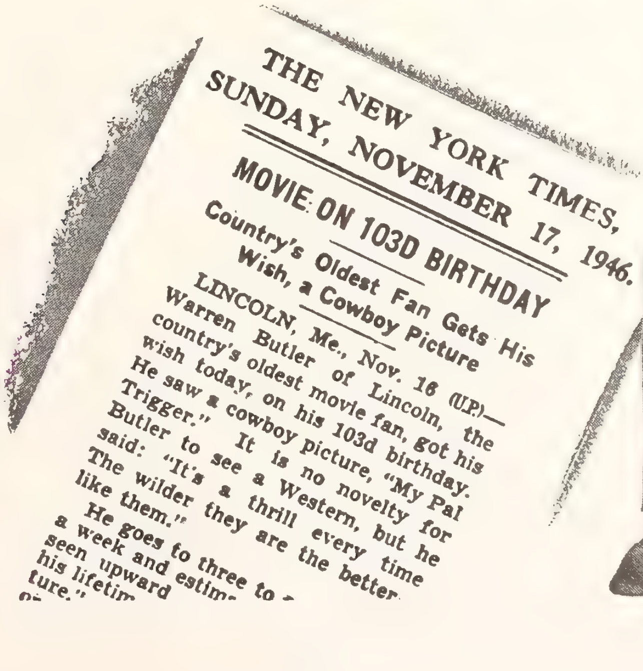
from Repub

ROGERS and TRIGGER

OVIES

HOLE FAMILY

f course!



THE NEW YORK TIMES,
SUNDAY, NOVEMBER 17, 1946.

MOVIE ON 103D BIRTHDAY

Country's Oldest Fan Gets His Wish, a Cowboy Picture

LINCOLN, Me., Nov. 16 (U.P.)—Warren Butler of Lincoln, the country's oldest movie fan, got his wish today, on his 103d birthday. He saw a cowboy picture, "My Pal Trigger." It is no novelty for Butler to see a Western, but he said: "It's a thrill every time The wilder they are the better like them."

He goes to three to a week and estim seen upward his lifetim ture."

PLAN THEATRE UNIT IN LATIN AMERICA

by REUBEN D. SANCHEZ
in San Juan

Affiliation with an American exhibitors' association will be considered at the annual convention of motion picture exhibitors of Puerto Rico, May 30, at San Juan. Also to be considered is the formation of a Latin American federation of exhibitors.

▽

Carlos Zeno, manager of Twentieth Century-Fox's local branch, has resigned after more than 19 years. He will be replaced by Andrew P. Jaeger. Frank McHughes, manager for Warners here, also has resigned. Harold Cudoff, assistant manager for Universal-International, has arrived in San Juan. Jack Cohn, manager for MGM here, has been transferred.

▽

Paramount's Puerto Rico branch has signed a contract with C. G. Copello of Ciudad Trumillo for exhibition in that country. The company has also signed a new contract in Haiti for exhibition of French-dubbed product.

▽

A number of new theatres have opened in Puerto Rico recently: the Luquillo, near the Luquillo National Forest; the San Carlos and Hatillo, both in Hatillo; the Arecibo, in Arecibo; the Puerto Rico, at Fajardo; the Hormigueros, in Quinoes. Bobian's Theatres is now building the Metropolitan, which will be this country's largest house, seating 1,500; the Coloso, Victoria and Boliva, and will reconstruct the Venus in San Juan.

GERMANY

by HUBERTUS ZU LOEWENSTEIN
in Berlin

While drastic cuts in coal and electricity have practically paralyzed the industry here, preparations are well advanced to resume full production in the spring. A new producing company has been formed in the British zone of occupation which will start its program with the production of short documentaries. In Hamburg, Helmut Kaeutner is completing his first post-war picture, "In Those Days."

▽

All German pictures produced between 1933 and 1945, and all Austrian pictures produced after 1938 have been banned by the Austrian Government.

PALESTINE

by IBRAHIM ZEIN
in Jaffa

During the first two months of 1947, first run houses in Jerusalem, Jaffa, Haifa and Tel-Aviv played 106 pictures, 77 of them American features. Major U. S. companies contributed 72 films, and independents five. Other nationalities divided up as follows: Arabic-Egyptian, 10; British, eight; French, five; Russian, three (one of them in Arabic); Italian, two, and Hebrew, one.

SWEDISH MOVE RAISES FEARS FOR U. S. FILMS

The Swedish Government's recent ordinance restricting imports in the interest of national economy has raised fears in industry circles here that U. S. features no longer would be granted import licenses. Monday, however, it was reported from Washington that Sweden had denied it had imposed a complete embargo upon American product. However, the State Department, while discounting the possibility of an embargo, believes that Sweden will establish stiff quota regulations.

▽

The general rise in the cost of living has also affected admission prices. This is especially true in Beyrouth, where highest admissions before the war were 65 Lebanese piastres (20 cents). Today tickets sell as high as 200 piastres (65 cents). In line with a general feeling that these admissions are too high, a committee has been formed in Beyrouth to seek a reduction of at least 35 per cent. It is understood that the request is being seriously considered by the Minister of Economy.

▽

Sam Stiller, manager for RKO Radio in Palestine, has closed a deal with J. Davidson, owner of the Gan Rena and Beth Haam theatres in Tel-Aviv, and co-owner of the Edison in Jerusalem, for 1946-47 product. In addition, RKO releases will play Mr. Davidson's new theatre in Haifa, which is to open about the end of March.

▽

Egyptian companies producing Arab-language pictures are installing agencies or contracting distributors to release their product in Palestine, Syria and Lebanon as a result of a decrease in sales. Percentage given distributors is from 10 to 15.

ARGENTINA

by NATALIO BRUSKI
in Buenos Aires

Local production has made a good start this year. First, "Romance Musical," a San Miguel production with Libertad Lamarque, was released at the Normandie and stayed for two weeks. Later "Corazon" went into its second week at the Opera. "Albeniz" is breaking box office records at the Ambassador and will apparently stay there for many weeks.

▽

A new company, Filcomar, has been formed here which will produce in Argentina and abroad. Representatives of the company are due to buy much of their equipment in the U. S. Cesar N. Combi is in charge of production.

▽

The Premiere theatre here has returned to the showing of motion pictures, opening with "The Spectre of the Rose," sponsored by the Asociacion de Cronistas Cinematograficos.

ITALY

by ARGEO SANTUCCI
in Rome

American companies have an estimated 1,500,000,000 lira ($6,600,000) in blocked bank accounts here. Each of the American companies is grossing between 30,000,000 and 50,000,000 lira a month here.

According to Wladimir Lissim, RKO general manager for Europe, this blocked money can be used to buy stocks of Italian manufacturing companies, purchase ground, or build theatres.

▽

Italy produced 778 pictures from 1930 through 1946. About 130 producing companies are represented in this total, with the Scalera and Cines companies accounting for 119 of the pictures.

▽

The Titanus Company, owner of large studios in Rome, has built a modern studio for dubbing.

BELGIUM

by LOUIS QUIEVREUX
in Brussels

Plans for a huge "Belgian Hollywood" are in process here. Robert Demets, administrator of Studios Cinematographiques Reunis, has announced the purchase by his concern of 300 acres of land at Howardries, including three castles and a lake, and he proposes to build a complete city devoted to the cinema, complete with seven stages and the latest in equipment. Mr. Demets believes that in 1948 between 30 and 40 features will be produced at Howardries.

German Color Film Experts May Be Brought to U. S.

The U. S. Department of Commerce may bring a large number of German scientists who are experts in color film and television to the United States, it was reported from Washington last week. The Department has been planning an expansion of its research into the German AGFA color process for some months. Nathan D. Golden, of the Department, and industry representatives procured the process in Germany shortly after the end of the war. It is reported that the Department plans to bring to the U. S. some 2,500 scientists, who will be released to private industry after having worked with and for the War Department.

he LADDventure That Tops
wo Years Before The Mast"!

ALAN LADD · GAIL RUSSELL
WILLIAM BENDIX in
"CALCUTTA"
with JUNE DUPREZ
Lowell Gilmore. • Edith King
Directed by JOHN FARROW
Produced and Written for the Screen
by Seton I. Miller

GET LADD!

GET RICH!

GET READY
For Paramount's

"CALCUTTA"

TRADE SHOW

Friday, April 11

CITY	PLACE OF SCREENING	DATE	TIME
ALBANY	FOX PROJECTION ROOM, 1052 Broadway	FRI. APR. 11	2.00 P.M.
ATLANTA	PARAMOUNT PROJ. ROOM, 154 Walton St., N.W	FRI. APR. 11	10:30 A.M.
BOSTON	PARAMOUNT PROJ. ROOM, 58 Berkeley Street	FRI. APR. 11	2.30 P.M.
BUFFALO	PARAMOUNT PROJ. ROOM, 464 Franklin Street	FRI. APR. 11	2:00 P.M.
CHARLOTTE	PARAMOUNT PROJ. ROOM, 305 South Church St.	FRI. APR. 11	1:30 P.M.
CHICAGO	PARAMOUNT PROJ. ROOM, 1306 So. Michigan Ave.	FRI. APR. 11	1:30 P.M.
CINCINNATI	PARAMOUNT PROJ. ROOM, 1214 Central Parkway	FRI. APR. 11	2:30 P.M.
CLEVELAND	PARAMOUNT PROJ. ROOM, 1735 East 23rd Street	FRI. APR. 11	2:00 P.M.
DALLAS	PARAMOUNT PROJ. ROOM, 412 So. Harwood St.	FRI. APR. 11	2:30 P.M.
DENVER	PARAMOUNT PROJ. ROOM, 2100 Stout Street	FRI. APR. 11	2:00 P.M.
DES MOINES	PARAMOUNT PROJ. ROOM, 1125 High Street	FRI. APR. 11	12:45 P.M.
DETROIT	PARAMOUNT PROJ. ROOM, 479 Ledyard Avenue	FRI. APR. 11	2:00 P.M.
INDIANAPOLIS	PARAMOUNT PROJ. ROOM, 116 West Michigan St.	FRI. APR. 11	2:00 P.M.
KANSAS CITY	PARAMOUNT PROJ. ROOM, 1800 Wyandotte St.	FRI. APR. 11	2:00 P.M.
LOS ANGELES	BOULEVARD THEATRE, Washington and Vermont Sts.	FRI. APR. 11	1:30 P.M.
MEMPHIS	PARAMOUNT PROJ. ROOM, 362 South Second St.	FRI. APR. 11	2:30 P.M.
MILWAUKEE	PARAMOUNT PROJ. ROOM, 1121 North 8th Street	FRI. APR. 11	2:00 P.M.
MINNEAPOLIS	PARAMOUNT PROJ. ROOM, 1201 Currie Avenue	FRI. APR. 11	1:30 P.M.
NEW HAVEN	PARAMOUNT PROJ. ROOM, 82 State Street	FRI. APR. 11	2:00 P.M.
NEW ORLEANS	PARAMOUNT PROJ. ROOM, 215 South Liberty St.	FRI. APR. 11	10:00 A.M.
NEW YORK CITY	NORMANDIE THEATRE, 51 East 53rd Street	FRI. APR. 11	10:30 A.M.
OKLAHOMA CITY	PARAMOUNT PROJ. ROOM, 701 West Grand Ave.	FRI. APR. 11	10:30 A.M.
OMAHA	PARAMOUNT PROJ. ROOM, 1704 Davenport St.	FRI. APR. 11	2:00 P.M.
PHILADELPHIA	PARAMOUNT PROJ. ROOM, 248 N. 12th Street	FRI. APR. 11	2:00 P.M.
PITTSBURGH	PARAMOUNT PROJ. ROOM, 1727 Boulevard of Allies	FRI. APR. 11	2:00 P.M.
PORTLAND	PARAMOUNT PROJ. ROOM, 909 No. West 19th Ave.	FRI. APR. 11	2:00 P.M.
ST. LOUIS	PARAMOUNT PROJ. ROOM, 2949 Olive Street	FRI. APR. 11	1:30 P.M.
SALT LAKE CITY	PARAMOUNT PROJ. ROOM, 270 East 1st South St.	FRI. APR. 11	1:00 P.M.
SAN FRANCISCO	PARAMOUNT PROJ. ROOM, 205 Golden Gate Ave.	FRI. APR. 11	2:00 P.M.
SEATTLE	PARAMOUNT PROJ. ROOM, 2330 First Ave.	FRI. APR. 11	2:00 P.M.
WASHINGTON	PARAMOUNT PROJ. ROOM, 306 H Street N.W.	FRI. APR. 11	2:30 P.M.

National Board To Reorganize, Seeking Funds

Quincy Howe

The National Board of Review is reorganizing in order to bring in "the public" and the public's money. Its directors will approve shortly a new form of government by member groups throughout the country. Last week, at the annual board meetings in New York, representatives of those groups voted for a "general assembly" which they will elect, and which will appoint directors.

Income from reviewing pictures has declined because major companies, which pay the board $6.25 per reel, are producing so few pictures, Quincy Howe, president, pointed out Monday. It costs some $25,000 to operate the board yearly, and the money has come from those reel charges and from memberships and subscriptions to the monthly magazine.

The reorganization, Mr. Howe feels, will include a refurbishing of the magazine, increasing its appeal so that it may perhaps become the major source of income. "We still have the active support of the major companies," he added; "they see in us an anti-censorship group which battles local enemies. However, I think financial support by the industry is a holdover of a past peroid."

The National Board has passed through two phases and is upon a third, Mr. Howe said. At first it was a censorship group, the industry's only such; then it was an approval group; it will now become an "endorsement group," and its seal will become highly valued, he predicted.

Groups Join Board

The Board's reorganization now will include The American Association for Adult Education, the American Jewish Committee, the American Library Association, the American Association of University Women, the American Bar Association, the American Federation of Arts, the Association of American Colleges, the Association of Better Business Bureaus, the Boy Scouts of America, the Boys' Clubs of America, the Camp Fire Girls, the Coöperative League of the United States of America, the East and West Association, the General Federation of Women's Clubs, the National Council of Women of the United States, the National Council on Freedom from Censorship, the National Federation of Business and Professional Women's Clubs, the National Society, Daughters of the American Revolution, the Protestant Film Commission, the Society for Americans, the Young Men's and Young Women's Hebrew Associations, and the Young Women's Christian Association.

MEETING. Robert M. Gillham, seated, left, new Eastern advertising and publicity director for the Selznick Releasing Organization, met with its sales chiefs and stars for the first time last week, at the home sales office in New York. In addition to Mr. Gillham, those seated in the picture above, are, left to right, Milton A. Kramer, chairman of the board; Jennifer Jones, who co-stars in "Duel in the Sun" and "Portrait of Jennie"; and John Howard, Los Angeles district manager. Standing, and in the same order, are Joe Roberts, publicity manager; Cecil Barker, assistant to David O. Selznick; Ted Baldwin, exploitation manager; A. J. Delcambre, Dallas district manager; Thomas Duane, New England and Canadian district manager; Henry Krumm, Atlanta district manager; Grover Schaefer, Pittsburgh district manager; Milton Kussell, general sales manager; Neil Agnew, president; Sam Horowitz, Chicago district manager; and A. J. Fontaine, Washington district manager.

Mr. Gillham comes to SRO from the J. Walter Thompson Advertising Agency, and previously was advertising and publicity director for Paramount. He will work with Paul MacNamara, advertising and publicity supervisor.

"We feel that by transforming this Board into an *anti*-censorship rather than a *pro*-censorship organization, we will continue to be supported by a film industry increasingly anxious about local attacks and glad to have the friendship of a board comprising numerous groups outside the industry," Mr. Howe said.

Among speakers at the annual conference at the Hotel Pennsylvania, New York, last week were Mildred L. Batchelder, American Library Association information department supervisor; Marjorie Dawson, Motion Picture Association community service department director; Jean Benoit-Levy, UNESCO films chief; Louis de Rochemont, producer; Orton Hicks, MGM 16mm department; Mr. Howe, and Richard Griffith, executive director.

Loew's Red Cross Gifts Total $24,145 in Drive

Loew's Theatres has contributed $24,145 to the annual American Red Cross roll call, the company announced this week. Of this amount $9,700 has been allocated among the Red Cross chapters in New York City. The remainder has been divided among the Red Cross chapters in the various cities where Loew theatres are located.

"Devil's Hand" Retitled

"The Devil's Hand," a new French-language film with English titles, has been retitled "Carnival of Sinners" and will be released in April by Distinguished Films.

Superfilm To Open "Carmen" In 32 Key City Situations

Superfilm Distributing Corporation will open "Carmen" in 32 key city situations between now and the end of June, Bernard Jacon, manager of sales and distribution, said in New York Tuesday. The picture has already opened in San Francisco, Los Angeles, Miami, Washington and New York and during the latter engagement played four months at the Ambassador theatre.

Two Chicago Drive-Ins To Open in April

Chicago's two outdoor theatres will both open next month. The six-year-old Drive-In, owned by Nate Barger and Associates, will open April 20. The new Outdoor theatre, which was first opened the latter part of the summer of 1946, will open April 10. It is owned by Irving Gandall and Frank Fink. A third is planned by Phil Smith of Boston.

Authors Ruling Reversed

The Appellate Division of the New York State Supreme Court last Friday reversed a Supreme Court order giving opposition forces in the Authors Guild the right to inspect membership lists. These forces have sought to unseat executive officers in the interest of economic reforms. The court directed that "remedy within the association should be exhausted before remedy in the courts is sought."

"WHAT THE PICTURE DID *FOR ME*"

. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product — providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS: What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

Columbia

ALIAS MR. TWILIGHT: Michael Duane, Trudy Marshall—Used as a Sunday attraction and it pleased 100 per cent. Played March 9.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

BLONDIE'S HOLIDAY: Penny Singleton, Arthur Lake—The worst and the most unusual weather of the season hurt this Sunday attraction. "Blondie" features are great favorites with my customers. Played March 2.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

BLONDIE'S LUCKY DAY: Penny Singleton, Arthur Lake—How exhibitors can get away with showing this series is a mystery to me. Played Monday, Tuesday, Dec. 23, 24.—Coombes & Hudson, Empress Theatre, Lloydminster, Sask., Can. Small town and rural patronage.

PERSONALITY KID: Anita Louise, Michael Duane —Very good for a double feature program. Played Friday, Saturday, Feb. 28, March 1.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

SECRET OF THE WHISTLER: Richard Dix, Leslie Brooks—Played on my double bill program and it certainly held the audience attention. Well received and would recommend it for a double feature program. Played Friday, Saturday, March 7, 8.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

SHADOWED: Anita Louise, Robert Scott—These "I Love a Mystery" series go well here. This was as good as the others before it. Pleased my folks. Business O.K. Weather clear and cold. Played Sunday, March 9.—Joe R. Hayworth, Playhouse Theatre, Pink Hill, N. C. Small town patronage.

THOUSAND AND ONE NIGHTS, A: Cornel Wilde, Evelyn Keyes—One of the best shows of its kind. Beautiful color and thoroughly enjoyed by a good crowd. Played Thursday-Saturday, Jan. 2-4.—Coombes & Hudson, Empress Theatre, Lloydminster, Sask., Can. Small town and rural patronage.

Favorite Films

CAPTAIN FURY: Brian Aherne, Victor McLaglen —Swell show. Again, the cold weather kept them away. It is a rugged show in the Western style. Filled with action and comedy. Played Tuesday, Wednesday, Feb. 25, 26.—Ralph Raspa, State Theatre, Rivesville, W. Va.

CAPTAIN FURY: Brian Aherne, Victor McLaglen —This was packed with the type of action my neighborhood likes and the box office proved it. Wish there were more of this kind; I could use them. Played Sunday, Monday.—Walter E. Foley, Lancaster Theatre, Boston, Mass.

Metro-Goldwyn-Mayer

BOYS' RANCH: Jackie "Butch" Jenkins, James Craig—Very good picture with average box office. "Butch" did a good job of acting and had a good supporting cast. Played Sunday-Tuesday, Feb. 23-25. —Orr, Rodman & Bailey, Rex Theatre, Henning, Minn.

BOYS' RANCH: Jackie "Butch" Jenkins, James Craig—Made for the small towns. Pleased all.—C. L. Niles, Niles Theatre, Anamosa, Iowa.

EASY TO WED: Van Johnson, Esther Williams—Very good show. Excellent color. Although Van Johnson is taken for granted as a good draw, we find Esther Williams is a very good draw on her own and is responsible for extra business. Played Thursday-Saturday, Dec. 19-21.—Coombes & Hudson, Empress Theatre, Lloydminster, Sask., Can. Small town and rural patronage.

HARVEY GIRLS, THE: Judy Garland, John Hodiak—If this is Metro's idea of a good musical show, they can keep them. Very disappointing and many walkouts. Played Thursday-Saturday, Feb. 27-March 1.—Coombes & Hudson, Empress Theatre, Lloydminster, Sask., Can. Small town and rural patronage.

HOODLUM SAINT: William Powell, Esther Williams—Very poor picture. Business pretty fair the first night, but it surely flopped badly the second night. Played Thursday-Saturday, Dec. 26-28.—Coombes & Hudson, Empress Theatre, Lloydminster, Sask., Can. Small town and rural patronage.

NO LEAVE, NO LOVE: Van Johnson, Marie Wilson—Very good entertainment. If it had been cut 20 minutes, it would have been received better. Played Wednesday, Thursday, Feb. 26-27.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

SHE WENT TO THE RACES: James Craig, Frances Gifford—A very good little show. It just goes to show you that it doesn't take a million dollars and a couple of high priced stars to make a good show. Played Monday-Wednesday, Jan. 27-29.—Coombes & Hudson, Empress Theatre, Lloydminster, Sask., Can. Small town and rural patronage.

WEEKEND AT THE WALDORF: Ginger Rogers, Walter Pidgeon—Played this one late. Very good picture, but too drawn out. Business fair. Played Wednesday, Thursday, Feb. 26, 27.—Melvin Lipnick, Inverness Theatre, Inverness, Miss.

Monogram

GENTLEMAN FROM TEXAS, THE: Johnny Mack Brown, Claudia Drake—Johnny does O.K. for us. They seemed to enjoy it and they left happy. Played Friday, Saturday, March 7, 8.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

SWEETHEART OF SIGMA CHI: Elyse Knox, Phil Regan—This is a keen little musical and it did not cost a million dollars and yet it satisfied a moderate sized audience. You note, I said moderate. Well, that is what they are at this time. Grosses all over this section are reported considerably down even on the top pictures. The soft money era is over.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

Paramount

BLUE SKIES: Bing Crosby, Fred Astaire—One of the tops for all time.—C. L. Niles, Niles Theatre, Anamosa, Iowa.

CROSS MY HEART: Betty Hutton, Sonny Tufts —Very poor show. Not even double fare. Played Monday-Wednesday, Feb. 20-22.—Coombes & Hudson, Empress Theatre, Lloydminster, Sask., Can. Small town and rural patronage.

O.S.S.: Alan Ladd, Geraldine Fitzgerald—Interesting from start to finish. Ladd has quite a few fans here. Played Friday, Saturday, Feb. 28, March 1.—D. W. Trisko, Star Theatre, Stanley, N. D.

OUR HEARTS WERE GROWING UP: Gail Russell, Diana Lynn—This will be swell for localities where the people aren't too fussy. I was lucky to break even. My personal opinion is that it is a swell picture. Played Tuesday-Thursday.—Walter E. Foley, Lancaster Theatre, Boston, Mass.

OUR HEARTS WERE GROWING UP: Gail Russell, Diana Lynn—This one barely made rental. No walkouts, because it was cold outside. Played Monday, Tuesday, Feb. 24, 25.—Melvin Lipnick, Inverness Thaetre, Inverness, Miss.

ROAD TO UTOPIA: Bing Crosby, Bob Hope—After playing the other "Road" pictures, we should have known better. Our patrons will not sit through these socalled pictures. Terrible, and we mean terrible. Played Thursday-Saturday, Jan. 23-25.—Coombes & Hudson, Empress Theatre, Lloydminster, Sask., Can. Small town and rural patronage.

YOU CAME ALONG: Robert Cummings, Lizabeth Scott—Very good picture. Pleased 100 per cent. Good business. Lizabeth Scott is a very welcome addition to the screen. Played Monday-Wednesday, Dec. 30-Jan. 1.—Coombes & Hudson, Empress Theatre, Lloydminster, Sask., Can. Small town and rural patronage.

PRC

COLORADO SERENADE: Eddie Dean, Roscoe Ates —Good Western in color. Did average business, but it would have done more if it hadn't snowed. Played Friday, Saturday, Feb. 28, March 1.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

DETOUR: Ann Savage, Tom Neal—A very good mystery picture that holds their attention and satisfies—C. L. Niles, Niles Theatre, Anamosa, Iowa.

HER SISTER'S SECRET: Nancy Coleman, Philip Reed—Excellent picture. Pleased all. Good business. —C. L. Niles, Niles Theatre, Anamosa, Iowa.

I RING DOORBELLS: Robert Shayne, Ann Gwynne —This was one of the biggest and juiciest lemons I've had the misfortune to subject my customers to. Walkouts were many and I was tempted to hide in my office during every break. Played Friday, Saturday.—Walter E. Foley, Lancaster Theatre, Boston, Mass.

OUTLAWS OF THE RIO GRANDE: Tim McCoy —Pleased everyone. Good Western for a small town. Played Friday, Saturday, Feb. 7, 8.—Ralph Raspa, State Theatre, Rivesville, W. Va.

RKO Radio

CRACK-UP: Pat O'Brien, Claire Trevor—No. this is not an airplane picture. Instead, it is one of those psychological dramas. It did not draw and it did not please, although Pat O'Brien is popular here. It was a waste of film and I wasted my screen time when I played it. Skip it. Played Tuesday, Feb. 25.—E. M. Freiburger, Paramount Theatre Dewey, Okla.

CRACK-UP: Pat O'Brien, Claire Trevor—No good. Business below par. Thought it should have brought them in, but it didn't. Played Wednesday, Thursday, March 5, 6.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

FIRST YANK INTO TOKYO: Tom Neal, Barbara Hale—Extremely good action with nice box office appeal. Played Wednesday, Thursday, Feb. 26, 27.—D. W. Trisko, Star Theatre, Stanley, N. D.

FROM THIS DAY FORWARD: Joan Fontaine, Mark Stevens—Very good show that failed at the box office. Played Sunday-Tuesday, Feb. 23-25.—D. W. Trisko, Star Theatre, Stanley, N. D.

GEORGE WHITE'S SCANDALS: Joan Davis, Jack Haley—Without a doubt, the poorest musical on record. Played Thursday-Saturday, Feb. 13-15.—Coombes & Hudson, Empress Theatre, Lloydminster, Sask., Can. Small town and rural patronage.

MAKE MINE MUSIC: Disney Musical Feature—No draw here. People want to see something with a plot. Played Sunday, Monday, Feb. 16-17.—Ralph Raspa, State Theatre, Rivesville, W. Va.

SISTER KENNY: Rosalind Russell, Alexander Knox—This is a wonderful picture and every exhibitor should play it to hold up the prestige of his theatre. However, I never do any business on a biography, and this was no exception. Business was fair, but those who came were pleased. Played Wednesday Thursday, Feb. 26, 27.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

SISTER KENNY: Rosalind Russell, Alexander Knox—This was a bit deep for my particular neighborhood; however, the turnout was gratifying. I am situated very close to a railroad station and the new faces were many. All in all, it did better than expected. Played Tuesday-Thursday, March 4-6.—Walter E. Foley, Lancaster Theatre, Boston, Mass.

SPANISH MAIN, THE: Paul Henreid, Maureen O'Hara—Fair enough show and excellent color, but costume shows don't do good business here. Played Thursday-Saturday, Jan. 30-Feb. 1.—Coombes & Hudson, Empress Theatre, Lloydminster, Sask., Can. Small town and rural patronage.

SPIRAL STAIRCASE, THE: Dorothy McGuire, George Brent—An excellent picture and it did good business. It is the first picture our patrons would

(Continued on following page)

(Continued from preceding page)

accept Dorothy McGuire in. They still hadn't forgotten "Claudia." Played Thursday-Saturday, Jan. 9-11.—Coombes & Hudson, Empress Theatre, Lloydminster, Sask., Can. Small town and rural patronage.

STRANGER, THE: Edward G. Robinson, Loretta Young, Orson Welles—These shows are swell, but not for small towns. There is too much talk. Played Sunday, Monday, Feb. 9, 10.—Ralph Raspa, State Theatre, Rivesville, W. Va.

TILL THE END OF TIME: Dorothy McGuire, Guy Madison—Comments were bad and only average attendance. Madison needs a little more practice before getting star rating. Played Sunday, Monday, Feb. 23, 24.—Ralph Raspa, State Theatre, Rivesville, W. Va.

Republic

OUT CALIFORNIA WAY: Monte Hale, Adrian Booth—Beautiful color and a good Western that pleased my weekend fans. Played Friday, Saturday, Feb. 28, March 1.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

RAINBOW OVER TEXAS: Roy Rogers, Dale Evans—Good Roy Rogers Western with "Gabby" Hayes and Dale Evans. They are as big favorites here as Rogers and draw as much. It doesn't matter as long as somebody draws them in. Business good. Weather cold. Played Saturday, March 8.—Joe R. Hayworth, Playhouse Theatre, Pink Hill, N. C. Small town patronage.

UTAH: Roy Rogers, Dale Evans—Double billed with Gene Autry in "Man from Music Mountain." This combination, advertised as a battle of Western stars, did a week's business in three days. This is a neighborhood theatre. We played to 2,100 persons Saturday. Not bad for only 478 seats. Played Thursday-Saturday, Feb. 27-March 1.—Ralph D. Bartlett, Kent Theatre, Windsor, Ont., Can.

Screen Guild

ROLLING HOME: Jean Parker, Russell Hayden—A natural for any small town. My patrons ate this up. Business was better the first day than the second. Again the kids were tops in this one. Audience reaction and comments were good. Played Thursday, Friday, March 6, 7.—Joe R. Hayworth, Playhouse Theatre, Pink Hill, N. C. Small town patronage.

Twentieth Century-Fox

BLACK BEAUTY: Mona Freeman, Richard Denning—Did very good business with this one. Horse pictures of all descriptions go over well here. Played Wednesday, Thursday, March 5, 6.—Melvin Lipnick, Inverness Theatre, Inverness, Miss.

HOME SWEET HOMICIDE: Lynn Bari, Randolph Scott—A very entertaining comedy murder mystery. Enjoyed by all who saw it. The kid stars and James Gleason stole the show. Business fair. Weather cold. Played Monday, Tuesday, March 3, 4.—Joe R. Hayworth, Playhouse Theatre, Pink Hill, N. C. Small town patronage.

IF I'M LUCKY: Vivian Blaine, Harry James—A good musical with a political story. It would have been better in Technicolor. I played it during a snowstorm, so feel I was lucky to get film rental. Played Sunday, March 21.—Joe R. Hayworth, Playhouse Theatre, Pink Hill, N. C. Small town patronage.

LODGER, THE: Laird Cregar, Merle Oberon—Good show and very low attendance due to severe cold weather.—Ralph Raspa, State Theatre, Rivesville, W. Va.

LODGER, THE: Laird Cregar, Merle Oberon—I thought this would go over, but even with a good vaudeville show it failed to click. Excellent cast. Cregar at his best. Can't really figure this one out. Played Sunday, Monday, March 9, 10.—Walter E. Foley, Lancaster Theatre, Boston, Mass.

MARGIE: Jeanne Craine, Alan Young—I would vote for this as the most pleasing attraction ever to play this theatre. Rain cut our business in half. although the attendance was above average. If you want to please and have a big crowd, play this by all means. Played Wednesday, Thursday, March 5, 6.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

MY DARLING CLEMENTINE: Henry Fonda, Linda Darnell—This is a big Western which pleased and did above average business. Play it. Played Sunday, Monday, Feb. 23, 24.—E M. Freiburger, Paramount Theatre, Dewey, Okla.

THUNDER BIRDS: Gene Tierney, John Sutton—Picked up this old one to take up time during these winter months. Good show and good attendance. Played Tuesday, Wednesday, Feb. 11, 12.—Ralph Raspa, State Theatre, Rivesville, W. Va.

TREE GROWS IN BROOKLYN, A: Dorothy McGuire, James Dunn—Fair picture, but too dreary for the public. Not suitable for our situation. Played Monday-Wednesday, Dec. 2-4.—Coombes & Hudson, Empress Theatre, Lloydminster, Sask., Can. Small town and rural patronage.

WHERE DO WE GO FROM HERE?: Fred MacMurray, Joan Leslie—I know where we will go from here if we play any more like this. Terrible, and we were told so. Played Monday-Wednesday, Jan. 6-8.—Coombes & Hudson, Empress Theatre, Lloydminster, Sask., Can. Small town and rural patronage.

United Artists

ANGEL ON MY SHOULDER: Paul Muni, Anne Baxter—Adult entertainment. This failed to bring them in. The second night was worse than ever. Pass it up. Played Monday, Tuesday, March 3, 4.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

BREAKFAST IN HOLLYWOOD: Tom Breneman, Bonita Granville—One of the poorest pictures we have ever played. Too amateurish for words. Very poor business. Played Thursday-Saturday, Dec. 12-14.—Coombes & Hudson, Empress Theatre, Lloydminster, Sask., Can. Small town and rural patronage.

CAPTAIN CAUTION: Victor Mature, Alan Ladd—This was played with "Captain Fury," giving me a money making combination. You just can't go wrong with a combination like this. Played Sunday, Monday. —Walter E. Foley, Lancaster Theatre, Boston, Mass.

LITTLE IODINE: Jo Ann Marlowe, Marc Cramer—This picture was played as a double feature and did a good business. Both young and old enjoyed the many laughs. Play it. Played Wednesday, Thursday, Feb. 26, 27.—Orr, Rodman & Bailey, Rex Theatre, Henning, Minn.

MR. ACE: George Raft, Sylvia Sidney—Raft is a natural for my neighborhood and we had no trouble at all. It was really swell having Sylvia Sidney back. She did a swell job. Comments were excellent and it was enjoyed by all. Played Tuesday-Thursday, —Walter E. Foley, Lancaster Theatre, Boston, Mass.

SCANDAL IN PARIS, A: George Sanders, Signe Hasso—A pretty good picture that did fair business. A one-day picture only. Not very good for small town patronage. Played Sunday, March 2.—Melvin Lipnick, Inverness Theatre, Inverness, Miss.

SPELLBOUND: Ingrid Bergman, Gregory Peck—Excellent show. The topic, however, was not interesting to the theatre-going public. It was handled well. Ingrid Bergman needed to redeem herself after "Saratoga Trunk." Played Thursday-Saturday, Feb. 6-8.—Coombes & Hudson, Empress Theatre, Lloydminster, Sask., Can. Small town and rural patronage.

YOUNG WIDOW: Jane Russell, Louis Hayward—A good, entertaining picture. Nothing special, but it pleased our patrons. Played Monday-Wednesday, Feb. 24-26.—Coombes & Hudson, Empress Theatre, Lloydminstre, Sask., Can.

Universal

BLACK ANGEL, THE: Dan Duryea, June Vincent—Had no appeal in this town, although it satisfied all who saw it. Played Tuesday, Wednesday, March 4, 5.—Ralph Raspa, State Theatre, Rivesville, W. Va.

CANYON PASSAGE: Dana Andrews, Susan Hayward—Broke house records here. Good for any small town. Played Sunday, Monday, Feb. 2, 3.—Ralph Raspa, State Theatre, Rivesville, W. Va.

DARK MIRROR, THE: Olivia de Havilland, Lew Ayres—Very good. Suspenseful and dramatic. It held the audience all the way.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

DESTRY RIDES AGAIN: Charles Winninger, Mischa Auer—Top-notch Western that failed to draw. The weather was cold. This Western is raw, rough and comical. Played Sunday, Monday, March 2, 3.—Ralph Raspa, State Theatre, Rivesville, W. Va.

RUSTLER'S ROUND-UP: Kirby Grant, Fuzzy Knight—Over a year ago I predicted that Kirby Grant would be a top Western star. If he would only make a few more pictures my action fans would really go for him. I am always pleased to have one of his pictures. Good luck, Kirby. Played Friday, Saturday, March 7, 8.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

SWING OUT, SISTER: Rod Cameron, Arthur Treacher—Good little musical. They all enjoyed it on a weekend. Played Friday, Saturday, March 7, 8.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

Warner Bros.

BIG SLEEP, THE: Humphrey Bogart, Lauren Bacall—Playing late hurt this one. If it is action you want, this is it. Bogart is at his peak. Played Monday, Tuesday, March 3, 4.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

BIG SLEEP, THE: Humphrey Bogart, Lauren Bacall—Everyone liked this. Everytime anyone sneezed, it sounded like an explosion. Had the edge of my seats pretty well worn. Bogart and Miss Bacall . . . need to say more.—Walter E. Foley, Lancaster Theatre, Boston, Mass.

BIG SLEEP, THE: Humphrey Bogart, Lauren Bacall—A wonderful picture with a lot of action. Held the audience in suspense. Good for all situations. Played Monday, Tuesday, March 3, 4.—Melvin Lipnick, Inverness Theatre, Inverness, Miss.

CLOAK AND DAGGER: Gary Cooper, Lilli Palmer—This was very good. Gary Cooper at his best. Audience reaction was excellent. With Gary Cooper at the helm it had to be good. Played Tuesday-Thursday.—Walter E. Foley, Lancaster Theatre, Boston, Mass.

CLOAK AND DAGGER: Gary Cooper, Lilli Palmer—This type of picture is not accepted by the general public anymore. War pictures were O.K., but there were too many of them. Did poor business. Wouldn't advise anyone to play it. Played Friday, Saturday, Feb. 28, March 1.—Orr, Rodman & Bailey, Rex Theatre, Henning, Minn.

DEVOTION: Olivia de Havilland, Ida Lupino—No good for a small town. Played Tuesday, Wednesday, Feb. 4, 5.—Ralph Raspa, State Theatre, Rivesville, W. Va.

JANIE GETS MARRIED: Joan Leslie, Robert Hutton—A nice little picture. Nothing big, but it satisfied.—C. L. Niles, Niles Theatre, Anamosa, Iowa.

NIGHT AND DAY: Cary Grant, Alexis Smith—One of the best to come from Warner Bros. Playing so late hurt it. Alexis Smith should be in more Technicolor. She was great. Played Monday, Feb. 24.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

RHAPSODY IN BLUE: Joan Leslie, Robert Alda—An excellent picture and thoroughly enjoyed by all. Very good business. Played Thursday-Saturday, Dec. 19-21.—Coombes & Hudson, Empress Theatre, Lloydminster, Sask., Can. Small town and rural patronage.

SARATOGA TRUNK: Gary Cooper, Ingrid Bergman—One of the most boresome pictures ever made. Poor business after the first night. We had more walkouts on this than on any film in years. Played Thursday-Saturday, Feb. 6-8.—Coombes & Hudson, Empress Theatre, Lloydminster, Sask., Can. Small town and rural patronage.

Kansas-Missouri Group Seeking New Fire Code

Resolutions in favor of a proposed new code of fire laws for Missouri were adopted recently by the board of directors of the Kansas-Missouri Theatre Association, meeting in Kansas City. The code would cover all places of assembly, including theatres, but excluding churches and schools. The code now in effect has been in effect for about 50 years and contains many anachronisms. The board also put finishing touches on the programs for the regional meetings to be held in Kansas and Missouri.

Gamble Buys Interest In Monarch Theatres

Ted Gamble, circuit executive and American Theatres Association board chairman, has completed a deal with Harry Katz, president of Monarch Theatres, Inc., for purchase of that circuit's operations, including an interest in the Circle, Indiana and Lyric theatre at Indianapolis. The Fourth Avenue Amusement Company, Louisville Ky., holds a 50 per cent interest in those Indianapolis theatres. Mr. Katz is expectec to remain as manager for Mr. Gamble.

Cohen Subtitling Italian Film for Showing Here

Leo Cohen, distributor, who has filn rights for the Western Hemisphere as wel as many European countries for "Dente Pe Dente" ("Measure for Measure"), is nov subtitling the film in English and Spanish Based on the Shakespearean play, the Italian made film took more than four years t complete production.

Calls Nationalism Obstacle Abroad To U. S. Product

Resurgent nationalism and the scarcity of dollar exchange were cited as the chief obstacles to the free flow of American pictures abroad in the annual report to Eric Johnston by Gerald M. Mayer, managing director of the international division of the Motion Picture Association. In describing the operation of his division during 1946, Mr. Mayer said that while some progress had been made in alleviating possible obstacles, a great deal still remained to be done.

"Every country is thinking of its position in relation to the rest of the world, and regulations and restrictions of all kinds have been sought to reinforce its stand," Mr. Mayer said. "The scarcity of dollar exchange has become more apparent during the past year than ever before. Coupled with this is the desire of many countries to create or enlarge their own infant motion picture industry." Among the most pressing restrictive measures he named excessive import duties, internal tax measures, quota laws, discriminatory theatre taxes, remittance taxes, government monopolies and theatre combinations.

The division now is sending qualified personnel to key centers of the world to make the MPA international department "the antennae of the industry." It is hoped that with the information thus available it will be possible to anticipate and prevent the erection of barriers. The division also is establishing an International Information Center in Hollywood to advise producers on the possible impact of their scripts on foreign audiences.

UNIFORMS
IMMEDIATE DELIVERY!
USHER — USHERETTE
CASHIER UNIFORMS
Styled in Hollywood by
our uniform division.
BANNERS
MARQUEE VALANCES
— FLAGS — BANNERS
WRITE FOR OUR
SPECIAL PRESENTATION OF
SPRING DRIVE
BANNERS
HOLLYWOOD
ADVERTISING COMPANY
600 West 45th Street, New York City
1914 S. Vermont Ave., Los Angeles, Cal.
20 YEARS IN SHOW BUSINESS - 1927 - 1947

HEADS JEWISH APPEAL

BARNEY BALABAN, left, president of Paramount Pictures, last week was appointed national chairman of the United Jewish Appeal motion picture division by Henry Morgenthau, Jr., right, the Appeal's drive general chairman. A national committee of the industry will be organized shortly. Mr. Balaban opened the campaign Wednesday night at a dinner at the Warwick Hotel, Philadelphia. The United Jewish Appeal has set this year a goal of $170,000,000. The quota last year was $100,000,000.

Legion Reviews Nine Films; Revises "Carmen" Rating

The National Legion or Decency reviewed nine new productions this week, approving all but two. In Class A-I, unobjectionable for general patronage, were: "Carnegie Hall," "Great Expectations," "The Late George Apley" and "Six Gun Serenade." In Class A-II, unobjectionable for adults, were "Framed," "Guilt of Janet Ames" and "A Yank in Rome" (Italian). In Class B, objectionable in part, were "Magnificent Rogue," because of "light treatment of marriage," and "Odd Man Out," because of "suicide in plot situation." Additionally, the Legion took "Carmen," the French language feature, out of the "condemned" classification and gave it a Class B rating because of "revisions made in all prints."

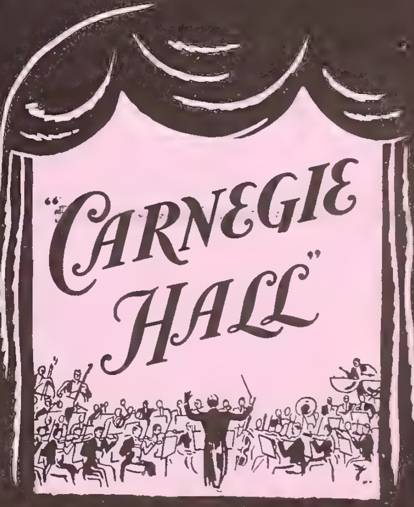
CBS 1946 Net $1,880,222 Equal to $3.37 a Share

Columbia Broadcasting System, Inc., has reported net profit for 1946 of $1,880,222, equal to $3.37 a share. This compares with net profit in 1945 of $196,899, equal to $2.51 a share. Total net income of the company for 1946 amounted to $5,795,896, compared with $5,345,641 for 1945.

Renovate Norwood House

The Southern theatre, 475-seat house at Norwood, Mass., closed since last autumn, has been renovated and reopened. The theatre is owned by Mr. and Mrs. John Hayes.

"MUSICAL HIT! BOUND FOR HIGH GROSSES!"
applauds
Daily Variety
for



Released thru UA

All Officers Reelected By Universal Board

J. Cheever Cowdin, chairman of the board of directors of Universal, Nate J. Blumberg, president, and all other officers of the company were reelected at a board meeting in New York March 20. Other officers reelected include: Matthew J. Fox, executive vice-president; William A. Scully, John J. O'Connor and Joseph H. Seidelman, vice-presidents; Adolph Schimel, secretary; Charles D. Prutzman, vice-president and general counsel; Samuel Machnovitch, treasurer and assistant secretary; Harold Brewster, studio comptroller and assistant treasurer; Eugene F. Walsh, comptroller and assistant treasurer; Margaret Sullivan, assistant secretary and assistant treasurer; Edward Mulh and Anthony J. Petti, assistant secretaries.

Reappointed to the executive committee were: Mr. Cowdin, Mr. Blumberg, Paul G. Brown, Preston Davie, Mr. Prutzman, Budd Rogers and Daniel M. Sheaffer.

The board declared a quarterly dividend of 50 cents a share on common stock, payable April 30 to stockholders of record April 15.

"Henry V" Run Ends May 3

The 46-week run of "Henry V," at two New York houses will end May 3 when the picture vacates the Golden theatre. "Henry V" began its New York engagement at the City Center last June 17 and played both at that house and at the Golden on a two-a-day policy.

M·G·M TRADE SHOW

"DARK DELUSION"

ALBANY	20th-Fox Screen Room, 1052 Broadway	MON. 4/7	8 P.M.
ATLANTA	20th-Fox Screen Room, 197 Walton St., N. W.	MON. 4/7	10 A.M.
BOSTON	M-G-M Screen Room, 46 Church Street	MON. 4/7	10:30 A.M. & 2:15 P.M.
BUFFALO	20th-Fox Screen Room, 290 Franklin Street	MON. 4/7	2:30 P.M.
CHARLOTTE	20th-Fox Screen Room, 308 South Church Street	MON. 4/7	1:30 P.M.
CHICAGO	H. C. Igel's Screen Room, 1301 South Wabash Ave.	MON. 4/7	2 P.M.
CINCINNATI	RKO Screen Room, 16 East Sixth Street	MON. 4/7	8 P.M.
CLEVELAND	20th-Fox Screen Room, 2219 Payne Avenue	MON. 4/7	1 P.M.
DALLAS	20th-Fox Screen Room, 1803 Wood Street	MON. 4/7	2:30 P.M.
DENVER	Paramount Screen Room, 2100 Stout Street	MON. 4/7	2 P.M.
DES MOINES	20th-Fox Screen Room, 1300 High Street	MON. 4/7	1 P.M.
DETROIT	Max Blumenthal's Sc. Rm., 2310 Cass Avenue	MON. 4/7	1:30 P.M.
INDIANAPOLIS	20th-Fox Screen Room, 326 North Illinois Street	MON. 4/7	2 P.M.
KANSAS CITY	Vogue Theatre, 3444 Broadway	MON. 4/7	1:30 P.M.
LOS ANGELES	20th-Fox Screen Room, 2019 So. Vermont Ave.	MON. 4/7	1:30 P.M.
MEMPHIS	20th-Fox Screen Room, 151 Vance Avenue	MON. 4/7	10 A.M.
MILWAUKEE	Warner Screen Room, 212 W. Wisconsin Ave.	MON. 4/7	1:30 P.M.
MINNEAPOLIS	20th-Fox Screen Room, 1015 Currie Avenue	MON. 4/7	2 P.M.
NEW HAVEN	20th-Fox Screen Room, 40 Whiting Street	MON. 4/7	2 P.M.
NEW ORLEANS	20th-Fox Screen Room, 200 South Liberty	MON. 4/7	1:30 P.M.
NEW YORK NEW JERSEY	M-G-M Screen Room, 630 Ninth Avenue	MON. 4/7	10:30 A.M. & 2:30 P.M.
OKLA'MA CITY	20th-Fox Screen Room, 10 North Lee Street	MON. 4/7	10:00 A.M.
OMAHA	20th-Fox Screen Room, 1502 Davenport	MON. 4/7	1:30 P.M.
PHILADELPHIA	M-G-M Screen Room, 1233 Summer Street	MON. 4/7	11 A.M.
PITTSBURGH	M-G-M Screen Room, 1623 Blvd. of Allies	MON. 4/7	2 P.M.
PORTLAND	B. F. Shearer Screen Room, 1947 N.W. Kearney St.	MON. 4/7	2 P.M.
ST. LOUIS	S'Renco Screen Room, 3143 Olive Street	MON. 4/7	1 P.M.
SALT LAKE CITY	20th-Fox Screen Room, 216 East First Street, So.	MON. 4/7	1 P.M.
S. FRANCISCO	20th-Fox Screen Room, 245 Hyde Street	MON. 4/6	1:30 P.M.
SEATTLE	Jewel Box Preview Theatre, 2318 Second Avenue	MON. 4/7	1 P.M.
WASHINGTON	20th-Fox Screen Room, 932 New Jersey, N.W.	TUES. 4/8	1 P.M.

"DARK DELUSION"—*Lionel Barrymore, James Craig, Lucille Bremer*

Greek Orphan Relief Luncheon Honors Skouras

Executives and representatives of the motion picture industry, stars of stage, screen and radio, and officials of the Greek Government and the Greek War Relief Association were guests of the industry Monday at the "Greek War Orphans Appeal" luncheon, in honor of Spyros Skouras, at the Hotel Astor in New York. Mr. Skouras, on a business trip to Latin America, was not present.

With 600 attending the luncheon in the hotel's Grand Ballroom, the keynote of the occasion was a plea by the principal speakers to aid the starving 378,000 Greek war orphans with $80 donations to provide one orphan with food and clothing for a year.

The luncheon was part of the month-long national drive to raise $1,200,000, of which the New York goal is $200,000. The drive began March 8 and will conclude April 8.

S. H. Fabian, national co-chairman of the campaign, observed that aiding the children of war-torn countries is the only hope for universal peace in the future. Other speakers included: Maurice Chevalier; George Skouras, vice-president of the Greek War Relief Association; William Helis, president of Greek Relief; the Honorable Paul Economou-Gouras of the Greek Embassy, and Harold Russell, handless veteran who won two Academy Awards for his role in "The Best Years of Our Lives." Peter Donald, comedian of the radio show, "Can You Top This," and "Ajax Cassidy" of the Fred Allen show, was master of ceremonies.

Among those on the dais were: Barney Balaban, Leonard Goldenson, Samuel Rinzler, Robert Coyne, Jack Alicoate, Malcolm Kingsberg, Jack Cohn, Gene Tierney, Fred J. Schwartz, Ted Gamble, George Schaefer, J. R. Vogel, Harry Brandt, John J. O'Connor, Sol Schwartz, Ted O'Shea and C. J. Scollard.

Sobel Appointed Supervisor For PRC on West Coast

Sam Sobel, original owner of the PRC franchise in the San Francisco area, has been appointed West Coast sales supervisor for the company. Sam Milner, former PRC branch manager in Los Angeles, will replace Mr. Sobel as West Coast district manager, and George Lefko, formerly of the Warner sales staff, will succeed Mr. Milner as Los Angeles branch manager.

HENRY
R.
ARIAS
PURCHASING AGENT
Foreign and Domestic
Film Distribution
729 Seventh Ave., N. Y. 19, N. Y., LO.3-1510
Serving the Industry Since 1913. Negotiations in Any Language
CABLE: HENARIAS, N. Y.

Short Product in First Run Houses

NEW YORK—Week of March 24

CAPITOL: Calling on Costa Rica*...... *MGM
Part-Time Pal*...................... *MGM
A Gun in His Hand*.................. *MGM
Feature: It Happened in Brooklyn.......... MGM
CRITERION: The Tennis Wizards*.... *Columbia
Feature: Johnny O'Clock............. Columbia
GLOBE: You're an Education*... *Warner Bros.
Feature: The Red House.......... United Artists
HOLLYWOOD: American Album of Sports* *Warner Bros.
Rabbit Transit*............... *Warner Bros.
Feature: Nora Prentiss.............. Warner Bros.
MUSIC HALL: Double Dribble*..... *RKO Radio
San Francisco*.................. *RKO Radio
Feature: The Late George Apley... 20th Cent.-Fox
PALACE: Campus Boom*.......... *RKO Radio
Feature: Sinbad the Sailor............ RKO Radio
RIALTO: Queens of the Court*..... *Paramount
Stork Crazy*................... *Paramount
Feature: Dangerous Millions....... 20th Cent.-Fox
RIVOLI: Ice Skippers*............. *RKO Radio
Pepito's Serenade*........... *United Artists
Feature: The Farmer's Daughter....... RKO Radio
ROXY: Mighty Mouse Crying Wolf* *20th Cent.-Fox
The Teachers' Crisis*.......... *20th Cent.-Fox
Feature: Carnival in Costa Rica..... 20th Cent.-Fox
STRAND: Birth of a Notion*..... *Warner Bros.
Saddle Up*................. *Warner Bros.
Feature: Pursued.................. Warner Bros.
WINTER GARDEN: Miniature Musical*. *Universal
Feature: Stairway to Heaven........... Univ.-Int.

CHICAGO—Week of March 24

CHICAGO: G.I. Hobbies*......... *Paramount
Feature: My Favorite Brunette......... Paramount
GARRICK: Snow Man*......... *20th Cent.-Fox
Feature: 13 Rue Madeleine........ 20th Cent.-Fox
GRAND: Smoked Ham*........... *Universal
Feature: Smash-Up................... Universal
ROOSEVELT: Goofy Gophers*... *Warner Bros.
Feature: Pursued.................. Warner Bros.
UNITED ARTISTS: Henpecked Hoboes*.. *MGM
Feature: The Secret Heart................ MGM

Fabian, Gamble Not to Run Again

Determination to retire from their positions with the American Theatres Association and not to accept any further nomination for office was announced by S. H. Fabian, president, and Ted R. Gamble, board chairman, this week. Their decision is in line with a previously expressed conviction that the Association's head offices should be on a rotating basis, with no one individual holding them for more than one year.

A slate of nominees was to have been drawn up in conferences this week. Mr. Fabian indicated that he was ready to suggest a successor to himself. However, it was understood that, once a slate of nominees had been drawn up, it will be referred to a large nominating committee which remains to be appointed. This week also was to have seen a decision on the time and date of the forthcoming ATA convention. The meeting probably will be held between April 19 and May 1 in either Chicago or Washington.

Other ATA officers, in addition to Mr. Fabian and Mr. Gamble, include Robert W. Coyne, executive director; Charles Skouras, Los Angeles, first vice-president; William Skirball, Cleveland, second vice-president; Sam Pinanski, Boston, treasurer, and William F. Crockett, Virginia Beach, Va., secretary.

THEATRES WANTED

If your theatre is showing a profit and priced right we can sell it for you within 30 days.

Send complete information as we have buyers waiting. All information confidential.

Buyers, we have the theatre you want. Contact us.

NO BROKERS, DIRECT DEALS ONLY.

THEATRE ENTERPRISES
730 E. 11th Street Houston 8, Texas
Phones: V. 2-2839, V. 2-7841

Siritzky Company to Produce in Hollywood

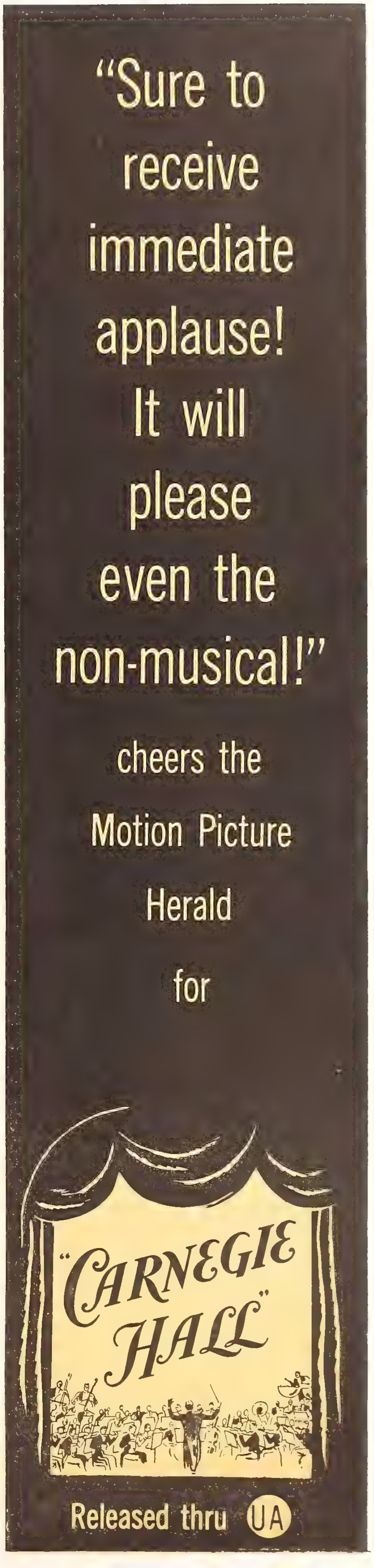
Siritzky International Pictures will produce two pictures in Hollywood later this year, and will begin distributing French films in 16mm in July, Sam Siritzky, vice-president, and Leon Siritzky, president and his father, announced in New York last week during a press reception they tendered in behalf of Tino Rossi, French singing star.

The French films to be distributed in 16mm on a percentage basis beginning July 1 are "The Baker's Wife," "Harvest," "Poil de Carotte," and "The Well Digger's Daughter."

Mr. Rossi, their guest at the reception, will make a personal appearance September 26 and four weeks thereafter at the Ambassador theatre, New York, owned by the Siritzkys, in conjunction with the showing there on a reserved seat basis of Marcel Pagnol's "Le Schpountz." Mr. Rossi before that date will tour Latin America and then work in France in Mr. Pagnol's "La Belle Meuniere."

French Theatres Cooperate In Cost Reduction Plan

The French motion picture industry is cooperating with the French Government's decree ordering a 10 per cent reduction in the market price of all commodities, including theatre admissions, according to Jacques Chabrieier, the American representative of Pathe Cinema. Mr. Chabrieier recently returned from a three-week visit to Paris, where he discussed release details on the RKO-Pathe Cinema production "Man About Town," starring Maurice Chevalier. The French cost reduction was ordered in an attempt to prevent inflation.



"Sure to receive immediate applause! It will please even the non-musical!"

cheers the Motion Picture Herald for

"CARNEGIE HALL"

Released thru UA

Snarling Chief of gangdom's killer mobsters.

NESTOR PAIVA plays the toughest Mobster of all.

he threatens Death when he suspects a doublecross.

Robert L. Lippert presents

SHOOT TO KILL

with

Russell WADE
Edmund MacDONALD
Douglas BLACKLEY
Susan WALTERS
NESTOR PAIVA • VINCE BARNETT

Produced and Directed by WILLIAM BERKE

DISTRIBUTED BY
SCREEN GUILD
PRODUCTIONS, INC

HOME OFFICE: 346 S. La Brea, Hollywood, California
Foreign Dept., 723 7th Avenue, New York City

IN NEWSREELS

MOVIETONE NEWS—Vol. 29, No. 59—Violence in India. . . . Federal agents make narcotics haul. . . . British princesses in spotlight. . . . Juan T. Tripp, aviation executive, receives award. . . . Lew Lehr about cats. . . . The art of curling. . . . Dog race in Alaska. . . . Horse fair in Italy.

MOVIETONE NEWS—Vol. 29, No. 60—Congress committee hears Acheson on new U. S. policy. . . . General Eisenhower receives British award of honor. . . . South African tribesmen welcome royal family. . . . Easter head fashions. . . . Quadruplets born to nanny-goat. . . . Ski jumping. . . . Water ballet.

NEWS OF THE DAY—Vol. 18, No. 257—Natives burn towns in India riots. . . . Georgia court settles battle of governors. . . . Report from Palestine. . . . Record floods in England. . . . Spotlight on British princesses. . . . Dope ring broken up. . . . Italian horse fair. . . . Chevalier in boxing workout

NEWS OF THE DAY—Vol. 18, No. 258—Acheson testifies on Greek Aid. : . . Palestine-martial law lifted. . . . African tribes hail royal family. . . . Sword of honor for Eisenhower. . . . U. S. potato surplus to Europe. . . . Aqua belles in sport spotlight. . . . Babies with deadly type blood.

PARAMOUNT NEWS—60—Army speeds jet pilot training. . . . Floods in England. . . . "MPs" clean up in Tokyo. . . . Thompson wins battle of governors in Georgia. . . . Federal agents make $1,147,500 narcotics haul. . . . Talking parrot on Broadway.

PARAMOUNT NEWS—61—Ski stars in Olympic tryout. . . . Yanks ready for opener in St. Petersburg. . . . Stars head Cancer Fund. . . . Early spring thaws Netherlands. . . . Martial law ends in Palestine. . . . Potato surplus dumped. . . . Native tribesmen hail royal family.

RKO PATHE NEWS—Vol. 18, No. 62—Thompson wins governor battle. . . . Greeks welcome Truman speech. . . . Nazi Gen. Kesselring on trial in Venice. . . . Eleven-year-old "GI." . . . Refugees flee grounded ship. . . . Princess Elizabeth in limelight on tour. . . . Maurice Chevalier and French boxer Cerdan in bout.

RKO PATHE NEWS—Vol. 18, No. 63—Greece begins to rebuild. . . . Twenty-three die in Alps plane crash. . . . Refugees and prisoners-of-war return. . . . Secret films of Mussolini's girl. . . . Tribesmen hail royal family. . . . Skiers in racing thriller.

UNIVERSAL NEWSREEL—Vol. 20, No. 23—Crowds parade in Athens to thank U. S. for aid. . . . U. S. mission collects data on Greek border strife. . . . Paul Porter and Ambassador McVeigh return from Greece. . . . Talmadge ousted in Georgia. . . . Army "turtle" tested. . . . Youngest auto driver. . . . Small fry fashion show. . . . "Pee-wee" golfers. . . . Chevalier boxes. . . . Swiss kids enjoy winter.

UNIVERSAL NEWSREEL—Vol. 20, No. 24—Acheson sees no war in Greek aid. . . . Martial law lifted in Palestine. . . . Flood waters sweep British lowlands. . . . Tribesmen hail King and Queen in South Africa. . . . Top ranking skiers at Washington. . . . New kind of thrills behind speeding motor cycles in Austria.

Set $8,000,000 Budget For Three Cagney Films

The cost of three pictures to be made for United Artists distribution by William Cagney Productions during 1947 will amount to almost $8,000,000, a UA announcement said this week. First to be produced at the General Service Studios is the $2,300,000 adaptation of Sayoran's "The Time of Your Life," which goes before the cameras April 14, with Henry Koster directing. Next is Thorne Smith's "The Stray Lamb," to cost about $2,100,000. Shooting will start in July with Richard Wallace directing. The third will be Adria Locke Langley's book, "A Lion Is in the Streets," which has a budget of $3,500,000. James Cagney will star in all three pictures.

Reissue "Ragtime Band"

Twentieth Century-Fox will reissue its 1938 musical, "Alexander's Ragtime Band," in April. First run dates in Los Angeles, Denver and San Diego head the list of 23 key city bookings so far. It will play the Roxy in New York.

Eastman Opens Foreign Units

Pre-war operations of the Eastman Kodak Company in Manila, Shanghai, Hong Kong and Singapore have been resumed, and plans have been made for the reopening of the company's branch in Batavia, Java, this year, the forty-fourth annual Eastman Kodak report, released Thursday, indicates.

Plants in Harrow, England, in Toronto, Canada, and Vincennes, France, continued to operate at high levels during the past year, while the plant in Stuttgart, Germany, continued to operate under the jurisdiction of the American Military Government.

At the same time the company announced a new laboratory in Panama City to study photographic equipment and materials under tropical conditions.

Progress in color was the top photographic development of the year, the report said, and a "sizable" appropriation has been made to continue a broad program of research, development and process improvement, which will embrace methods of rapid film processing studied in relation to commercial needs, especially in television.

The booklet report also covers the company's 1946 activities and supplements financial details, announced March 5, which showed peacetime sales of $274,703,448, and a net profit of $35,691,318. The latter figure includes tax reductions totaling $2,936,800.

Acquires "Les Clandestins"

J. H. Hoffberg has acquired from New Hemisphere Films Andre Chotin's "Les Clandestins" for exclusive American release. The French feature is a Joan of Arc story with a modern twist.

PREPARING FOR RE-RELEASE!

JAMES CAGNEY

in the

"BATTLING HOOFER"

formerly

(SOMETHING TO SING ABOUT)

SPECIAL NOTICE:

This exciting Cagney Special with its new title, most suitable to this thrilling story, will now be seen and enjoyed by millions who have missed its earlier release as well as by those who will want to see this grand film all over again. It's a Typical Cagney Treat.

From SCREENCRAFT PICTURES, Inc.
341 West 44th Street, New York City 18

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

CHESTER FRIEDMAN, Editor

That's a smart piece of showmanship which helped to launch "Suddenly It's Spring" in Dallas. Paramount exploiteers and Dick Fay, manager of the Palace theatre there, tied up with Sanger Bros., the city's largest department store, to boost Easter in much the same fashion as Christmas is promoted.

A life-size rabbit serves as the counterpart of Christmas' traditional Santa Claus. The store has gone all out with window space, display advertisements and inter-department cooperation, with some unusual publicity for the picture and the theatre.

From Chicago, Irving Mack writes to tip us off to a novel device introduced by Dan Driscoll, manager of the Marlow in Helena, Mont. Filmack Trailer Corporation recently received copy for a trailer from Mr. Driscoll with a message from his staff asking patrons to "please have a heart and rent our boss a two bedroom apartment or house.

"He doesn't own a dog, a cat or canary," continues the copy, "but he does have two little girls. Confidentially, he's willing to give a pass to the new landlord."

Tsk, tsk . . . and here we thought we had licked the pass evil years ago!

Famous Players Canadian theatres recently announced the winners in the annual Christmas Gift Book drive for 1946. For the third time, the second in succession, super salesman for the circuit is Dennis Murphy, manager of the Capitol theatre in Halifax. The F. P. C. showmen again showed an increase over the previously established record for cumulative circuit sales, lifting the total $80,000 above 1944 and a considerable amount over 1945.

At the circuit's Third Anniversary Dinner of the 25 Year Club in Toronto recently, ten new members were felicitated by John J. Fitzgibbons, company head and president of the unique organization.

Membership in the club is limited to employees with a quarter of a century's service with Famous Players Canadian.

THE RIGHT SPIRIT

IT is not often that we receive a letter which expresses the humility and sincerity that distinguishes real character. In the following instance, we detect in a letter from Art Meyer, manager of the North Main theatre, Houston, Texas, not only these two admirable personal qualities, but a manifestation of loyalty and inquisitiveness which are basic qualifications for a good showman.

The letter follows:

"I sort of hesitate to ask for membership in the Managers' Round Table. I see that so many really great folks in show business are members. Being a young fellow, in years and in show business, I humbly ask your consideration.

"As manager of this Interstate theatre, I find myself and every manager here in Houston . . . worked up from ushers. I am in love with my company because they were just plain wonderful to all of us who entered the armed forces. This was a continuation of their policy before the war and since.

"I am asking for membership in the Managers' Round Table because I honestly believe that it is full of real showmanship. I can use it sort of as a textbook. I wish that maybe I can send along an idea that may in a small way help someone along the line."

—CHESTER FRIEDMAN

Here's a demonstration of the power of cooperative advertising in the tie-up between the May Company book shop in Los Angeles and the appearance of Claude Jarman, Jr., youthful star of "The Yearling," to autograph copies of the book at the store.

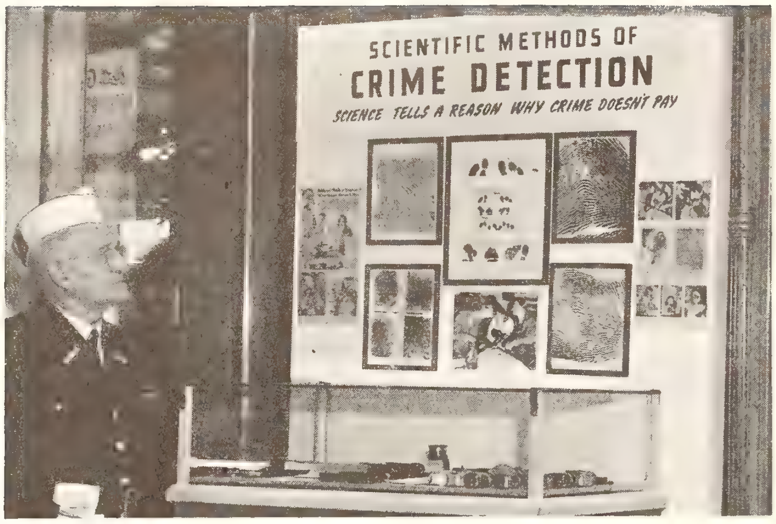
The book department manager of the store disposed of the entire stock of more than 300 copies of "The Yearling" in about 40 minutes. Display advertisements in the morning *Times* and *Examiner* by the May Company on the morning of the star's appearance attracted enormous crowds.

The fish-bowl stunt mentioned here a few weeks back was revived recently by Ben Mindlin, manager of the Valley Stream theatre, Long Island, N. Y., who was amazed at the hundreds of people who were attracted to the invisible piscatorial specie.

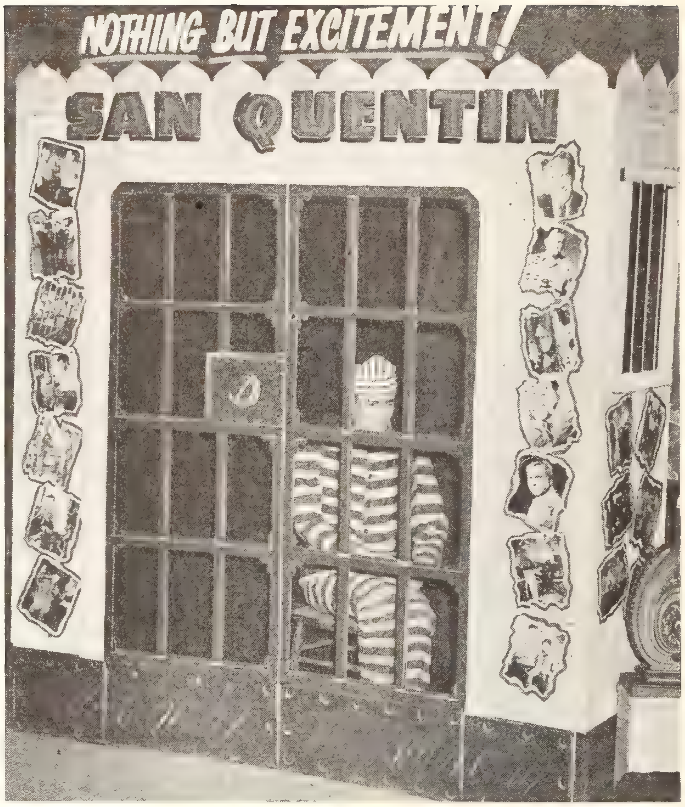
He should see the crowds that collect when that eccentric New Yorker gets out his string and chewing gum to fish up coins dropped down the subway gratings here in the big city. And what a ballyhoo that would make for some of the current film offerings like "If I'm Lucky."

A western theatre circuit recently sponsored a showmanship contest, offering cash prizes to its theatre managers for the best ideas promoted in behalf of creating goodwill for their houses.

Many of the company's managers did not bother to enter the competition. Perhaps they could not think up an original idea but we venture that, when they are asked to explain their delinquency, they had better come up with some original alibi. The one about modesty has grown kind of thin, and many executives are beginning to wonder if this so-called modesty isn't just another name for laziness.

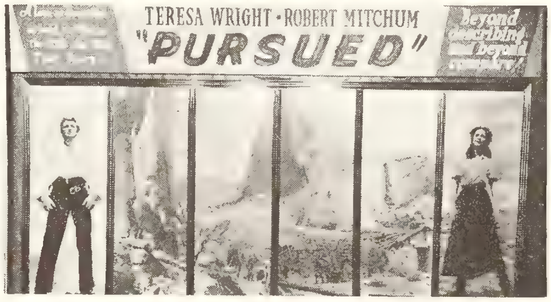


Harold Seidenberg, manager of the Fox, Philadelphia, borrowed this exhibit of crime detection instruments from the Pennsylvania Institute of Criminology to focus attention on "Boomerang".

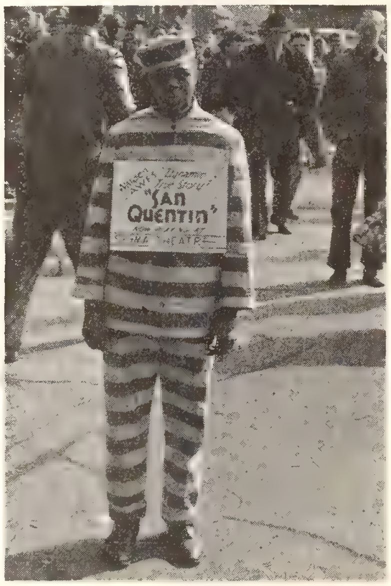


This impressive lobby display, right, helped to promote the "crime does not pay" angle for manager Will Singer's date on "San Quentin" at the Brandeis theatre, Omaha, Neb.

Flashily dressed ballyhoo attracted extra attention to manager Harry Ashton's engagement of "The Showoff" at the Uptown, Salt Lake City.

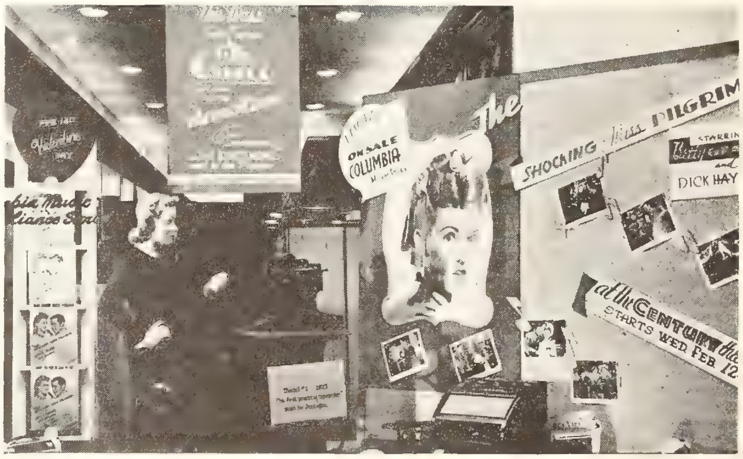


At the Warner theatre, Oklahoma City, colorful enlargements place emphasis on coming attraction, "Pursued", for manager Jim Barnes.



At right, convict ballyhoo exploits "San Quentin" for Ted Davidson, manager of the Sigma theatre, Lima, O.

Live model in Woolworth's window in Oklahoma City "came to life" frequently to promote book sales and Midwest theatre date for "Bedelia". Credit Paul Townsend, manager of the Midwest.



Original dress worn during filming of "Miss Pilgrim" and early model typewriter form basis of this attractive window display promoted by manager Arthur Krolick for the Century, Rochester, N.Y.

Crime Detection Display Set for "Boomerang"

Through a tieup with the Pennsylvania Institute of Criminology, displays of crime detection paraphernalia were set up in front of the theatre to exploit the engagement of "Boomerang" at the Fox, Philadelphia, Pa. The campaign was arranged by manager Harold Seidenberg.

Five thousand fingerprint cards, imprinted with theatre and playdate copy were distributed, and the public was invited to have their prints taken by a representative of the Pennsylvania Institute stationed in the lobby. The displays attracted hundreds of passers-by.

The 110 piece Northern Liberty Fife and Drum Corps played in front of the theatre opening night. A mailing piece, printed in the form of a subpoena, was sent to all members of the Philadelphia Bar Association as well as members of the Bench to tie-in with the court room background of the picture.

A special screening of the picture was held for professors of the law schools at Temple University and the University of Pennsylvania.

Uses Teaser Lobby Display To Sell "Sister Kenny"

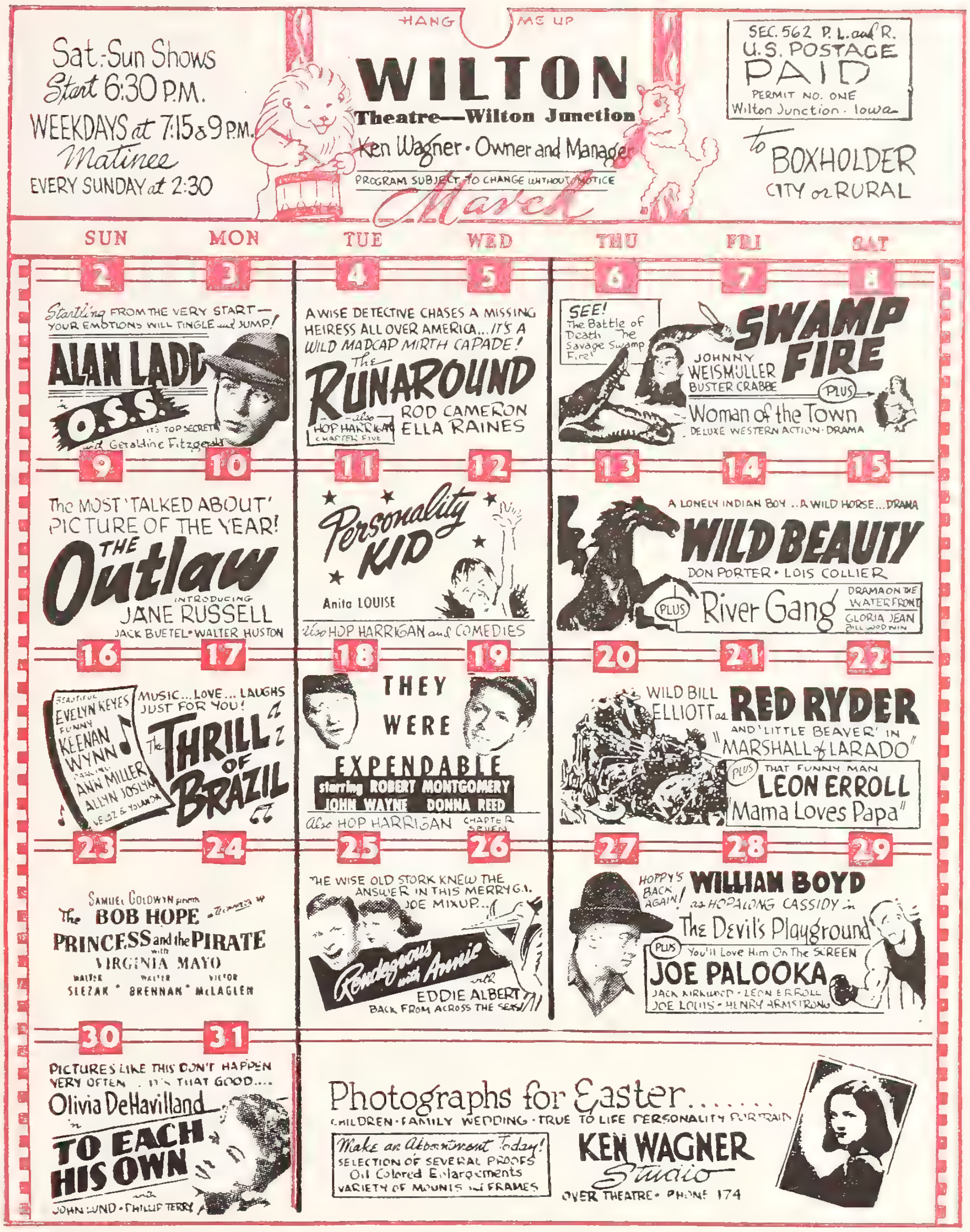
A novel display was set up in the lobby by manager George Bernard to promote his playdate of "Sister Kenny" at the Odeon theatre, Bury, Lancs., England. The display consisted of a large photograph of Rosalind Russell, star of the picture, and the following copy: "Do you know this woman? Meet her here next week! Her story is exciting truth!" Fifty nurses from the Bury Royal Infirmary and the Bury County Hospital were guests of thee management opening day. After viewing the picture, the nurses were taken on a tour of the theatre.

Wabbe Garners Radio and Press Breaks for Show

Considerable newspaper and radio publicity was garnered by RKO publicist Helen Wabbe to exploit the playdate of "The Mighty McGurk" plus the personal appearance of Wally Brown and Eileen Barton at the Golden Gate theatre, San Francisco, Cal. Through a tieup with Hale Brothers, Miss Barton appeared at the store to model clothes. Guest star appearances were arranged for both Miss Barton and Brown on several radio programs.

Photos of Shoppers Used For Display in Glasgow

A good deal of comment resulted from a unique lobby display manager Preston Swan set up for his playdate on "Ali Baba Goes to Town" at the Elephant Cinema, Shawlands, Glasgow, Scotland. To get the material for the display he had a photographer take snapshots of women as they paused by a shop or emerged from a store. The photographs were set up on a board with the heading: "Mrs. ? Goes to Town" and a sub-heading "Photographs of ladies snapped whilst shopping in Shawlands District." Guest tickets were awarded to women who identified themselves in the snapshots on the display board.


Sat.-Sun Shows
Start 6:30 P.M.
WEEKDAYS at 7:15 & 9 P.M.
Matinee
EVERY SUNDAY at 2:30

HANG ME UP
WILTON
Theatre—Wilton Junction
Ken Wagner • Owner and Manager
PROGRAM SUBJECT TO CHANGE WITHOUT NOTICE
March

SEC. 562 P. L. and R.
U.S. POSTAGE
PAID
PERMIT NO. ONE
Wilton Junction · Iowa

to BOXHOLDER
CITY or RURAL

SUN MON TUE WED THU FRI SAT

2 3
Startling FROM THE VERY START—YOUR EMOTIONS WILL TINGLE and JUMP!
ALAN LADD in O.S.S.
IT'S TOP SECRET
with Geraldine Fitzgerald

4 5
A WISE DETECTIVE CHASES A MISSING HEIRESS ALL OVER AMERICA... IT'S A WILD MADCAP MIRTH CAPADE!
The RUNAROUND
ROD CAMERON
ELLA RAINES
also HOP HARRIGAN CHAPTER FIVE

6 7 8
SEE! The Battle of Death The Savage Swamp Fire!
SWAMP FIRE
JOHNNY WEISMULLER
BUSTER CRABBE
PLUS
Woman of the Town
DELUXE WESTERN ACTION · DRAMA

9 10
The MOST 'TALKED ABOUT' PICTURE OF THE YEAR!
THE Outlaw
INTRODUCING JANE RUSSELL
JACK BUETEL • WALTER HUSTON

11 12
Personality KID
Anita LOUISE
also HOP HARRIGAN and COMEDIES

13 14 15
A LONELY INDIAN BOY ...A WILD HORSE... DRAMA
WILD BEAUTY
DON PORTER • LOIS COLLIER
PLUS
River Gang
DRAMA ON THE WATERFRONT
GLORIA JEAN
BILL GOODWIN

16 17
BEAUTIFUL EVELYN KEYES
FUNNY KEENAN WYNN
DANCING ANN MILLER
ALLYN JOSLYN
VELOZ & YOLANDA
MUSIC... LOVE... LAUGHS JUST FOR YOU!
The THRILL OF BRAZIL

18 19
THEY WERE EXPENDABLE
starring ROBERT MONTGOMERY
JOHN WAYNE DONNA REED
Also HOP HARRIGAN CHAPTER SEVEN

20 21 22
WILD BILL ELLIOTT as RED RYDER
AND 'LITTLE BEAVER' IN "MARSHALL of LARADO"
PLUS THAT FUNNY MAN
LEON ERROLL
"Mama Loves Papa"

23 24
SAMUEL GOLDWYN presents
The BOB HOPE
PRINCESS and the PIRATE
with VIRGINIA MAYO
WALTER SLEZAK • WALTER BRENNAN • VICTOR McLAGLEN

25 26
THE WISE OLD STORK KNEW THE ANSWER IN THIS MERRY G.I. JOE MIXUP...
Rendezvous with Annie
with EDDIE ALBERT
BACK FROM ACROSS THE SEAS!

27 28 29
HOPPY'S BACK AGAIN!
WILLIAM BOYD
as HOPALONG CASSIDY in
The Devil's Playground
PLUS You'll Love Him On The SCREEN
JOE PALOOKA
JACK KIRKWOOD • LEON ERROLL
JOE LOUIS • HENRY ARMSTRONG

30 31
PICTURES LIKE THIS DON'T HAPPEN VERY OFTEN ... IT'S THAT GOOD....
Olivia DeHavilland
in TO EACH HIS OWN
with JOHN LUND • PHILLIP TERRY

Photographs for Easter.......
CHILDREN · FAMILY WEDDING · TRUE TO LIFE PERSONALITY PORTRAITS
Make an Appointment Today!
SELECTION OF SEVERAL PROOFS
Oil Colored Enlargements
VARIETY OF MOUNTS and FRAMES
KEN WAGNER
Studio
OVER THEATRE • PHONE 174

KEN WAGNER, owner and manager of the Wilton theatre in Wilton Junction, Iowa, uses an effective monthly calendar, above, which he makes up from press book ads, reproduces by photo-offset and distributes in mail boxes throughout his territory. He proudly gave this copy to L. H. Wasson, Herald field representative, last week.

Arranges Radio Contest to Sell "Wake Up and Dream"

Manager Charles R. Hacker promoted a "Dream Boy and Girl" contest with radio station WFOX to exploit "Wake Up and Dream" at the Fox Palace theatre, Milwaukee, Wis. Entrants were required to submit 50 words or less describing their dream boy or girl. The contest was plugged over the air five to 10 times daily for five days before opening. Each time the theatre and playdate were mentioned. Cash prizes were awarded to the three top winners.

Barnes Blankets City with Stickers for "Prentiss"

Stickers carrying the catchline "Should 'Nora Prentiss' keep her mouth shut?" were planted in hotels, drug stores, barber shops and in fact every place possible to exploit the playdate of the picture at the New Warner theatre, Oklahoma City, Okla. The same question was used for a radio contest. Cash prizes and guest tickets were awarded to winners. The picture was booked day and date with a teachers' convention. Manager Jim Barnes arranged the campaign.

Katz Sets Cooperative Ad

A cooperative newspaper ad was promoted by manager Melvan Katz to exploit "I've Always Loved You" at the Hippodrome theatre, Pottstown, Pa. The ad, which ran in the Pottstown *Mercury*, was paid for by McCarraher's record shop. The store also used a window display.

Limericks, Music Aid "Loved You" In Akron, Ohio

A limerick contest, for which over 500 replies were received, highlighted the extensive campaign arranged by manager Sid Holland for his engagement of "I've Always Loved You" at the Palace theatre, Akron, Ohio. The contest was sponsored by the *Beacon Journal*.

Because of the picture's musical background, special attention was directed towards music groups. Heralds were inserted in programs at concerts, recitals, etc. Post cards were sent to music teachers and students. Letters were placed on all grade and high school bulletin boards, Akron University, Kent University and all branches of the public library.

A cooperative herald deal was arranged with Rudick's Jewelry Store, which shared the cost of imprinting and distributing the heralds. 200 busses carried cards. Twenty Watkins dealer stores used one-sheets in windows. Newspaper publicity, radio spot announcements and displays also figured prominently in the campaign.

Promotes Windows for "Song"

Window tieups were arranged with four of the leading local stores for the engagement of "Song of the South" at the Ritz theatre, Shawnee, Okla. The tieups were set with J. C. Penney, Kress, Warren's Department Store and Houstin Payne, photographer. Two 15-minute and two five-minute transcription programs plus numerous spot announcements were used over station KGFF. The campaign was arranged by owner-manager Johnny H. Jones.

Simultaneous opening of "Song of Scheherazade" at five Fox West Coast theatres in Los Angeles recently called for close cooperation between the theatre managers. Numerous window tieups such as the one above, crediting all five theatres, resulted.

Special Jeeps Help to Exploit "Show-Off"

A fire engine jeep was obtained from the jeep distributor for the area and used in front of the theatre to ballyhoo the playdate of "The Show-Off" at the Granada theatre, Kansas City, Kan. Another jeep, painted red, was secured from the local jeep dealer. Signs tied-in the show-off jeeps with the title of the picture. The jeeps also were driven around town with a motorcycle police escort. For a lobby display, Barnes added a real collar and flashy necktie to a head and shoulder pose of Red Skelton, star of the picture. The campaign was arranged by manager Charles W. Barnes, Jr.

Shoe Promotion Draws Attention To "Woman"

A good street promotion that attracted considerable attention was arranged by manager Mollie Stickles for "The Strange Woman" at the Poli-Palace theatre, Meriden, Conn.

Through a tieup with the Miles Shoe Company, a pair of size 6A shoes and a salesman's low stool was obtained for the street ballyhoo. A theatre attendant set up shop at a busy corner with a sign, reading: "Can you fill the shoes of 'The Strange Woman'?" Guest tickets were awarded to the first 6 women each day, for three days, who could properly fit the shoes.

Another effective promotion for the playdate also excited a good deal of comment. Special one-inch ads were used at the bottom of page one of both local newspapers to announce that "The Strange Woman" would call Meridenites during the week. A young woman picked names at random from the telephone book and asked such questions as "If you read today's paper you should know who is the author of 'Strange Woman'." Guest tickets were mailed to persons giving the correct answer.

A full window display was arranged for the Jepson Book Store. The display consisted of two 28x44 blowups of the book, two 20-inch heads of Hedy Lamarr, a set of cutout title letters and two 11x14 announcement cards. A huge board also was used in the lobby two weeks in advance.

Designs Lobby Setpiece For "Blue Skies"

A special lobby setpiece was designed by manager Elmer Adams, Jr., to exploit his playdate of "Blue Skies" at the Bison theatre, Shawnee, Okla. The display consisted of pictures of the stars, catchlines and sheet music from the picture, with the music notes in metallics. Adams arranged for the picture to be reviewed at a meeting of the local music club. Free playdate announcements were made at basketball games at the Municipal Auditorium. 25 window cards were used in stores and in school lunch rooms.

Co-Op Display Ads Set by Taylor in Buffalo

Two cooperative newspaper display ads were promoted for the playdate of "Lady in the Lake" at the Buffalo theatre, Buffalo, N. Y. Charles B. Taylor, advertising director for Shea's Buffalo theatres, arranged the tieups with Sealtest Dairy Products and Edwards Beauty Shop.

Taylor also promoted a four-column by 16½ inch cooperative display ad in the *Evening News* and *Courier-Express* to exploit "California" at Shea's Great Lakes theatre. The highlight of the ad was a photo of Ray Milland, star of the picture.

Double YOUR POPCORN "PROFITS"

With **CRETORS** Auxiliary MOD. 41 POPCORN MACHINE

Since 1885

- **Pops 50 lbs. Raw Corn Per Hour**
- **Weight Equalizing Device — Easy Pan Dump**

Large production . . . Fast, efficient, trouble-free. Pops corn direct in the seasoning and salt. Pan easily dumped . . . Enclosed transmission . . . gears run in oil . . . Keeps heat where needed . . . No pressure from popping corn insures maximum popping volume. Dump handle interchangeable—right or left hand operation. Machines operated by bottle gas or natural gas. Motor driven by electricity. Gasoline extra.

C. CRETORS & CO.

56 E. 13th St. **Chicago 5, Ill.**

Quigley Awards Contenders

The men and women listed below have submitted evidence of showmanship within the past fortnight, which justifies their names being placed on the list of outstanding showmen.

ELMER ADAMS, JR.
Bison, Shawnee, Okla.

JOHN H. ARNOLD
Yale, Houston, Texas

JIM BARNES
Warner, Oklahoma City, Okla.

JAMES G. BELL
Penn, New Castle, Pa.

GEORGE BERNARD
Odeon, Bury, Lancs., England

HUGH S. BORLAND
Louis, Chicago, Ill.

JOSEPH S. BOYLE
Broadway, Norwich, Conn.

LEW BREYER
Strand, Westfield, Mass.

JACK CAMPBELL
Scala, Runcorn
Cheshire, England

W. E. CASE
Picture House, Monmouth
Mons., England

WALTER CHENOWETH
Alexandria, San Francisco, Calif.

LOU COHEN
Loew's Poli, Hartford, Conn.

TED R. CONKLIN
Ashland, Ashland, Ohio

DAVID DALLAS
State, Manhattan, Kans.

GEORGE DARANSOLL
Granby, Norfolk, Va.

TED DAVIDSON
Sigma, Lima, Ohio

TOMMY DELBRIDGE
Loew's, Nashville, Tenn.

MAURICE DRUKER
State, Cleveland, Ohio

TOM EDWARDS
Ozark, Eldon, Mo.

CARL EGAN
Palace, Calgary, Ont., Canada

RICHARD FELDMAN
Paramount, Syracuse, N. Y.

ARNOLD GATES
Loew's Stillman, Cleveland, Ohio

W. RAY GINGELL
Hiser, Bethesda, Md.

ALICE GORHAM
United Detroit, Detroit, Mich.

MIKE GUTTMANN
Century, Minneapolis, Minn.

E. HANDFORD
Rex, Bedminster
Bristol, England

BOB HARVEY
Broadway, Timmins, Ont., Canada

SID HOLLAND
Palace, Akron, Ohio

HOMI HYDERABADWALA
Metro, Bombay, India

ROBERT A. HYNES
Criterion, Oklahoma City, Okla.

JOE ISENHOWER
Hamlet, Hamlet, N. C.

E. E. JOHNSON
Kerredge, Hancock, Mich.

SID KLEPER
College, New Haven, Conn.

PAUL O. KLINGLER
Strand, Waterbury, Conn.

R. KOUTNIK
Wisconsin, Milwaukee, Wis.

LARRY LEVY
Colonial, Reading, Pa.

NORMAN W. LOFTHUS
California, Santa Barbara, Calif.

ROSS McCAUSLAND
Telenews, Dallas, Tex.

P. E. McCOY
Miller, Augusta, Ga.

HUMBERTO MANRIQUE
Cine Metro Avenida
Medellin, Colombia, S. A.

ED MAY
Rosetta, Miami, Fla.

ART MEYER
North Main, Houston, Texas

JOHN MISAVICE
Ritz, Berwyn, Ill.

BUZZY MIXSON
Arcade, Williston, Fla.

WILLIAM NEWMAN
Olympia, Cardiff, Wales

LOUIS NYE
Hoosier, Whiting, Ind.

C. J. OLIVER
Del Rio, Clinton, Okla.

DONALD S. PALMQUIST
Park, St. Paul, Minn.

TAKI J. PAPPAS
Lex, Chicago, Ill.

PEARCE PARKHURST
Capitol, Pawtucket, R. I.

DICK PEFFLEY
Paramount, Fremont, Ohio

ROY PEFFLEY
Voge, East Chicago, Ind.

FRED PERRY
Liberty, Cumberland, Md.

GEORGE PETERS
Loew's, Richmond, Va.

RALPH PHILLIPS
New Cross Cinema
New Cross, London, England

LESTER POLLOCK
Loew's, Rochester, N. Y.

BETTY JUNE POWELL
Bison, Shawnee, Okla.

ED PYNE
RKO Keith's 105th Street
Cleveland, Ohio

G. RAY
Regent, Bradford, Yorks., England

ALEC REID
Plaza, Southfields, London, England

BILL REISINGER
Loew's, Dayton, Ohio

GEORGE C. RICE
Majestic, LaSalle, Ill.

W. ROBERTS
Reo, Fazakerley, Liverpool, England

HARRY A. ROSE
Majestic, Bridgeport, Conn.

MARTY ROSENBURGH
Loew's Commodore, New York, N. Y.

JAY SADOW
Park, Chattanooga, Tenn.

J. G. SAMARTANO
Loew's State, Providence, R. I.

FRANK SHAFFER
Dixie, Staunton, Va.

EWAN S. SHAW
Pier, Bognor Regis, Sussex, England

NAT SILVER
Strand, Lowell, Mass.

SOL SORKIN
RKO Keith's, Washington, D. C.

D. T. STALCUP
Gem, Etowah, Tenn.

PRESTON SWAN
Elephant, Shawlands
Glasgow, Scotland

CHARLES B. TAYLOR
Shea's, Buffalo, N. Y.

LURTY C. TAYLOR
Elkton, Elkton, Va.

HELEN WABBE
RKO Golden Gate
San Francisco, Calif.

TED E. WAGGONER
Wallace, Tahoka, Tex.

F. A. WIGGINS
Lyric, Minneapolis, Minn.

ALAN WILLIAMS
Majestic, Rochester, Kent, England

NORMAN H. WILLIS
Corbett, Wildwood, Fla.

H. F. WILSON
Capitol, Chatham, Ont., Canada

ANSEL WINSTON
RKO Coliseum, New York, N. Y.

NATE WISE
Palace, Cincinnati, Ohio

TOM WOLF
State, Bellevue, Ohio

JAY WREN
Adams, Newark, N. J.

Garners Stories In Local Press For "Bel Ami"

Considerable newspaper publicity was garnered by manager William Kemp to exploit the opening of "The Private Affairs of Bel Ami" at the State theatre, Memphis, Tenn. The publicity was highlighted by a front page break in the Memphis *Daily News*.

A two-column art break with a banner heading was promoted in the magazine *This Week in Memphis*, which has a circulation of 30,000 and is distributed to all hotel rooms in the city.

Sixty-two spot announcements were used on radio stations WMPS, WHBQ and WHHM. Guest tickets were awarded to winners on a 15-minute quiz program over WHBQ. The picture was plugged on this program daily for seven days. The playdate also was mentioned on two other radio programs.

Window displays were set with Goldsmith's Department Store, Blossom Flower Shop, Woolworth's and the Three Musketeers Book Store. 20,000 imprinted napkins were distributed by Walgreen's Drug Store and Toddle House restaurants. A large overhead banner with cutout letters announcing the opening was placed above the grand staircase 10 days in advance.

Books Old Film to Exploit Visit of Local Star

Taking advantage of an opportunity presented by the visit of a local star, manager E. C. Lamoureux booked an old picture in which the star had played the juvenile lead and exploited the local angle, drawing considerable extra business to the Empire theatre, Windsor, Ont. The star was Dick Nelson and the picture, "Great Guns." Lamoureux, on the strength of the local angle, planted a feature story with pictures in the Windsor *Daily Star* in advance and another picture opening day. Merchants cooperated willingly in the campaign.

Walls Designs Foyer Display

An eye-catching foyer display attracted attention to manager Eric V. Walls' playdate of "The Way to the Stars" at the Clifton Cinema, Great Barr, Birmingham, England. The display consisted of a cutout of the Clifton with playdate copy across the canopy, a star with a long tail (made of linen) carrying the title, and cutout heads of the stars of the picture superimposed on blue linen. Velvet curtains were used for background.

Sets Windows for "Reckoning"

Window tieups were arranged by manager Paul Slayer to promote his playdate of "Dead Reckoning" at the Durfee theatre, Fall River, Mass. The displays featured "Lizabeth Scott" dresses.

Novel Laundry Tieup Promotes "Secret Heart"

A novel laundry tieup drew considerable attention to the engagement of "The Secret Heart," at the United Artists theatre, Portland, Ore. The campaign was arranged by Jack Matlack, manager and advertising director for J. J. Parker Theatres.

Imprinted paper bands were put on 20,000 shirts sent to customers by the Portland Laundry. Copy on the bands read: "I'd give my shirt to see Claudette Colbert, etc., in 'The Secret Heart,' now playing, etc. Give your shirt that fresher look by sending it always to, etc."

Matlack tied-in with local high schools by distributing thousands of date cards, made up in the form of a heart, to boys and girls. Copy on the girls' cards invited them to locate a boy having a date card with a corresponding number. Free admissions were awarded boys and girls having identical numbered cards.

Tieups also were effected with Tommy Luke's fine retail flower shops for window displays. In addition, window displays were arranged with several downtown stores and an elaborate display was set up in the lobby.

Uses Gloved Hand Ballyhoo

Manager Frank Morin had a man carry a fake gloved hand throughout the downtown section to promote "The Beast With Five Fingers" at the Regal theatre, Hartford, Conn. Announcements in the local newspapers informed readers that guest tickets would be awarded to persons walking up to the man and identifying him as the "Beast."

SPECIAL! SPECIAL!

"Lou-Ana"

COCOANUT OIL

In Returnable Drums	In 38½ lb. Tins
33½¢ per lb.	33¾¢ per lb.

★

Good Grade POPCORN

Over 25 Bags, per 100 lbs.	1 to 25 Bags per 100 lbs.
8.75	9.75

★

POPCORN BOXES, per 1000, 7.50

F.O.B. Chicago

PRICES ARE SUBJECT TO CHANGE

Distributors for

CRETORS Popcorn Machines

POPPERS BOY PRODUCTS CO.

56 East 13th Street, Chicago 5, Ill.

SHOWMEN PERSONALS

In New Posts: J. R. Edward, manager, Alimar and Suwanee theatres, Live Oak, Fla. Leonard Vaughan, New Columbia, Lakeland, Fla. Harry C. Page, Monogram, Vancouver, B. C. George H. Santer, Radio City, Ferndale, Mich. William Priebe, Stadium, Chicago.

Wheeler Davis, Arcade; Martin Pasmanter, Midtown; Thomas Raines, Sheridan; Clarence W. Harrison, Tower; Harry W. Hicks, Fenkell; all in Detroit, Mich. Don Knight, Ingersoll, Des Moines, Ia. Rudy C. Schroeder, Palmer Park, Highland Park, Mich.

Paul Purdy, Newington, Newington, Conn. Pat Bucherri, Rialto, Hartford, Conn. Victor Gryguc, Strand, Plainville, Conn. Lee Murphy, State, Plant City, Fla. Alexander Gray, Alvin, Detroit. Charles Schweiner, State, Rockford, Ill.

R. L. Nichols, Apollo, Belvidere, Ill. Joseph Elias, State, Vancouver, B. C. Thomas Picha, Virginia, Detroit. George Eblen, New Horne, Knoxville, Tenn. Edward Ryan, Fulton, Cuba, Ill. Tommy Hyde, Vero, Vero Beach, Fla. James Quinn, Hippodrome, Baltimore, Md.

Roger Garrett, University, Columbus, Ohio. Claude Sanderson, Piccadilly, Detroit. Charles Gasparon, Ritz, Wilmington, Del. William Bedell, Egyptian, Bala-Cynwyd, Pa. Steve Panagos, Pickwick, Syracuse, Ind. Leo Brown, State, Chicago. Jimmy Mullens, St. James, Asbury Park, N. J.

Assistant Managers: Robert Phelps, Grant, Detroit. John Cherne, Norshor, Duluth, Minn. Ben Wassell, Rialto; Margaret Tilley, Center; both in Hartford, Conn. Norman J. Ladouceur, Family, Detroit. Duane McClain, Loew's Valentine, Toledo, Ohio.

Harry Gilbert, Marine; Lawrence Wicker, Albemarle; Irwin Auerbach, Elm; Leo Schrank, Nostrand; Enrico Ferrari, Mayfair; George Fascher, Vogue; Harry Johnson, Tivoli; Murray Cohan, second assistant, Linden; all in Brooklyn, N. Y. Fred Bethel, 43rd Street theatre, Long Island City, N. Y.

Wedding Bells: William B. Haver, manager of the Garden theatre, Davenport, Iowa, to Mary Enselman.

Junior Showmen: James Russell, born recently to Mr. and Mrs. Russ McKibbin of Toronto. Father is manager of the Victoria theatre there.

Herman Doucette, assistant manager of the Music Box theatre, New Britain, Conn., and Mrs. Doucette have a new baby girl named Doreen.

Mr. and Mrs. Jack O'Connell are the parents of a baby girl. Father is assistant manager of the Roger Sherman theatre in New Haven, Conn.

Birthday Greetings: J. Noble Arnold, Peter Broadhead, Arthur R. Morton, Harry Rose, Leo A. Schuessler, Rei Terry, Leonard Kraska, Harold D. Van Vorst, Allan Claypool, Harold W. Frakes, Jane Meisel, Claude Andrew Hunter, Henry Bettendorf, John Esposito.

Emerson L. Carter, Edward Purcell, Leslie C. McEachern, Jack Van Borssum, Benjamin J. Smart, William J. Hamborsky, Albert C. Detwiler, William S. Metchik, Archie B. Holt, George D. Seymour, James Anderson, Hazel Van Allen, Howard Hildebrandt, E. G. Jackson.

William A. Berns, Frank A. Millspaugh, Martin G. Smith, Ben Bloomfield, J. A. Klink, James M. Sanderson, Wallace H. Akin, Lawrence J. Dandeneau, Alberto Monroy, Leon Pickle, James H. Tobin, Charles H. Gibson, R. L. Nichols, Henry Eytinge.

Uses Punch Line in All Ad Copy to Promote "Babies"

Manager G. Ray used the words "An expose of an infamous racket" in all advertising copy to exploit "Black Market Babies" at the Regent Cinema, Bradford, Yorkshire, England. For a lobby display, a life-size doll was placed in a cradle. Suspended above the cradle was a card with the words: "Is she destined to be a Black Market Baby?" On either side of the display were cards standing on easels with the following copy in rough lettering: "Parents unknown! a likely candidate for the 'Black Market Babies'. Unwanted babies for sale. Sold to the highest bidder by unscrupulous racketeers. A new angle on the traffic in human lives, etc."

Holds Preview in Calcutta To Aid "Green Years"

A preview for the press, clergy, school teachers and prominent citizens was arranged by manager I. A. Hafesjee to publicize his playdate of "The Green Years" at the Metro theatre in Calcutta, India. Cooperative ads were promoted in *Flash* and *The Star of India,* tying-in with Plastic Fabrics. A large-size walking book was used for street ballyhoo. A silk banner with "The Green Years" written in green letters decorated the marquee. Bookmarks were distributed to patrons a week before.

Uses Kites for Melbourne Date

Kites with appropriate copy were flown over the race course and at football matches two weeks in advance to exploit the playdate of "The Green Years" at the Metro theatre, Melbourne, Australia. The campaign was arranged by manager J. Gavegan.

Considerable free newspaper and radio publicity was garnered. Patrons attending the theatre before the playdate of "The Green Years" received their tickets in an overprinted envelope. 10,000 stickers worded "'The Green Years' is a wonderful motion picture" were posted in suburban areas and placed on backs of envelopes leaving the theatre.

Teaser cards were used in the lobby well in advance. Ten 24-sheets were posted in prominent locations. 500 special posters were placed in suburban areas and approaches to the city a week before opening.

OUTDOOR REFRESHMENT CONCESSIONAIRES from Coast to Coast over ¼ Century

Now Specializing in Refreshment Concessions for DRIVE-IN THEATRES

SPORTSERVICE, Inc. JACOBS BROS.
HURST BLDG. BUFFALO, N. Y.

PICTURE GROSSES

A statistical compilation and comparison of Box Office Performance in first run theatres

Figures directly below picture title compare estimated dollar gross with average gross and show relative percentage of all engagements tabulated.

Figures opposite theatre names represent percentage of tabulated grosses to average weekly business based on the six months' period ending January 31, 1947.

SYMBOLS: (DB) Double Bill—associate feature title; (SA) Stage Attraction; (MO) Move-Over Run; (AA) Advance Admission.

INDEX: Over-all performance percentage figures from previously published final reports appear in Service Data section of Product Digest. See last column of Release Chart for Index.

BEST YEARS OF OUR LIVES (RKO)

First Report:

Total Gross Tabulated	$1,632,500
Comparative Average Gross	1,066,800
Over-all Performance	153.0%

CHICAGO—Woods, 1st week	134.4%
CHICAGO—Woods, 2nd week	182.7%
CHICAGO—Woods, 3rd week	151.7%
CHICAGO—Woods, 4th week	175.8%
CHICAGO—Woods, 5th week	168.9%
CHICAGO—Woods, 6th week	165.5%
CHICAGO—Woods, 7th week	162.0%
CHICAGO—Woods, 8th week	155.1%
CHICAGO—Woods, 9th week	141.3%
CHICAGO—Woods, 10th week	131.0%
CHICAGO—Woods, 11th week	120.6%
CHICAGO—Woods, 12th week	117.2%
CHICAGO—Woods, 13th week	124.1%
CINCINNATI—RKO Capitol	293.5%
DENVER—Aladdin	400.0%
LOS ANGELES—Guild	224.3%
MINNEAPOLIS—RKO Pan	357.3%
NEW YORK—Astor, 1st week	168.8%
NEW YORK—Astor, 2nd week	154.6%
NEW YORK—Astor, 3rd week	154.6%
NEW YORK—Astor, 4th week	131.4%
NEW YORK—Astor, 5th week	115.9%
NEW YORK—Astor, 6th week	149.4%
NEW YORK—Astor, 7th week	144.3%
NEW YORK—Astor, 8th week	149.4%
NEW YORK—Astor, 9th week	146.9%
NEW YORK—Astor, 10th week	128.8%
NEW YORK—Astor, 11th week	144.3%
NEW YORK—Astor, 12th week	131.4%
NEW YORK—Astor, 13th week	132.7%
NEW YORK—Astor, 14th week	131.4%
NEW YORK—Astor, 15th week	122.4%
NEW YORK—Astor, 16th week	115.9%
NEW YORK—Astor, 17th week	121.1%
PITTSBURGH—Fulton, 1st week	329.6%
PITTSBURGH—Fulton, 2nd week	309.2%

●

MY FAVORITE BRUNETTE (Para.)

First Report:

Total Gross Tabulated	$212,000
Comparative Average Gross	194,000
Over-all Performance	108.2%

ATLANTA—Fox	104.4%
BALTIMORE—Stanley	125.7%
BOSTON—Metropolitan	128.1%
(DB) Seven Were Saved (Para.)	
CHICAGO—Chicago	102.5%
(SA) Vaudeville	
CLEVELAND—Loew's State	86.5%
KANSAS CITY—Newman	108.6%
PITTSBURGH—Penn	133.9%
SALT LAKE CITY—Centre	95.8%

●

BOOMERANG (20th-Fox)

First Report:

Total Gross Tabulated	$535,300
Comparative Average Gross	510,300
Over-all Performance	104.8%

BALTIMORE—New, 1st week	107.7%
BALTIMORE—New, 2nd week	94.8%
CLEVELAND—RKO Allen	125.0%
KANSAS CITY—Esquire	73.8%
KANSAS CITY—Uptown	71.6%
LOS ANGELES—Chinese, 1st week	126.4%
LOS ANGELES—Chinese, 2nd week	105.8%
LOS ANGELES—Chinese, 3rd week	70.6%
LOS ANGELES—Loew's State, 1st week	130.8%
LOS ANGELES—Loew's State, 2nd week	91.2%
LOS ANGELES—Loew's State, 3rd week	61.5%
LOS ANGELES—Loyola, 1st week	132.0%
LOS ANGELES—Loyola, 2nd week	113.2%
LOS ANGELES—Loyola, 3rd week	84.9%
LOS ANGELES—Uptown, 1st week	139.3%
LOS ANGELES—Uptown, 2nd week	110.6%
LOS ANGELES—Uptown, 3rd week	81.9%
NEW YORK—Roxy, 1st week	116.1%
(SA) Ed Sullivan, Katherine Dunham, others	
NEW YORK—Roxy, 2nd week	97.5
(SA) Ed Sullivan, Katherine Dunham, others	
PHILADELPHIA—Fox, 1st week.	138.0%
PHILADELPHIA—Fox, 2nd week	92.0%

●

JOHNNY O'CLOCK (Col.)

First Report:

Total Gross Tabulated	$255,200
Comparative Average Gross	$236,200
Over-all Performance	108.0%

BUFFALO—Lafayette	126.3%
(DB) Cigarette Girl (Col.)	
CHICAGO—Chicago, 1st week	110.4%
(SA) Vaudeville	
CHICAGO—Chicago, 2nd week	86.7%
(SA) Vaudeville	
CINCINNATI—RKO Palace	103.6%
PHILADELPHIA—Karlton, 1st week	230.6%
PHILADELPHIA—Karlton, 2nd week	175.8%
PHILADELPHIA—Karlton, 3rd week	109.9%
SAN FRANCISCO—Orpheum, 1st week	128.6%
SAN FRANCISCO—Orpheum, 2nd week	84.7%
SAN FRANCISCO—Orpheum, 3rd week	67.2%

●

PURSUED (W.B.)

First Report:

Total Gross Tabulated	$355,700
Comparative Average Gross	314,700
Over-all Performance	113.0%

CHICAGO—Roosevelt	105.2%
LOS ANGELES—Warner Downtown	124.3%
LOS ANGELES—Warner Hollywood	154.1%
LOS ANGELES—Warner Wiltern	154.9%
NEW YORK—Strand, 1st week	144.1%
(SA) Louis Prima's Orchestra	
NEW YORK—Strand, 2nd week	111.7%
(SA) Louis Prima's Orchestra	
PHILADELPHIA—Mastbaum, 1st week	115.8%
PHILADELPHIA—Mastbaum, 2nd week	65.2%
PITTSBURGH—Stanley, 1st week	120.7%
PITTSBURGH—Stanley, 2nd week	72.4%
SAN FRANCISCO—Fox	84.9%
(DB) Big Town (Para.)	

UA to Roadshow "Carnegie Hall"

Taking its cue from recent tests with the picture "Carnegie Hall" at the Bushnell Memorial Auditorium at Hartford, United Artists has decided to roadshow the film and its fieldmen are now out negotiating contracts, Paul N. Lazarus, Jr., head of UA advertising and publicity, said this week.

Following Samuel S. Goldwyn's lead, UA will attempt to lease some 200 houses across the country within the next two months. In other situations the picture will be licensed in the usual manner. Houses will be leased either on a "four-wall" basis, which means that UA pays all operating costs and advertising expenses, or under a percentage deal which has the exhibitor share part of the advertising cost and possibly some of the operating expenditures.

No date has been set for a New York opening, Mr. Lazarus said, but the picture probably will play at a leased house. This injects new significance into last week's announcement that UA had concluded negotiations for leasing the 1,600-seat Shubert theatre on Broadway. New York top will be $2.40, with top admissions for the rest of the country ranging from $1.80 to $2.40. "Carnegie Hall," which runs two hours and 15 minutes, will play everywhere on a two or three-a-day policy.

With the conventional type of roadshowing out under the recent court decree, Mr. Lazarus said that roadshowing in houses where the picture is licensed "may have to be stopped sooner or later." Borris Morros, producer of the film, declared that he was concerned only with showing his picture in theatres that could be leased and that a decision to show it in any other manner would have to wait. Acording to Mr. Lazarus, "Carnegie Hall" will probably have no national release date for the rest of the year.

ONLY $4.50! A WEEK ●

YES! ONLY $4.50 a week for Filmack's NEW PREVUE TRAILER SERVICE. SCREEN A FEW BEFORE YOU SIGN. Write, wire or call us for FREE SAMPLE PREVUES. FILMACK — 1325 South Wabash Avenue, Chicago 5, Illinois.

FILMACK gives QUICKEST SERVICE on SPECIAL TRAILERS

CLASSIFIED ADVERTISING

Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, $1. Four insertions for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P. M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)

HELP WANTED

WANTED: EXPERIENCED MANAGER FOR permanent position for theatre in Illinois. Send full particulars, references, recent photo, salary expected. BOX 2093, MOTION PICTURE HERALD.

USED EQUIPMENT

THEATRE CHAIRS — 3,000 USED SPRING cushioned, part full upholstered back and part insert panel back, with spring edge and box-spring cushions; 1,000 veneer chairs; 800 good back, 500 spring cushions, and hinges. Immediate delivery. Advise how many you need. Write for prices and photographs. Phone Lenox 3445. JESSE COLE, 2565 McClellan Avenue, Detroit, Michigan.

SIMPLEX MECHANISMS, GENUINE REAR shutters, double bearing, spiral shockproof gears, rebuilt $330.00; Powers $109.50; Peerless lamphouses $199.50 pair; Late RCA sound system $950.00. Catalog available. STAR CINEMA SUPPLY COMPANY, 459 West 46 St., New York 19.

ARMY CLOSED 1,400 THEATRES—WE BOUGHT many complete outfits—Simplex SP, $995.; Holmes L. I. Arc equipments, $1,295.; DeVry High Intensity Arc equipments, $2,495. Ampro sound 16mm. high intensity Arc equipments, $1,350. Condition excellent. Super Simplex, RCA Sound, $3,850. S. O. S. CINEMA SUPPLY CORP., 440 W. 42nd St., New York 18.

1,000 HEYWOOD-WAKEFIELD FULL UPHOLstered back, boxspring cushion chairs, excellent $4.95; (rebuilt $6.50); 340 General full upholstered back, boxspring cushion, rebuilt, $7.95; 200 Veneers, excellent, $3.95. Wire for list. S. O. S. CINEMA SUPPLY CORP., 449 W. 42nd St., New York 18.

FOR SALE: 35MM. FILM RECORDER. COMplete with RCA amplifiers and accessories. GRIFFITH THEATRES, 11 N. Lee, Oklahoma City, Okla.

WANTED TO BUY

WANT TO BUY 1,000 OR MORE GOOD USED theatre chairs, spring cushion and full upholstered back, also 1,000 or more good used veneer chairs, moderate prices. BOX 2096, MOTION PICTURE HERALD.

WANTED 35MM. MOTION PICTURE FILM recorder, also 35 mm. motion picture camera. RASHID, 32 E. 28th St., New York City.

THEATRES

THEATRES, BEFORE YOU BUY, CONTACT Nolen Howard, Ritz Theatre Building, Payette, Idaho, or J. C. Butler, 304 S. W. 4th Avenue, Portland, Oregon. Information to qualified buyers only. A.B.C. BROKERAGE COMPANY.

THEATRE WANTED — WILL BUY THEATRE showing nice profit if price is right. Give full details. BOX 2092, MOTION PICTURE HERALD.

THEATRE CIRCUIT—5 SMALL THEATRES IN Norfolk, Virginia, area. Experienced principals only. BOX 2098, MOTION PICTURE HERALD.

BUSINESS BOOSTERS

BINGO CARD, DIE CUTS, 1 TO 100 OR 1 TO 75. $2.75 per thousand. $25.00 per 10,000 S., KLOUS, care of MOTION PICTURE HERALD.

NEW EQUIPMENT

1,600 FOOT REELS FOR 16MM. SOUND PROjectors. Orders accepted now for early May delivery. THORNWOOD INDUSTRIES, INC., Thornwood, N. Y.

NEW CHAIRS, PROMPT DELIVERY! ATTRACtive—modern—durable. Veneer, $5.50, 30 days; Veneer back spring edge cushion, $9.35; applied upholstered back spring edge cushion, $11.; full upholstered back spring edge cushion, $11.95, 60 days; All steel unbreakable standards, high grade mohair or heavy leatherette upholstery. Wire or phone. S. O. S. CINEMA SUPPLY CORP., 449 W. 42nd St., New York 18.

ZEISS PORTABLE SOUND PROJECTORS. $275.; carbon savers, 6mm. to 13mm., 1/3 cost, 77c; 500W Stereopticons,, $27.50; Gyro Stabilizer GYB Soundheads, $195; Snowlike flameproof soundscreens up to 10', 21½c sq. ft.; Panic Bolts, $22.50; Dimmers, 2450W, $22.50; 2000W, $19.95; 1650W, $15.95; 1350W, $13.50. Catalog mailed. S. O. S. CINEMA SUPPLY CORP., 449 W. 42nd St., New York 18.

STUDIO EQUIPMENT

BEAUTIFUL CINE KODAK SPECIAL CAMERA, Fl. .9 lens, $495; Mitchell animation Camera, $985.; WE Wire Recorder heads less motor and amplification, $49.50; BH Ultra Speed Shuttles, $195.; Camera Dolly, $275.; RCA Photophone complete Recording outfit, $6,475; BH 16mm. or 35mm. Soundprinters, new, $3,250.; RCA latest dual playback magazine, $395.; new Mitchell 24V Camera Motors, $295.; BH Eyemo Motorized Cameras, 3 speeds, 2" lens, 24V motor, case, $295.; New 35mm. Film Phonographs, $795. Send for Bulletin STURELAB, S. O. S. CINEMA SUPPLY CORP., 449 W. 42nd St., New York 18.

16MM.-35MM. USED AND NEW SOUND AND silent production equipment. Cameras. Film Recorders, Disc Recorders, Projectors, Moviolas, Tripods, Dollies, Lights, Booms, Reeves Sensitester, for Cinex tests. Sales and Service to Laboratories and Studios. We have in stock Arriflex, Cinephon as well as American made Cameras. Write for information. THE CAMERA MART, 70 West 45th St., New York.

TRAINING SCHOOLS

THEATRE EMPLOYEES, TRAIN FOR BETTER position. Learn modern theatre management and advertising. Big opportunities for trained men. Established since 1927. Write now for free catalog. THEATRE MANAGERS SCHOOL, Elmira, New York.

BOOKS

INTERNATIONAL MOTION PICTURE ALmanac—the big book about your business—1946-47 edition now available. Contains over 12,000 biographies of important motion picture personalities. Also all industry statistics. Complete listing of feature pictures 1937 to date. Order your copy today. $3.25 in the U. S. A., $5.00 elsewhere. Send remittance to QUIGLEY BOOKSHOP, 1270 6th Avenue, New York 20, N. Y.

RICHARDSON'S BLUEBOOK OF PROJECTION. Best seller since 1911. Now in 7th edition. Revised to present last word in Sound Trouble Shooting Charts. Expert information on all phases of projection and equipment. Special new section on television. Invaluable to beginner and expert. $7.25 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20.

340 New Theatres in Japan; Country Has 1,477 Houses

Since the first of January, 1946, 340 theatres have been opened in Japan, boosting the total to 1,477, according to the Tokyo office of the Motion Picture Export Association. Two-thirds of the new outlets are old theatres reconstructed. The rest are new. Before the war Japan had approximately 1,900 theatres. On the basis of Japan's 73,000,000 population, there is now only one theatre for every 47,000 people.

"New Orleans" Premiere Set

The world premiere of "New Orleans," Jules Levey's production for United Artists release, has been set for the Saenger theatre, New Orleans, April 26.

Technicolor Up As Costs Grow

Technicolor Motion Picture Corporation announces an increase in its price of one-half cent a linear foot of all 35mm exposure negative. Also, Technicolor is increasing the price of negative developing by one-half cent a linear foot.

"Since January 1, 1946, several increases in Technicolor's price have been made which in the aggregate have not covered by any means all the increased cost to Technicolor of labor and material," says the corporation. "The occasion for the present increase is the increase of 11.17 per cent in labor rates which has been adopted retroactive to January 1, 1947."

In connection with these increases Technicolor has expressed its determination to continue to try to halt and ultimately to reverse the rising trend of costs.

In notifying its customers of this increase Technicolor has offered, upon notice within 14 days, to reduce commitments for photoplays the shooting of which has not yet commenced for such customers as may desire to arrange for such cancellations.

Joseph Walsh, Once MPTOA Official, Dies at 55

Joseph W. Walsh, who was national vice-president of the Motion Picture Theatre Owners of America from 1925 to 1929 and who has held many other high industry posts, died at Saranac Lake, N. Y., it was announced from his Hartford, Conn., home March 22. He was 55 years old and had been associated with the industry for more than 30 years, managing theatres in Connecticut and Rhode Island. Last year he was managing the Newington theatre, Newington, Conn. Mr. Walsh served on the committee which wrote a fair practices code for the industry, and, with Will Hays, assisted in forming the Film Board of Trade.

Sir Harry Greer

Sir Harry Greer, 71, chairman of Baird Television, Ltd., who 13 years ago made history when he was televised making a speech seen and heard seven miles away, died in London March 22. He proved the feasibility of telecasts with live subjects instead of films in 1934 when he addressed the shareholders in Wardour Street in London, from the Baird Studio, seven miles distant.

Arthur Rankin

Arthur Rankin, 50, author and actor, died March 22 at his home in Los Angeles. Between 1923 and 1934 he appeared in numerous pictures, including "Finders Keepers," "The Fall of Eve" and "Terror Trail."

Universal Branch Approved

A new $135,000 Universal film exchange building in Omaha has received the approval of the Civilian Production Administration, Frank Epperson of CPA has announced.

PRODUCT DIGEST

SHOWMEN'S REVIEWS
ADVANCE SYNOPSES
SHORT SUBJECTS
COMPANY CHART
SERVICE DATA
THE RELEASE CHART

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

The Egg and I

Universal-International—Sunnyside Up

Betty MacDonald's best selling book—its sales are up around the 1,500,000 mark—was a series of comical incidents about herself, her husband and their enthusiasm over a chicken farm. All of that is in the film, plus a third angle named Louise Allbritton, who tries to make Fred MacMurray, who ends up by buying her model farm.

MacMurray is the enthusiastic, returned war veteran who turns from bonds to chickens. Claudette Colbert is the wife who never had a voice in the choice. She's just a first-class sport who blunders her way through to final success. Only it never proves that easy. Neither one of them knows anything about life in the country and even less about life among the chickens. They learn the hard way, which turns out to be hard and funny for them and any audience.

The roof of the dilapidated old house they buy leaks. The stove falls apart. Her recipes never seem to turn out according to the book. The hog turns obstinate. A tree falls the wrong way and wrecks the chicken house. There is a forest fire which wipes them out and warm, friendly neighbors who swarm in with food and equipment to set them up again.

Miss Allbritton is whatever feminine menace the film may boast. She's in the open in her play for MacMurray, who seems dumb until it finally develops he has wangled her model farm on easy terms. Miss Colbert, on the other hand, misunderstands the situation, goes home to mother, has her baby and a final change of heart. This returns her to MacMurray, where the complications unravel for a happy finish.

"The Egg and I" is never strong on story. But it doesn't have to be. Here it's a case of funny incident piled atop funny incident, with an occasional heart tug stuck in by Chester Erskine and Fred F. Finklehoffe in an adroit and fast-moving script. They veer sharply toward slapstick on a number of occasions although there isn't a thing in the world wrong with their decision to do so. The amusing episodes come along often, but probably reach their apex in the barn dance sequence at which the city-bred Miss Colbert meets the prancing countryside full tilt.

Performances are tops. Miss Colbert may depend upon it that this is one of her best. MacMurray isn't far behind. Stalwart support comes from Percy Kilbride, Marjorie Main and Billy House, among others.

Erskine shared the script with Finklehoffe and also directed. Both served as co-producers in a very neat job of hilarious entertainment.

Seen at home office projection room. Reviewer's Rating: Very good.—RED KANN.

Release date, not set. Running time, 108 min. PCA No. 12222. General audience classification.

Betty	Claudette Colbert
Bob	Fred MacMurray

Marjorie Main, Louise Allbritton, Percy Kilbride, Richard Long, Billy House, Ida Moore, Samuel S. Hinds, Esther Dale, Elisabeth Risdon, Fuzzy Knight, Victor Potzel

Carnival in Costa Rica

20th Century-Fox—Gaudy Hubbub

There's a wild and raucous time for the customers in this latest Twentieth Century-Fox release. In a holiday mood for a holiday picture, the studio rounded up every loose extra on the lot, covered them with confetti and gaily colored balloons, set them down in some breathtaking scenery and shot the works with music and dance. The result is a bright bubble of a Technicolored musical that stars Dick Haymes, Vera-Ellen, Cesar Romero and Celeste Holm, all carrying on to the tune of Ernesto Lecuona's music.

This loud and fast musical tells the regulation boy-meets-girl story, but this time it's given an anthropological twist because in Costa Rica it's the custom for families to arrange marriages for their offspring without ever a word to son or daughter. Under this setup, Vera-Ellen is supposed to marry Romero. But instead Vera marries Dick, Romero marries Celeste in the midst of a terrific barrage of Spanish sputterings.

Vera-Ellen is in the main responsible for carrying the show along. Her numerous dances are tops and she has a decidedly fresh and engaging personality. Celeste Holm isn't given the chance to prove on film that she is one of the New York stage's top singing comediennes.

The tunes and dances follow one another in rapid succession. Now and then there is time out for some breathless dialogue. But by and large it's music through and through, an exciting kind of music that reaches a new peak in frenzy when the Lecuona Cuban Boys, as mad a bunch of exhibtionists as ever hammered out a rhumba, take the stage.

Three writers, John Larkin, Samuel Hoffenstein and Elizabeth Reinhardt get credit for the original screenplay, which dwells on the possibilities of a full moon in fiesta time. Gregory Ratoff directed. William A. Bacher produced.

Seen at the home office projection room. Reviewer's Rating: Good.—RAY LANNING.

Release date, March, 1947. Running time, 95 min. PCA No. 11499. General audience classification.

Jeff Stephens	Dick Haymes
Luisa Molina	Vera-Ellen
Pepe Castro	Cesar Romero
Celeste	Celeste Holm

Anne Revere, J. Carrol Naish, Pedro de Cordoba, Barbara Whiting, Nestor Paiva

Great Expectations

Universal-International—Dickens

This Cineguild production is an artful compressing into two hours' time of Dickens' rambling novel of witches and convicts, malice and young love, lawyers and judges of nineteenth Century London. It's a strange and emotional telling of a strange and troubled story, peopled with a vast number of eccentrics, some of them charming, some of them spiteful, some of them brutal.

With careful attention paid to detail, this story charms by its illusion of authenticity, its ability to evoke a rare mood of suspense and other-worldliness, its deep peering into three dimensional characters.

There is enough violence here for a blood-and-thunder drama, enough young and unrequited love for a soap opera, enough madness and cobwebs for a horror picture. But all are presented with restraint.

Because of this restraint and because of the relatively unknown leads, John Mills and Valerie Hobson, this picture will take some special handling. But the fact that the picture will play New York City's Music Hall and the fact that this same hall is known far and wide should lighten the labor of publicity.

The story tells of Pip, a blacksmith's apprentice, who, as a child, falls in love with Estella. She has been adopted by a rich, eccentric woman who for 40 years has lived in a cobwebbed mansion mourning for a lost lover. Pip is befriended by this woman and by an escaped convict. Later Pip is adopted by someone he does not know and is promised a fortune when he comes of age. He believes the old woman has adopted him, and uses the money to live as a gentleman.

Meanwhile, his rather tortured love affair is abruptly terminated by Estella's decision to marry another. If that weren't complication enough, Pip learns that it is the convict who has adopted him. And then to top that, he learns that Estella is the daughter of the convict and a woman who is a murderess. When Estella learns of her ancestry, she returns to the cobwebbed mansion. Pip follows her and, in a dramatic scene, rips aside the dusty curtains to let the sunshine in. Estella sees the light.

This vast, encyclopedic story is beautifully acted and provides unusual entertainment. David Lean directed. Ronald Neame produced.

Seen at the home office projection room. Reviewer's Rating: Good.—R. L.

Release date, not set. Running time, 115 min. PCA No. 12128. General audience classification.

Pip	John Mills
Estella	Valerie Hobson
Joe Gargery	Bernard Miles
Jaggers	Francis L. Sullivan

Finlay Currie, Martita Hunt, Anthony Wager, Jean Simmons, Alec Guinness, Ivor Bernard

Apache Rose

Republic—Western with Color

Roy Rogers, favorite singing cowboy, is starred in this Trucolor Western, which has music and action characteristic of musical Westerns. Rogers is supported by Dale Evans for songs, and Olin Howlin for comedy.

Bob Nolan and the Sons of the Pioneers, as ranch hands, add to the entertainment value of the picture with pleasant renditions of several songs. Miss Evans sings "There's Nothin' Like Coffee in the Mornin'," which is a catchy number written by Tim and Glenn Spencer. "Apache Rose," the title song, and "Wishing Well" are most effectively presented by the entire company.

Gerald Geraghty wrote the original screenplay in which Rogers is an oil well engineer. The gang of racketeers are gamblers who resort to murder to gain their evil purposes. Rogers, with the help of Miss Evans and Olin Howlin, succeeds in bringing the culprits to justice.

This Western, dressed in Trucolor, has many beautiful outdoor scenes of the California coast and the ocean. Edward J. White produced, and William Witney directed.

Seen at the Normandie theatre, New York. Reviewer's Rating: Good.—M. R. Y.

Release date, February 15, 1947. Running time, 75 min. PCA No. 12019. General audience classification.

Roy Rogers	Roy Rogers
Billie Colby	Dale Evans
Alkali	Olin Howlin

George Meeker, John Laurenz, Russ Vincent, Minerva Urecal, LeRoy Mason, Donna DeMario, Terry Frost, Conchita Lemus, Tex Terry, Bob Nolan and the Sons of the Pioneers, and Trigger

Untamed Fury

PRC—Swamp Melodrama

Using the Okefenokee swamplands of Florida as the locale, producer-director Ewing Scott has taken his own story, originally entitled "Gaitor Bait," has had it adapted to the screen by Taylor Caven and Paul Gerard Smith, and has emerged with a spine-tingling melodrama of swamp folk and their bitter campaign against modern progress.

Neither the story, the cast, nor the acting are individually pretentious. It has been modestly produced, but there is an element that the audience will devour with relish—suspense.

From the opening to the closing scenes they will be on the edges of their seats as they watch a swamp hunter bait alligators with his son tied to the end of a rope; the numerous races when swimmers attempt to escape from the snapping jaws of the swamp beasts, and the nerve-jarring moments as quicksand draws its victim into the earth.

Around this element of suspense the story has been built. Gaylord Pendleton is the former swamp boy who returns years later to Okefenokee to bring modern roads and elevate community life. Mikel Conrad is the handsome swamp guide, who leads the natives' opposition to the advancements. On the distaff side there is Mary Conwell, who falls in love with the engineer, and Althea Murphy as the city siren who disrupts the lives of both men.

Another highlight of the picture is the photography by Ernest Miller, who has skillfully captured the damp eeriness of the Florida swamplands. It is a Danches Brothers Production.

Previewed at Lloyd's projection room in New York at a screening for the trade press. Reviewer's Rating: Good.—George H. Spires.

Release date, March 22, 1947. Running time, 61 min. PCA No. 11570. General audience classification.

Jeff Owen	Gaylord Pendleton
'Gator-Bait Kirk	Mikel Conrad
Uncle Gabe	Leigh Whipper
Judie Kirk	Mary Conwell
Patricia Wayburn	Althea Murphy

Jack Rutherford, Charles Keane, Rodman Bruce, Paul Savage, E. G. Marshall, Norman MacKay

Love and Learn

Warner Bros.—Romance and Comedy

Under the title "Love and Learn" Warner Brothers is releasing another Jack Carson comedy in which the star is again given the opportunity to display his talents for gags. Whether he makes the most of the material at hand will depend for the most part on his popularity with particular audiences.

For the exhibitors who have found Jack Carson's name a drawing card, their audiences will enjoy the comedian's antics and egotistical comedy manner. For others it will just be light film fare which strives for, but never quite captures, the element of comedy. Much of the dialogue and many of the situations have been worn thin through long and frequent use.

Carson and Robert Hutton are an unsuccessful song writing team of Tin Pin Alley. A romance develops between Hutton and Martha Vickers, a wealthy debutante posing as a working girl who, unknown to the songsters, finances the publication of their material. A misunderstanding disrupts the romance, but eventually all ends well—financially and romantically.

Supporting these players are Janis Paige as the pretty young thing in love with Carson; Otto Kruger, the millionaire father of Miss Vickers, and Tom D'Andrea as the horseplaying music publisher.

Frederick de Cordova directed from a screenplay by Eugene Conrad, Francis Swann and I. A. L. Diamond. William Jacobs produced.

Reviewed at the Warner projection room in New York. Reviewer's Rating: Average.—G. H. S.

Release date, May 3, 1947. Running time, 83 min. PCA No. 11923. General audience classification.

Jingles	Jack Carson
Bob Grant	Robert Hutton
Barbara Wyngate	Martha Vickers
Jackie	Janis Paige
Andrew Wyngate	Otto Kruger

Barbara Brown, Tom D'Andrea, Florence Bates, Craig Stevens, Angela Greene, Don McGuire, John Alvin, Herbert Anderson, Jane Harker, Lou Nova

Backlash

20th Century-Fox-Wurtzel–Melodrama

People who like puzzles may be interested in solving this complicated murder-mystery, although it lacks motivation and conviction. There's much more talk than action, and since the characters are sketchily drawn, the average audience will find it difficult to become emotional over their problems.

The puzzle posed in Irving Elman's original screenplay stems from the finding by Los Angeles police of a car containing a dead body. Their first conclusion is that the dead man is an escaped convict, but further investigation discloses that he is not. The body, therefore, is assumed to be that of a criminal lawyer, owner of the car.

In their search for the killer, the police uncover certain pertinent facts. The lawyer's wife had previously attempted to poison him, and her friendship with the district attorney lays the latter open to suspicion as well. Just as the motive and the murderer seems definitely established, the lawyer himself turns up, alive and well. He kills his law partner, with whom he has had a financial disagreement, and is about to kill his wife as well, when the police break in and kill him.

In entertainment value, the picture is on a par with previous productions by Sol Wurtzel for 20th Century-Fox release. Eugene Forde directed a cast headed by Jean Rogers, Richard Travis and Larry Blake.

Seen at the studio. Reviewer's Rating: Fair.—Thalia Bell.

Release date, March, 1947. Running time, 66 min. PCA No. 12059. General audience classification.

Catherine Morland	Jean Rogers
Richard Conroy	Richard Travis

Larry Blake, John Eldredge, Leonard Strong, Robert Shayne, Louise Currie, Douglas Fowley, Sara Berner, Richard Benedict

Queen of the Amazons

Screen Guild–Travelogue with Trimmings

Producer-director Edward Finney offers here an attraction fitted to the requirements of showmen who lithograph their lobbies and exploit their wares with catchline ad copy. It is an item in the adventure category, with Africa the principal scene, animals enough to gratify the youngsters in the Saturday audiences, and with imagination taking precedence over logic and plausibility at every turn. The principal names are Robert Lowery and Patricia Morison.

Roger Merton's screenplay combines a travelogue, a trip to the zoo, and a pulp-magazine plot. Deep in the heart of Africa, Miss Morison organizes a safari to search for her fiancé, missing many months. She finally locates him in the arms of the Queen of the Amazons, and the two girls settle their dispute in amicable fashion. Immediately thereafter, J. Edward Bromberg, whose talents are wasted in the role of a cook engaged for the safari, reveals that he has a corner on the local black market in ivory. Fearing betrayal, he sets out to kill the rest of the cast. Before he can accomplish his nefarious purpose, he gets it in the neck from one of the Amazons, a peroxide blonde skilled in the use of poisoned darts.

In a double ceremony the Amazon queen weds the man of her choice, and Miss Morison, as a consolation prize, gets Lowery, whom she had previously engaged as a guide.

Seen at the studio. Reveiwer's Rating: Fair.—T. B.

Release date, January 15, 1947. Running time, 61 min. PCA No. 12028. General audience classification.

Gary	Robert Lowery
Jean	Patricia Morison

J. Edward Bromberg, John Miljan, Almira Moustafa, Bruce Edwards, Jack George, Keith Richards, Wilson Benge

REISSUE REVIEWS

THE SEA WOLF

(*Warner Brothers*)

Jack London's famous story of the sea which was brought to the screen by Warner Brothers in 1941 will be reissued April 26, 1947. When it was reviewed in Motion Picture Herald, March 29, 1941, William R. Weaver said: "As produced by Henry Blanke and directed by Michael Curtiz for executive producer Hal B. Wallis, the late Mr. London's tale of brutality on the high seas is tempered to today's understandings of what makes a bad man bad. As the man in question, 'Wolf Larsen,' Edward G. Robinson dominates the picture." Others in the cast include John Garfield, Ida Lupino, Gene Lockhart and Barry Fitzgerald.

THE SEA HAWK

(*Warner Brothers*)

This Sixteenth Century sea melodrama starring Errol Flynn, Brenda Marshall and Claude Rains was originally released by Warner Brothers in 1940. It will be reissued April 26, 1947. A review in the July 27, 1940 issue of Motion Picture Herald said: "It is a story full of heroics and combat, of man-to-man conflict, ship-to-ship battle, nation-to-nation diplomacy, a chronicle of swashbuckling, suffering, bravado, guile, chicanery, some carnage and a deal of romance." Hal B. Wallis was executive producer, Henry Blanke, associate producer, and Michael Curtiz, director.

ADVANCE SYNOPSES

THE OTHER LOVE

(U. A.-Enterprise)

PRODUCER: David Lewis. DIRECTOR: Andre de Toth. PLAYERS: Barbara Stanwyck, David Niven, Richard Conte, Joan Lorring, Maria Palmer, Michael Romanoff.

MELODRAMA. A brilliant young pianist enters a sanitarium, where she falls in love with her doctor. He, in turn, reciprocates her love, but is warned that she has less than two years to live. Depressed by the atmosphere of death at the sanitarium, she leaves but eventually returns. The doctor persuades her to marry him, and they live a lifetime of happiness in their brief space of time together.

MOSS ROSE

(20th Century-Fox)

PRODUCER: Gene Markey. DIRECTOR: Gregory Ratoff. PLAYERS: Victor Mature, Peggy Cummins, Ethel Barrymore, Vincent Price, Margo Woods, Patricia Medina.

PERIOD MELODRAMA. A chorus girl is murdered, and one of her fellow-chorines suspects a wealthy young man. She blackmails him into giving her money, and taking her down to the country to meet his mother and fiancee. There the fiancee is murdered, and the young man is arrested for the two murders. Before matters proceed any further, however, the chorine discovers that the real killer is the young man's mother, insane with jealousy.

SHORT SUBJECTS
reviews and synopses

Reviews and synopses of short subjects printed in Product Digest are indexed in the Short Subjects Chart, Product Digest Section, pages 3540-3541.

Running times are those furnished by the distributor.

CAT FISHIN' (MGM)
Tom and Jerry Cartoon (W-832)

Tom Cat takes a tip from Izaak Walton and tries to use Jerry Mouse as live bait, but Jerry has different ideas on the subject and fishes up some trouble of his own.

Release date, March 15, 1947 8 *minutes*

THE COFFEE SONG (Col.)
Community Sing (8657)

Both "The Coffee Song" and "Open the Door, Richard" are featured in this short, along with the singing of the Song Spinners and the organ playing of Don Baker. Other numbers include "There Is No Breeze," "The Best Man" and "My Adobe Hacienda."

Release date, March 13, 1947 10 *minutes*

PIGS IS PIGS (WB)
Blue Ribbon Hit Parade (3305)

A reissue cartoon, this concerns the little pig who eats so much he has nightmares. In his dreams demons stuff him with so much food that he is about to burst. However, in the morning he is again ready for a hearty breakfast.

Release date, February 22, 1947 7 *minutes*

COUNTRY LIFE (Para.)
Speaking of Animals (Y6-3)

A familiar gathering of not-so-dumb animals again engage in sharp banter with the narrator. Among the commentators are cows, hogs, turkeys and chickens.

Release date, February 21, 1947 9 *minutes*

MELODY MAESTRO (Univ.)
Name Band Musical (2306)

This features Skinnay Ennis and his orchestra, playing "I Don't Know Why I Love You Like I Do," with the band leader handling the vocal accompaniment. This is followed by a novelty dance number and then the orchestra's arrangement of "Echoes of Harlem." Ennis then sings "I'll Never Be the Same" and the reel concludes with "All That Glitters Is Not Gold."

Release date, April 2, 1947. 14 *minutes*

GAY ANTIES (WB)
Merrie Melodies Cartoon (2714)

A romantic couple on a picnic are attacked by a colony of ants who take over the lunch. They engage in some rather humorous doings with the various foodstuffs and eventually cause the couple to break up.

Release date, February 15, 1947 7 *minutes*

G.I. HOBBIES (Paramount)
Unusual Occupations (L6-3)

The war service in the widely scattered zones of operations that developed determined hobbyists in the ranks of American G.I.'s is shown in this subject. The reel also includes sequences on a childhood hobby that became a full time business, a mayor who is also curator of his own private museum and a visit to an angora rabbit farm.

Release date, March 14, 1947 11 *minutes*

GOOFY GOPHERS (WB)
Merrie Melodies Cartoon (2713)

A prize-winning vegetable patch is carefully guarded by a watch dog, but two gophers manage to raid it anyway. They get the dog off their trail but encounter new competition in the person of Bugs Bunny.

Release date, January 25, 1947 7 *minutes*

DIAMOND DEMON (MGM)
Pete Smith Specialty (S-856)

Johnny Price, the trick baseball player, goes through his repertoire of stunts to the accompaniment of Mr. Smith's witty narration. Among Mr. Price's accomplishments is the batting of a fast-pitched ball while standing on his head.

Release date, February 1, 1947 9 *minutes*

COCKATOOS FOR TWO (Col.)
Color Rhapsody (8502)

A hungry pigeon, looking for food, changes places with a rare cockatoo being delivered to a bird lover. The bird lover promptly begins to fatten the pigeon for the stewing pot. The cockatoo arrives; the pigeon leaves the pot a sadder but wiser bird.

Release date, February 13, 1947 6 *minutes*

CALLING ON COSTA RICA (MGM)
FitzPatrick Traveltalk (T-812)

The FitzPatrick Technicolor cameras visit the second smallest republic of Latin America, and make a stop at San Jose, the capital city, whose peaceful setting belies its turbulent history.

Release date, March 15, 1947 10 *minutes*

SHORTY SHERLOCK AND HIS ORCHESTRA (Col.)
Thrills of Music (8955)

Trumpeter Shorty Sherlock and vocalist Frances Wayne are responsible for this musical short, which contains "I'll Remember April," "You Were Meant for Me" and "On the Sunny Side of the Street." Danny Daniels contributes a tap routine.

Release date, January 23, 1947 8½ *minutes*

EARLY SPORTS QUIZ (MGM)
Pete Smith Specialty (S-857)

Pete Smith comes up with some fancy questions and humorous answers dealing with the early days of such varied sports as wrestling, skating, skiing, footfall, etc.

Release date, March 1, 1947 9 *minutes*

MONKEY-TONE NEWS (20th-Fox)
Dribble-Puss Parade (7901)

Presented here is a series of games, comics and antics performed by monkeys, as described by Lew Lehr in the form of a newsreel.

Release date, January 17, 1947 9 *minutes*

PART TIME PAL (MGM)
Tom and Jerry Cartoon (W-833)

A funnier-than-the-average cartoon with a new twist. The mouse gets the cat drunk and for a happy while the two become pals, with the cat committing all the crimes usually ascribed to the mouse. Swaying tipsily the cat robs the icebox and then proceeds to wake the maid. The fleeing cat, hotly pursued by the infuriated maid, makes for a hilarious fadeout.

Release date March 15, 1947 8 *minutes*

FOWL BRAWL (Col.)
Color Phantasy (8701)

'Twas a nice quiet evening and through the hen house not a creature was stirring except a sly, ole fox in search of a chicken dinner. The watchdog sets out after the fox, but the fox dons numerous disguises and escapes. Finally a rather young chick blasts away with a shotgun and the short is ended.

Release date, January 9, 1947 6 *minutes*

OLE BUTTERMILK SKY (Col.)
Community Sing (8656)

The Song Spinners, with Don Baker at the organ, dish up five numbers in this audience participation short: "The Things We Did Last Summer," "The Wiffenpoof Song," "Rickety Rickshaw Man," "My Little Grass Shack in Kealakehua" and "Ole Buttermilk Sky."

Release date, February 27, 1947 18 *minutes*

MUSICAL MOMENTS (Univ.)
Lantz Color Cartune (2323)

When Andy Panda is giving a piano recital Woody Woodpecker hauls up another piano and joins him. At first their duet is successful but finally as they continue to play Chopin compositions a drunk sets fire to their concert hall. They manage to finish the composition, however before the fire reaches them.

Release date, February 24, 1947 8 *minutes*

SCOOPER DOOPER (Col.)
All-Star Comedy (8437)

Sterling Holloway, lured to the big city by the promise of a job on a newspaper, is made the butt of a practical joke when he is told that certain members of high society are jewel thieves. But he turns the tables by proving that certain members of the 400 are actually snatching diamond necklaces from one another.

Release date, February 27, 1947 10 *minutes*

THREE LITTLE PIRATES (Col.)
All-Star Comedy (8403)

The Three Stooges again, this time shipwrecked on Dead Man's Island where they are captured by "The Governor" who orders their execution. The boys escape through the intervention of Rita, a beauteous captive. After masquerading as the Rajah of Bayside and the Gin of Rummy the Stooges finally get off the island alive.

Release date, December 5, 1946 18 *minutes*

THEY'RE NOT SO DUMB (Paramount)
Speaking of Animals (Y6-4)

To combat the idea that our animal friends are short on brain power this comedy reel presents an orang-utan who turns out to be quite a speller and a baby parrot whose rapidly developing vocabulary is causing his mother some concern.

Release date, March 28, 1947 8 *minutes*

JACK ARMSTRONG (Col.)
Chapter Play (8140)

Radio's all-American boy, Jack Armstrong, has now been brought to the screen in Columbia 15-episode serial. John Hart plays the title role as he presents a ceaseless struggle to destroy a madman bent on world destruction. Others in the Sam Katzman production are Rosemary LaPlanche, Claire James and Joe Brown. Wallace Fox directed.

Release date, February 6, 1947 15 *episodes*

JUNGLE GIRL (Reissue) (Rep.)
Chapter Play

Edgar Rice Burroughs' story of a physician who settles in the African jungle and becomes practically the ruler of the native tribes has been made into an adventure-filled serial. In the plot are elements of mystery, conspiracy and excitement. Frances Gifford, Tom Neal and Trevor Bardette share the lead in the cast. Hiram S. Brown, Jr., was associate producer with William Witney and John English directors.

Release date, not set 15 *chapters*

RELEASE CHART
By Companies

This chart lists feature product tradeshown or released since August 1, 1946. For listing of 1945-46 Features by Company, see Product Digest pages 3151-3152 issue of August 17, 1946.

For Stars, Running Time, Review and other Service Data references, turn to the Alphabetical Chart in this issue.

(T) before a date in the list below is the tradeshow date; release dates are given as soon as available.

COLUMBIA

Prod. No.	*Title*	*Tradeshow or Release Date*
7039	Personality Kid	Aug. 8,'46
7210	Heading West	Aug. 15,'46
7038	It's Great to Be Young	Sept. 12,'46
7224	Singing on the Trail	Sept. 12,'46
7002	Gallant Journey	Sept. 24,'46
7042	Shadowed	Sept. 26,'46
7006	Thrill of Brazil	Sept. 30,'46
805	So Dark the Night	Oct. 10,'46
806	Blondie Knows Best	Oct. 17,'46
861	Landrush	Oct. 17,'46
816	Crime Doctor's Man Hunt	Oct. 24,'46
818	Secret of the Whistler	Nov. 7,'46
862	Terror Trail	Nov. 21,'46
824	Betty Co-ed	Nov. 28,'46
829	Return of Monte Cristo	Dec.,'46
822	Boston Blackie and the Law	Dec. 12,'46
854	Lone Star Moonlight	Dec. 12,'46
863	The Fighting Frontiersman	Dec. 19,'46
828	Alias Mr. Twilight	Dec. 24,'46
804	Singin' in the Corn	Dec. 26,'46
831	The Jolson Story	Jan.,'47
807	Blondie's Big Moment	Jan. 9,'47
823	Lone Wolf in Mexico	Jan. 16,'47
865	South of the Chisholm Trail	Jan. 30,'47
830	Dead Reckoning	Feb.,'47
832	Mr. District Attorney	Feb.,'47
825	Blind Spot	Feb. 6,'47
826	Cigarette Girl	Feb. 13,'47
852	Over the Santa Fe Trail	Feb. 13,'47
....	Johnny O'Clock	Mar.,'47
.	The Lone Hand Texan	Mar. 6,'47
	The Thirteenth Hour	Mar. 6,'47
...	Millie's Daughter	Mar. 20,'47
.	King of Wild Horses	Mar. 27,'47
.. .	West of Dodge City	Mar. 27,'47
..	Framed	Apr.,'47
....	The Guilt of Janet Ames	Apr.,'47
808	Blondie's Holiday	Apr. 10,'47
....	Law of the Canyon	Apr. 24,'47

EAGLE-LION

(Physical distribution through PRC exchanges.)

Prod. No.	*Title*	*Tradeshow or Release Date*
..	It's a Joke, Son	Jan. 15,'47
..	Bedelia	Jan. 29,'47
....	The Adventures	Mar. 14,'47
....	Lost Honeymoon	Mar. 15,'47
....	Red Stallion	May 1,'47
....	Repeat Performance	May 15,'47

MGM

BLOCK 17

Prod. No.	*Title*	*Tradeshow or Release Date*
625	Boys' Ranch	July 18,'46
626	Courage of Lassie	Aug. 8,'46
627	Faithful in My Fashion	Aug. 22,'46
628	Three Wise Fools	Aug. 29,'46

* * *

Prod. No.	*Title*	*Tradeshow or Release Date*
....	Captain Courageous (R)	(T) Aug. 21,'46
717	The Yearling	(T) Sept. 13,'46
....	The Great Waltz (R)	(T) Sept. 30,'46
701	Holiday in Mexico	Sept.,'46
703	The Cockeyed Miracle	Oct.,'46
704	No Leave, No Love	Oct.,'46
705	Rage in Heaven (R)	Oct.,'46
706	Two Smart People	Nov.,'46
707	Undercurrent	Nov.,'46
708	The Show-Off	Dec.,'46
709	Secret Heart	Dec.,'46
702	Gallant Bess	Jan.,'47
712	Lady in the Lake	Jan.,'47
711	Mighty McGurk	Jan.,'47
710	Till the Clouds Roll By	Jan.,'47
714	Love Laughs at Andy Hardy	Feb.,'47
715	My Brother Talks to Horses	Feb.,'47
713	Boomtown (R)	Feb.,'47
....	The Arnelo Affair	(T) Feb. 13,'47
....	Undercover Maisie	(T) Feb. 28,'47
716	The Beginning or the End	Mar.,'47
....	High Barbaree	(T) Mar. 11,'47
718	It Happened in Brooklyn	Apr.,'47
719	Little Mr. Jim	Apr.,'47
720	Sea of Grass	Apr.,'47
....	Dark Delusion	(T) Apr. 7,'47

MONOGRAM

Prod. No.	*Title*	*Tradeshow or Release Date*
520	Below the Deadline	Aug. 3,'46
567	Shadows on the Range	Aug. 10,'46
525	The Missing Lady	Aug. 17,'46
512	Spook Busters	Aug. 24,'46
517	High School Hero	Sept. 7,'46
601	Decoy	Sept. 14,'46
568	Trigger Fingers	Sept. 21,'46
602	Gentleman Joe Palooka	Oct. 5,'46
603	Dangerous Money	Oct. 12,'46
605	Wife Wanted	Nov. 2,'46
531	Beauty and the Bandit	Nov. 9,'46
563	Silver Range	Nov. 16,'46
604	Bringing Up Father	Nov. 23,'46
607	The Trap	Nov. 30,'46
608	Mr. Hex	Dec. 7,'46
612	Silver Stallion (R)	Dec. 14,'46
606	Sweetheart of Sigma Chi	Dec. 21,'46
607	Song of the Sierras	Dec. 28,'46
609	Ginger	Jan. 4,'47
610	Riding the California Trail	Jan. 11,'47
564	Raiders of the South	Jan. 18,'47
611	Vacation Days	Jan. 25,'47
683	Rainbow Over the Rockies	Feb. 8,'47
675	Valley of Fear	Feb. 15,'47
....	Fall Guy	Mar. 15,'47
....	The Guilty	Mar. 22,'47
676	Trailing Danger	Mar. 29,'47
684	Six Gun Serenade	Apr. 5,'47
....	Violence	Apr. 12,'47
....	Hard Boiled Mahoney	Apr. 26,'47
671	Land of the Lawless	May 3,'47
....	Sarge Goes to College	May 10,'47
....	High Conquest	June 1,'47

PARAMOUNT

SPECIAL

Prod. No.	*Title*	*Tradeshow or Release Date*
4532	Monsieur Beaucaire	Aug. 30,'46

* * *

BLOCK 6

Prod. No.	*Title*	*Tradeshow or Release Date*
4526	O. S. S.	July 26,'46
4527	The Searching Wind	Aug. 9,'46
4528	Swamp Fire	Sept. 6,'47
4529	Strange Love of Martha 'Ivers	Sept. 13,'46

* * *

Prod. No.	*Title*	*Tradeshow or Release Date*
R5-3620	Jungle Princess (R)	Sept. 1,'46
R5-3624	The Plainsman (R)	Sept. 1,'46
4601	Two Years Before the Mast	Nov. 22,'46
4602	Blue Skies	Dec. 27,'46
4603	Cross My Heart	Jan. 10,'47
4604	Perfect Marriage	Jan. 24,'47
4605	Ladies' Man	Feb. 7,'47
4621	Fear in the Night	(T) Feb. 14,'47
4622	Big Town	(T) Feb. 14,'47
4623	Danger Street	(T) Feb. 21,'47
4624	I Cover Big Town	(T) Feb. 21,'47
4625	Jungle Flight	(T) Feb. 21,'47
4606	California	Feb. 21,'47
4611	Blaze of Noon	(T) Mar. 3,'47
4607	Easy Come, Easy Go	Mar. 7,'47
4608	Suddenly It's Spring	Mar. 21,'47
4620	Seven Were Saved	Mar. 28,'47
4609	My Favorite Brunette	Apr. 4,'47
....	Calcutta	(T) Apr.11,'47
4610	The Imperfect Lady	Apr. 25,'47

PRC PICTURES

Prod. No.	*Title*	*Tradeshow or Release Date*
....	Terrors on Horseback	Aug. 14,'46
....	Down Missouri Way	Aug. 15,'46
....	Secrets of a Sorority Girl	Aug. 15,'46
....	Overland Riders	Aug. 21,'46
....	Blonde for a Day	Aug. 29,'46
....	Strange Holiday	Sept. 2,'46
....	Outlaw of the Plains	Sept. 22,'46
....	Her Sister's Secret	Sept. 23,'46
....	Accomplice	Sept. 29,'46
....	The Brute Man	Oct. 1,'46
....	Driftin' River	Oct. 1,'46
....	Gas House Kids	Oct. 28,'46
....	Tumbleweed Trail	Oct. 28,'46
....	Don Ricardo Returns	Nov. 5,'46
....	Stars Over Texas	Nov. 18,'46
....	Lady Chaser	Nov. 25,'46
....	Wild West	Dec. 1,'46
....	Lighthouse	Jan. 10,'47
....	Born to Speed	Jan. 12,'47
....	Wild Country	Jan. 17,'47
....	The Return of Rin Tin Tin	Feb. 20,'47
....	Law of the Lash	Feb. 28,'47
....	Devil on Wheels	Mar. 2,'47
....	Range Beyond the Blue	Mar. 17,'47
....	Philo Vance's Secret Mission	Mar. 20,'47
....	Untamed Fury	Mar. 22,'47
....	Kit Carson (R)	Mar. 22,'47
....	The Last of the Mohicans (R)	Mar. 22,'47
....	Philo Vance Returns	Mar. 29,'47
....	Three on a Ticket	Apr. 5,'47
....	Frontier Fighters (R)	Apr. 12,'47
....	Philo Vance's Gamble	Apr. 13,'47
....	West to Glory	Apr. 22,'47
....	Thundergap Outlaws (R)	Apr. 27,'47
....	Riders of Red Rock (R)	May 7,'47

RKO

SPECIALS

Prod. No.	*Title*	*Tradeshow or Release Date*
761	Notorious	Sept. 6,'46
792	Fantasia (R)	Sept. 28,'46
751	Best Years of Our Lives	Nov. 20,'46
791	Song of the South	Nov. 20,'46
781	It's a Wonderful Life	Jan. 7,'47
762	Sinbad the Sailor	Jan. 13,'47

* * *

BLOCK 6

Prod. No.	*Title*	*Tradeshow or Release Date*
626	Till the End of Time	Aug. 1,'46
627	Crack-Up	Sept. 6,'46
628	Bedlam	May 10,'46
629	The Falcon's Alibi	July 1,'46
630	The Bamboo Blonde	July 15,'46

BLOCK 1

Prod. No.	*Title*	*Tradeshow or Release Date*
705	Step by Step	Aug. 30,'46
704	Sunset Pass	Oct. 1,'46
701	Sister Kenny	Oct. 10,'46
702	Lady Luck	Oct. 18,'46
703	Great Day (British)	Oct. 30,'46

* * *

BLOCK 2

Prod. No.	*Title*	*Tradeshow or Release Date*
708	Child of Divorce	Oct. 15,'46
710	Genius at Work	Oct. 20,'46
706	Nocturne	Oct. 29,'46
709	Criminal Court	Nov. 20,'46

* * *

BLOCK 3

Prod. No.	*Title*	*Tradeshow or Release Date*
713	Vacation in Reno	Dec. 10,'46
715	Falcon's Adventure	Dec. 13,'46
712	San Quentin	Dec. 17,'46
714	Dick Tracy Versus Cueball	Dec. 18,'46
711	The Locket	Dec. 20,'46

* * *

BLOCK 4

Prod. No.	*Title*	*Tradeshow or Release Date*
716	The Farmer's Daughter	Feb. 18,'47
717	Trail Street	Feb. 19,'47
718	Beat the Band	Feb. 19,'47
719	The Devil Thumbs a Ride	Feb. 20,'47
720	Code of the West	Feb. 20,'47

* * *

BLOCK 5

Prod. No.	*Title*	*Tradeshow or Release Date*
....	Honeymoon	....
....	Tarzan and the Huntress	Apr. 5,'47
....	Born to Kill	....
....	A Likely Story	....
....	Banjo	....

REPUBLIC

SPECIAL

Prod. No.	*Title*	*Tradeshow or Release Date*
601	I've Always Loved You	Dec. 2,'46

* * *

Prod. No.	*Title*	*Tradeshow or Release Date*
526	The Inner Circle	Aug. 7,'46
527	The Last Crooked Mile	Aug. 9,'46
528	G. I. War Brides	Aug. 12,'46
529	The Invisible Informer	Aug. 19,'46
530	Earl Carroll Sketchbook	Aug. 22,'46
541	Under Nevada Skies	Aug. 26,'46
531	Mysterious Mr. Valentine	Sept. 3,'46
558	Rio Grande Raiders	Sept. 9,'46
542	Roll on Texas Moon	Sept. 12,'46
5542	Home in Oklahoma	Nov. 8,'46
532	Plainsman and the Lady	Nov. 15,'46
661	Santa Fe Uprising	Nov. 15,'46
603	Affairs of Geraldine	Nov. 18,'46
681	Sioux City Sue	Nov. 21,'46
5503	Out California Way	Dec. 5,'46
604	Fabulous Suzanne	Dec. 15,'46
543	Heldorado	Dec. 15,'46
533	That Brennan Girl	Dec. 23,'46
662	Stagecoach to Denver	Dec. 23,'46
602	The Pilgrim Lady	Jan. 22,'47
682	Trail to San Antone	Jan. 25,'47
607	Calendar Girl	Jan. 31,'47
5504	Last Frontier Uprising	Feb. 1,'47
608	Angel and the Badman	Feb. 15,'47
641	Apache Rose	Feb. 15,'47
606	The Magnificent Rogue	Feb. 15,'47
663	Vigilantes of Boomtown	Feb. 15,'47
605	The Ghost Goes Wild	Mar. 8,'47
610	Hit Parade of 1947	Mar. 22,47
664	Homesteaders of Paradise Valley	Apr. 1,'47
683	Twilight on the Rio Grande	Apr. 1,'47
611	Yankee Fakir	Apr. 1, '47
....	Spoilers of the North	Apr. 24,'47

SCREEN GUILD

Prod. No.	*Title*	*Tradeshow or Release Date*
4604	Death Valley	Aug. 15,'46
4605	Flight to Nowhere	Oct. 1,'46
4606	'Neath Canadian Skies	Oct. 15,'46
4607	Rolling Home	Nov. 1,'46
4610	North of the Border	Nov. 15,'46
4609	My Dog Shep	Dec. 1,'46
4612	Renegade Girl	Dec. 25,'46
4611	Queen of the Amazons	Jan. 15,'47
4608	Scared to Death	Feb. 1,'47
4613	Buffalo Bill Rides Again	Feb. 15,'47
4614	Bells of San Fernando	Mar. 1,'47
4615	Shoot to Kill	Mar. 15,'47
4616	Bush Pilot	Apr. 15,'47

SELZNICK REL. ORG.

Prod. No.	*Title*	*Tradeshow or Release Date*
....	Duel in the Sun	Apr. 17,'47

20TH-FOX

Prod. No.	*Title*	*Tradeshow or Release Date*
633	Centennial Summer	Aug.,'46
634	Anna and the King of Siam	Aug.,'46
635	Deadline for Murder	Aug.,'46
636	Black Beauty	Sept.,'46
637	Claudia and David	Sept.,'46
638	If I'm Lucky	Sept.,'46
641	Sun Valley Serenade (R)	Sept.,'46
639	Three Little Girls in Blue	Oct.,'46
640	Home Sweet Homicide	Oct.,'46
642	The Bowery (R)	Oct.,'46
644	Wanted for Murder (Brit.)	Nov.,'46
645	My Darling Clementine	Nov.,'46
646	Margie	Nov.,'46
648	Dangerous Millions	Dec.,'46
649	Wake Up and Dream	Dec.,'46
701	The Razor's Edge	Jan.,'47
704	Les Miserables (R)	Jan.,'47
703	The Shocking Miss Pilgrim	Jan.,'47
702	13 Rue Madeleine	Jan.,'47
705	Stanley and Livingstone (R)	Jan.,'47
706	Boomerang	Feb.,'47
707	The Brasher Doubloon	Feb.,'47
708	Strange Journey	Feb.,'47
711	Backlash	Mar.,'47
710	Carnival in Costa Rica	Mar.,'47
709	Alexander's Ragtime Band (R)	Apr.,'47

UNITED ARTISTS

Prod. No.	*Title*	*Tradeshow or Release Date*
....	Mr. Ace	Aug. 2,'46
....	Caesar and Cleopatra (Brit.)	Aug. 16,'46
....	The Bachelor's Daughters	Sept. 6,'46
....	Angel on My Shoulder	Sept. 20,'46
....	Little Iodine	Oct. 11,'46
....	Strange Woman	Oct. 25,'46
....	Devil's Playground	Nov. 15,'46
....	The Chase	Nov. 22,'46
....	Susie Steps Out	Dec. 13,'46
....	Abie's Irish Rose	Dec. 27,'46
....	Fool's Gold	Jan. 31,'47
....	The Red House	Feb. 7,'47
....	The Fabulous Dorseys	Feb. 21,'47
....	The Private Affairs of Bel Ami	Mar. 7,'47
....	Fun on a Weekend	Mar. 14,'47
....	The Macomber Affair	Mar. 21,'47
....	Unexpected Guest	Mar. 28,'47
....	The Sin of Harold Diddlebock	Apr. 4,'47
....	New Orleans	Apr. 18,'47
....	Ramrod	May 2,'47

UNIVERSAL

Prod. No.	*Title*	*Tradeshow or Release Date*
543	The Black Angel	Aug. 2,'46
544	Slightly Scandalous	Aug. 2,'46
545	Wild Beauty	Aug. 9,'46
1105	Rustler's Roundup	Aug. 9,'46
546	The Time of Their Lives	Aug. 16,'46
1106	Lawless Breed	Aug. 16,'46
517	Dead of Night (Brit.)	Aug. 23,'46
....	Brief Encounter (Brit.)	(T) Aug. 24,'46
1107	Gunman's Code	Aug. 30,'46
548	The Killers	Aug. 30,'46
549	Little Miss Big	Aug. 30,'46
550	White Tie and Tails	Aug. 30,'46
...	Men of Two Worlds (Brit.)	Sept. 9,'46
1063	They Were Sisters (Brit.)	Sept. 20,'46
....	Johnny Frenchman (Brit.)	Oct.,'46
601	Dark Mirror	Oct.,'46
....	A Lady Surrenders (Brit.)	(T) Oct. 4,'46
603	Notorious Gentleman (Brit.)	Nov 1,'46
602	Magnificent Doll	Nov.,'46
604	Temptation	Dec.,'46
611	Stairway to Heaven (Brit.)	(T) Dec. 9,'46
607	I'll Be Yours	Jan., 47
606	Swell Guy	Jan.,'47
605	Wicked Lady (British)	Jan.,'47
608	Song of Scheherazade	Mar.,'47
609	Smash-Up	Mar.,'47
610	Michigan Kid	Mar.,'47
....	Destry Rides Again (R)	Mar.,'47
....	When the Daltons Rode (R)	Mar.,'47
612	Buck Privates Come Home	Apr.,'47
....	You Can't Cheat an Honest Man (R)	Apr.,'47
....	I Stole a Million (R)	Apr.,'47

WARNER BROTHERS

Prod. No.	*Title*	*Tradeshow or Release Date*
523	Night and Day	Aug. 3,'46
524	Two Guys from Milwaukee	Aug. 17,'46
601	The Big Sleep	Aug. 31,'46
602	Shadow of a Woman	Sept. 14,'46
603	Cloak and Dagger	Sept. 26,'46
604	Nobody Lives Forever	Oct. 12.'46
605	Deception	Oct. 26,'46
606	Never Say Goodbye	Nov. 9,'46
607	The Verdict	Nov. 23,'46
608	Kings Row (R)	Dec. 7,'46
609	Wild Bill Hickok Rides (R)	Dec. 7,'46
610	Time, Place and Girl	Dec. 28,'46
611	The Man I Love	Jan. 11,'47
612	Humoresque	Jan. 25,'47
613	The Beast with Five Fingers	Feb. 8,'47
614	Nora Prentiss	Feb. 22,'47
615	Pursued	Mar. 2,'47
616	That Way with Women	Mar. 29,'47
....	The Two Mrs. Carrolls	(T) Mar. 31,'47
617	Stallion Road	Apr. 12,'47
....	Cheyenne	(T) Apr. 21,'47
618	The Sea Hawk (R)	Apr. 26,'47
619	The Sea Wolf (R)	Apr. 26,'47
....	Love and Learn	May 3,'47

SERVICE DATA
on features

Service Data appearing in this issue of Product Digest include the over all performance percentage figures from final reports previously published in PICTURE GROSSES. Reference to Round Table Exploitation and Legion of Decency ratings with audience classification are also listed. Index to Service Data may be found in the Release Chart starting on page 3554.

The Angel and the Badman (Rep.)

Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—March 8, '47, p. 56.

The Beginning or The End (MGM)

Audience Classification—General
Legion of Decency Rating—Class A-1
Picture Gross, Over-all Performance—100.0%
Round Table Exploitation—March 15, '47, p. 68; March 22, '47, pp. 58, 60, 61.

Best Years of Our Lives (RKO)

Audience Classification—General
Legion of Decency Rating—Class B
Round Table Exploitation—December 21, '46, p. 68; January 11, '47, p. 63; March 22, '47, p. 61.

Betty Co-ed (Col.)

Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—March 22, '47, p. 59.

Boomerang (20th-Fox)

Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—March 15, '47, p. 69.

Bringing Up Father (Mono.)

Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—December 14, '46, p. 71; March 8, '47, p. 60; March 15, '47, p. 71.

Calendar Girl (Rep.)

Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—March 22, '47, p. 61.

California (Para.)

Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—February 1, '47, pp. 56, 57; March 15, '47, p. 67; March 22, '47, p. 59.

Cross My Heart (Para.)

Audience Classification—Adult
Legion of Decency Rating—Class B
Round Table Exploitation—October 19, '46, p. 51; March 8, '47, p. 60; March 15, '47, p. 68.

The Dark Mirror (Univ.)

Audience Classification—General
Legion of Decency Rating—Class A-2
Picture Gross, Over-all Performance—110.8%
Round Table Exploitation—December 14, '46, p. 68; January 25, '47, p. 61; February 22, '47, p. 64; March 22, '47, p. 62.

Dead Reckoning (Col.)

Audience Classification—Adult
Legion of Decency Rating—Class A-2
Round Table Exploitation—January 25, '47, p. 60; March 15, '47, p. 71.

Easy Come, Easy Go (Para.)

Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—March 22, '47, p. 59.

The Fabulous Dorseys (UA)

Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—March 8, '47, pp. 54, 55; March 15, '47, p. 68.

The Guilt of Janet Ames (Col.)

Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—March 22, '47, p. 59.

It's a Wonderful Life (RKO)

Audience Classification—General
Legion of Decency Rating—Class A-2
Picture Gross, Over-all Performance—111.3%
Round Table Exploitation—February 22, '47, pp. 64, 66; March 1, '47, pp. 56, 57.

Lady in the Lake (MGM)

Audience Classification—Adult
Legion of Decency Rating—Class A-2
Round Table Exploitation—February 22, '47, pp. 62, 67; March 22, '47, pp. 58, 59.

The Locket (RKO)

Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—February 22, '47, p. 63.

Mr. District Attorney (Col.)

Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—March 22, '47, p. 62.

Nora Prentiss (WB)

Audience Classification—Adult
Legion of Decency Rating—Class B
Round Table Exploitation—February 15, '47, p. 60; March 1, '47, p. 56; March 8, '47, pp. 55, 57, 58; March 22, '47, pp. 60, 61.

The Perfect Marriage (Para.)

Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—November 30, '46, p. 108; March 1, '47, p. 56.

The Private Affairs of Bel Ami (UA)

Audience Classification—Adult
Legion of Decency Rating—Class B
Round Table Exploitation—March 15, '47, p. 73.

Pursued (WB)

Audience Classification—Adult
Legion of Decency Rating—Class A-2
Round Table Exploitation—March 8, '47, p. 55.

The Razor's Edge (20th-Fox)

Audience Classification—Adult
Legion of Decency Rating—Class A-2
Picture Gross, Over-all Performance—152.3%
Round Table Exploitation—December 28, '46, p. 49; January 25, '47, pp. 57, 59; February 8, '47, pp. 62, 63; February 15, '47, pp. 59, 64; February 22, '47, pp. 61, 65; March 15, '47, pp. 68, 69.

LEGION of DECENCY Ratings

Class A-1	Unobjectional
Class A-2	Unobjectionable for Adults
Class B	Objectionable in Part
Class C	Condemned

The Red House (UA)

Audience Classification—Adult
Legion of Decency Rating—Class A-2
Round Table Exploitation—February 22, '47, p. 61; March 8, '47, pp. 58, 59.

San Quentin (RKO)

Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—December 14, '46, p. 68; December 21, '46, p. 67; January 11, '47, p. 63; March 15, '47, p. 67.

Sea of Grass (MGM)

Audience Classification—Adult
Legion of Decency Rating—Class A-2
Round Table Exploitation—March 15, '47, p. 71.

The Secret Heart (MGM)

Audience Classification—General
Legion of Decency Rating—Class A-2
Picture Gross, Over-all Performance—94.9%
Round Table Exploitation—February 1, '47, p. 57; February 22, '47, p. 66; March 1, '47, p. 57; March 8, '47, p. 54.

The Shocking Miss Pilgrim (20th-Fox)

Audience Classification—General
Legion of Decency Rating—Class A-1
Picture Gross, Over-all Performance—93.7%
Round Table Exploitation—February 22, '47, pp. 62, 63; March 15, '47, pp. 68, 69, 71.

Smash-Up (Univ.)

Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—March 8, '47, p. 55.

Song of Scheherazade (Univ.)

Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—March 15, '47, p. 69; March 22, '47, p. 60.

Suddenly It's Spring (Para.)

Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—March 1, '47, p. 56.

Sunset Pass (RKO)

Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—March 8, '47, p. 54.

Temptation (Univ.)

Audience Classification—Adult
Legion of Decency Rating—Class B
Round Table Exploitation—March 15, '47, p. 73.

The Unknown (Col.)

Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—March 8, '47, p. 58.

THE RELEASE CHART

Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change. Running times are the official times supplied by the distributor.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

For Legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation, see Service Data page numbers in last column.

Short Subjects Chart with Synopsis Index can be found on pages 3540-3541, issue of March 22, 1947.

Feature product listed by Company on page 3552, issue of March 29, 1947. For listing of 1945-46 Features by Company, see Product Digest, pages 3151-3152, issue of August 17, 1946.

(T) before a date in the list below is the tradeshow date; release dates are given as soon as available.

(†) indicates a Box Office Champion.

						REVIEWED			
Title	*Company*	*Prod. Number*	*Stars*	*Tradeshow or Release Date*	**Running Time**	*M. P. Herald Issue*	*Product Digest Page*	*Advance Synopsis Page*	*Service Data Page*
ABIE'S Irish Rose	UA	....	Michael Chekhov-Joanna Dru	Dec. 27,'46	96m	Nov. 30,'46	3334	3066	3492
Accomplice	PRC	....	Richard Arlen-Veda Ann Borg	Sept. 29,'46	68m	Sept. 28,'46	3224	3187	3464
Adventuress (Br.) (Eagle-lion)	PRC	....	Deborah Kerr-Trevor Howard	Mar. 14,'47	98m	Mar. 8,'47	3513	....	....
Affairs of Geraldine, The	Rep.	603	Jane Withers-James Lydon	Nov. 18,'46	68m	Nov. 30,'46	3334	2951	....
Alexander's Ragtime Band (R.)	20th-Fox	709	Tyrone Power-Alice Faye	Apr.,'47	106m	Jan. 4,'47	3398	....	....
Alias Mr. Twilight	Col.	828	Michael Duane-Turdy Marshall	Dec. 24,'46	69m	Dec. 28,'46	3386	3312	3412
Angel and the Badman, The	Rep.	608	John Wayne-Irene Rich	Feb. 15,'47	100m	Feb. 15,'47	3474	3336	3553
† Angel on My Shoulder	UA	....	Paul Muni-Anne Baxter	Sept. 20,'46	101m	Sept. 21,'46	3210	2859	3464
† Anna and the King of Siam	20th-Fox	634	Irene Dunne-Rex Harrison	Aug.,'46	128m	June 8,'46	3029	2907	3288
Apache Rose (color)	Rep.	641	Roy Rogers-Dale Evans	Feb. 15,'47	75m	Mar. 29,'47	3549	3434	....
Arch of Triumph	UA	....	Ingrid Bergman-Charles Boyer	Not Set	....	....	....	3487	....
Arnelo Affair, The	MGM	....	John Hodiak-George Murphy	(T) Feb. 13,'47	87m	Feb. 15,'47	3473	3459	....
Avalanche	PRC	....	Bruce Cabot-Roscoe Karns	June 20,'46	70m	May 4,'46	2973	....	....
BACHELOR and the Bobby Soxer, The	RKO	....	Cary Grant-Myrna Loy-S. Temple	Not Set	....	....	....	3363	....
Bachelor's Daughters, The	UA	....	Gail Russell-Claire Trevor	Sept. 6,'46	88m	Sept. 14,'46	3197	3007	3350
Backlash	20th-Fox	711	Richard Travis-Jean Rogers	Mar.,'47	66m	Mar. 29,'47	3550	3503	....
Bad Bascomb (Block 16)	MGM	619	Wallace Beery-Margaret O'Brien	Apr.-May,'46	112m	Feb. 9,'46	2837	2784	3288
Bamboo Blonde (Block 6)	RKO	630	Frances Langford-Russell Wade	July 15,'46	67m	June 22,'46	3054	2784	....
Banjo	RKO	....	Sharyn Moffett-Jacqueline White	Block 5	....	....	....	3539	....
Beast with Five Fingers, The	WB	613	Robert Alda-Andrea King	Feb. 8,'47	88m	Dec. 21,'46	3374	2786	3464
Beat the Band (Block 4)	RKO	718	Frances Langford-Gene Krupa	Feb. 19,'47	67m	Mar. 1,'47	3501	3126	....
Beauty and the Bandit	Mono.	531	Gilbert Roland-Ramsay Ames	Nov. 9,'46	77m	Dec. 7,'46	3347	3312	....
Bedelia (British) (Eagle-Lion)	PRC	....	Margaret Lockwood-Ian Hunter	Jan. 29,'47	83m	Feb. 1,'47	3445	....	3492
Bedlam (Block 6)	RKO	628	Boris Karloff-Anna Lee	May 10,'46	80m	Apr. 27,'46	2962	2951	3350
Beginning or the End, The	MGM	716	Brian Donlevy-Robert Walker	Mar.,'47	110m	Feb. 22,'47	3485	3076	3553
Behind the Mask	Mono.	526	Kane Richmond-Barbara Reed	May 25,'46	67m	Apr. 6,'46	2926	....	....
Bells of San Angelo (color)	Rep.	....	Roy Rogers-Dale Evans	Not Set	....	....	....	3488	....
Bells of San Fernando	Screen Guild	4614	Donald Woods-Gloria Warren	Mar. 1,'47	....	....	...	3422	....
Below the Deadline	Mono.	520	Warren Douglas-Ramsay Ames	Aug. 3,'46	65m	Sept. 28,'46	3224	3127	....
Best Years of Our Lives (Spcl.)	RKO	751	Myrna Loy-Fredric March	Nov. 20,'46	172m	Nov. 30,'46	3335	3312	3553
Betty Co-ed	Col.	824	Jean Porter-William Mason	Nov. 28,'46	71m	Dec. 7,'46	3346	3274	3553
Beware	Astor	....	Louis Jordan-Frank Wilson	July,'46	55m	June 22,'46	3054	....	....
Beware of Pity (Br.) Eagle-Lion	PRC	....	Lilli Palmer-Albert Lieven	July 22,'46	105m	Aug. 3,'46	3126	....	....
† Big Sleep, The	WB	601	Humphrey Bogart-Lauren Bacall	Aug. 31,'46	114m	Aug. 17,'46	3249	3126	3464
Big Town	Para.	4622	Philip Reed-Hillary Brooke	(T) Feb. 14,'47	60m	Feb. 22,'47	3486	3776	....
Black Angel, The	Univ.	543	Dan Duryea-June Vincent	Aug. 2,'46	80m	Aug. 10,'46	3137	3076	....
Black Beauty	20th-Fox	636	Mona Freeman-Richard Denning	Sept.,'46	76m	July 20,'46	3102	2778	3492
Blaze of Noon	Para.	4611	Anne Baxter-Sterling Hayden	(T) Mar. 3,'47	90m	Mar. 8,'47	3513	3503	....
Blind Spot	Col.	825	Chester Morris-Constance Dowling	Feb. 6,'47	73m	Feb. 1,'47	3445	3388	....
Blonde for a Day	PRC	....	Hugh Beaumont-Katheryn Adams	Aug. 29,'46	68m	Aug. 10,'46	3137	3030	....
Blondie Knows Best	Col.	806	Penny Singleton-Arthur Lake	Oct. 17,'46	70m	Sept. 21,'46	3211	3031	3350
Blondie's Big Moment	Col.	807	Penny Singleton-Arthur Lake	Jan. 9,'47	69m	Dec. 14,'46	3361	3347	....
Blondie's Holiday	Col.	808	Penny Singleton-Arthur Lake	Apr. 10,'47	67m	Mar. 8,'47	3514	3488	....
† Blue Skies (color)	Para.	4602	Bing Crosby-Fred Astaire	Dec. 27,'46	104m	Sept. 28,'46	3221	2884	3492
Bob, Son of Battle (color)	20th-Fox	....	Peggy Ann Garner-Lou McCallister	Not Set	....	....	....	3539	....
Bon Voyage	20th-Fox	....	Jeanne Crain-Sir Aubrey Smith	Not Set	....	....	....	2230	....
Boomerang	20th-Fox	706	Dana Andrews-Jane Wyatt	Feb.,'47	88m	Feb. 1,'47	3446	3434	3553
Boom Town (R.)	MGM	713	Clark Gable-Claudette Colbert	Feb.,'47	119m	Sept. 28,'46	3225	....	....
Born to Kill (formerly Deadlier Than the Male)	RKO	....	Claire Trevor-Lawrence Tierney	Block 5	....	....	....	3078	....
Born to Speed	PRC	...	Johnny Sands-Terry Austin	Jan. 12,'47	61m	Jan. 25,'47	3434	3410	....
Boston Blackie and the Law	Col.	822	Chester Morris-Trudy Marshall	Dec. 12,'46	69m	Nov. 23,'46	3322	3312	....
Bowery, The (Reissue)	20th-Fox	642	George Raft-Wallace Beery	Oct.,'46	84m	Aug. 24,'46	3162	....	....
Bowery Bombshell	Mono.	511	Leo Gorcey-Huntz Hall	July 20,'46	65m	July 27,'46	3114	....	....
Boy, a Girl and a Dog, A	Film Classics	....	Jerry Hunter-Sharyn Moffett	July,'46	77m	June 29,'46	3065	3031	..
Boys' Ranch (Block 17)	MGM	625	James Craig-"Butch" Jenkins	July 18,'46	97m	May 4,'46	2973	2926	3464
Brasher Doubloon, The	20th-Fox	707	George Montgomery-Nancy Guild	Feb.,'47	72m	Feb. 8,'47	3458	3238	....
Bride Wore Boots, The (Block 5)	Para.	4521	Barbara Stanwyck-Robert Cummings	May 31,'46	86m	Mar. 23,'46	2905	2784	3350

						REVIEWED			
Title	*Company*	*Prod. Number*	*Stars*	*Tradeshow or Release Date*	**Running Time**	*M. P. Herald Issue*	*Product Digest Page*	*Advance Synopsis Page*	*Service Data Page*
Brief Encounter (Brit.)	Univ.	....	Celia Johnson-Trevor Howard	(T) Aug. 24,'46	85m	Aug. 31,'46	3174	....	3228
Bringing Up Father	Mono.	604	Joe Yule-Renie Riano	Nov. 23,'46	68m	Oct. 19,'46	3262	3186	3553
Brute Man, The	PRC	....	Rondo Hatton-Jane Adams	Oct. 1,'46	58m	Oct. 26,'46	3273	2764	....
Buck Privates Come Home	Univ.	612	Bud Abbott-Lou Costello	Apr.,'47	77m	Mar. 15,'47	3525	....	....
Buffalo Bill Rides Again	Screen Guild	4613	Richard Arlen-Jennifer Holt	Feb. 15,'47	70m	....	....	3410	....
Bush Pilot	Screen Guild	....	Rochelle Hudson-Jack LaRue	Apr. 15,'47	....	....	....	3539	....
† CAESAR and Cleopatra (color) (British)	UA	....	Claude Rains-Vivian Leigh	Aug. 16,'46	126m	Aug. 10,'46	3137	....	3288
Calcutta	Para.	....	Alan Ladd-William Bendix	(T) Apr. 11,'47	....	....	....	2884	....
Calendar Girl	Rep.	607	Jane Frazee-William Marshall	Jan. 31,'47	88m	Feb. 15,'47	3475	3335	3553
California (color)	Para.	4606	Ray Milland-Barbara Stanwyck	Feb. 21,'47	98m	Dec. 21,'46	3373	2784	3553
† Canyon Passage (color)	Univ.	541	Dana Andrews-Susan Hayward	July 26,'46	90m	July 20,'46	3101	2883	3350
Captains Courageous (R.)	MGM	....	Freddie Bartholomew-Spencer Tracy	(T) Aug. 21,'46	117m	Aug. 24,'46	3162	....	....
Carnegie Hall	UA	....	Marsha Hunt-William Prince	Not Set	134m	Mar. 1,'47	3501	....	....
Carnival in Costa Rica (col.)	20th-Fox	710	Dick Haymes-Celeste Holme	Mar.,'47	95m	Mar. 29,'47	3549	3090	....
Cat Creeps, The	Univ.	532	Lois Collier-Fred Brady	May 17,'46	58m	Apr. 13,'46	2938	2884	....
† Centennial Summer (color)	20th-Fox	633	Jeanne Craine-Cornel Wilde	Aug.,'46	102m	June 8,'46	3030	2884	3492
Chase, The	UA	....	Robert Cummings-Michele Morgan	Nov. 22,'46	86m	Oct. 19,'46	3262	....	3492
Cheyenne	WB	....	Dennis Morgan-Jane Wyman	(T) Apr. 21,'47	....	....	....	2939	....
Child of Divorce (Block 2)	RKO	708	Sharyn Moffett-Regis Toomey	Oct. 15,'46	62m	Oct. 19,'46	3262	2972	....
Cigarette Girl	Col.	826	Leslie Brooks-Jimmy Lloyd	Feb. 13,'47	67m	Feb. 15,'47	3475	3411	....
Claudia and David	20th-Fox	637	Dorothy McGuire-Robert Young	Sept.,'46	78m	July 27,'46	3113	2939	3350
† Cloak and Dagger	WB	603	Gary Cooper-Lilli Palmer	Sept. 28,'46	106m	Sept. 14,'46	3197	2939	3288
† Cluny Brown	20th-Fox	628	Charles Boyer-Jennifer Jones	June,'46	100m	Apr. 27,'46	2961	2859	3164
Cockeyed Miracle, The	MGM	703	Frank Morgan-Keenan Wynn	Oct.,'46	81m	July 20,'46	3102	2883	3412
Code of the West (Block 4)	RKO	720	James Warren-Debra Alden	Feb. 20,'47	57m	Mar. 1,'47	3502	3410	....
Colorado Serenade (color)	PRC	....	Eddie Dean-Roscoe Ates	June 30,'46	68m	June 15,'46	3042	2884	....
Conquest of Cheyenne	Rep.	568	"Wild" Bill Elliot-Alice Fleming	July 29,'46	55m	June 29,'46	3065	....	....
Courage of Lassie (color) (Bl. 17)	MGM	626	Elizabeth Taylor-"Lassie"-Frank Morgan	Aug. 8,'46	93m	May 11,'46	2985	2926	3412
Cowboy Blues	Col.	7223	Ken Curtis-Jeff Donnell	July 18,'46	....	....	....	3055	....
Crack-Up (Block 6)	RKO	627	Pat O'Brien-Claire Trevor	Sept. 6,'46	93m	June 22,'46	3054	2951	3228
Crime Doctor's Man Hunt, The	Col.	816	Warner Baxter-Ellen Drew	Oct. 24,'46	61m	Sept. 21,'46	3210	3187	....
Criminal Court (Block 2)	RKO	709	Tom Conway-Martha O'Driscoll	Nov. 20,'46	59m	Aug. 10,'46	3137	2963	....
Cross My Heart	Para.	4603	Betty Hutton-Sonny Tufts	Jan. 10,'47	83m	Nov. 23,'46	3321	3055	3553
Cry Wolf	WB	....	Errol Flynn-Barbara Stanwyck	Not Set	....	....	....	3138	....
Cuban Pete	Univ.	542	Desi Arnaz-Ethel Smith	July 26,'46	61m	Sept. 14,'46	3198	3066	....
DANGEROUS Business	Col.	7037	Forrest Tucker-Lynn Merrick	June 20,'46	....	....	....	2963	....
Dangerous Millions	20th-Fox	648	Kent Taylor-Dona Drake	Dec.,'46	69m	Dec. 7,'46	3345	3336	....
Dangerous Money	Mono.	603	Sydney Toler-Gloria Warren	Oct. 12,'46	49m	Oct. 12,'46	3250	3186	....
Dangerous Venture	UA	....	William Boyd-Andy Clyde	Not Set	59m	Feb. 22,'47	3487	....	....
Danger Street	Para.	4623	Jane Withers-Robert Lowery	(T) Feb. 21,'47	66m	Mar. 15,'47	3526	2972	....
Danger Woman	Univ.	539	Brenda Joyce-Don Porter	July 12,'46	60m	July 13,'46	3089	3030	....
Dark Alibi	Mono.	519	Sidney Toler-Benson Fong	May 25,'46	61m	Apr. 27,'46	2962	2809	....
Dark Corner, The	20th-Fox	625	Lucille Ball-William Bendix	May,'46	99m	Apr. 6,'46	2925	2859	3188
Dark Delusion (formerly Cynthia's Secret)	MGM	....	Lucille Bremer-James Craig	(T) Apr. 7,'47	....	....	....	3459	....
Dark Horse, The	Univ.	540	Phil Terry-Ann Savage	July 19,'46	59m	July 20,'46	3102	3030	....
† Dark Mirror, The	Univ.	601	Olivia de Havilland-Lew Ayres	Oct.,'46	85m	Oct. 5,'46	3237	2883	3553
Deadlier Than the Male	RKO	....	Claire Trevor-Lawrence Tierney	Not Set	....	....	....	3078	....
Deadline for Murder	20th-Fox	635	Paul Kelly-Kent Taylor	Aug.,'46	65m	June 22,'46	3053	2963	....
Dead of Night (British)	Univ.	547	Mervyn Johns-Roland Carver	Aug. 23,'46	77m	July 6,'46	3077	....	....
Dead Reckoning	Col.	830	Humphrey Bogart-Lizabeth Scott	Feb.,'47	100m	Jan. 4,'47	3397	3387	3553
Death Valley (color)	Screen Guild	4604	Robert Lowery-Helen Gilbert	Aug. 15,'46	72m	....	....	3090	....
Deception	WB	605	Bette Davis-Paul Henried	Oct. 26,'46	112m	Oct. 19,'46	3261	3238	3492
Decoy	Mono.	601	Jean Gillie-Edward Norris	Sept. 14,'46	76m	Sept. 14,'46	3198	3031	....
Desert Horseman, The	Col.	7209	Charles Starrett-Smiley Burnette	July 11,'46	57m	July 27,'46	3124	3055	....
Destry Rides Again (R.)	Univ.	....	Marlene Dietrich-James Stewart	Mar.,'47	94m	Feb. 22,'47	3487	....	....
Devil on Wheels	PRC	....	Damian O'Flynn-Lenita Lane	Mar. 2,'47	67m	Feb. 1,'47	3446	3410	....
Devil's Mask, The	Col.	7026	Anita Louise-Jim Bannon	May 23,'46	66m	....	....	2926	....
Devil's Playground, The	UA	....	William Boyd-Andy Clyde	Nov. 15,'46	62m	Sept. 21,'46	3211	3078	....
Devil Thumbs a Ride, The (Bl. 4)	RKO	719	Lawrence Tierney-Nan Leslie	Feb. 20,'47	63m	Mar. 1,'47	3501	3410	....
Dick Tracy Versus Cueball (Bl. 3)	RKO	714	Morgan Conway-Anne Jeffreys	Dec. 18,'46	62m	Nov. 16,'46	3310	3031	....
Don Ricardo Returns	PRC	....	Fred Colby-Isabelita	Nov. 5,'46	63m	Dec. 7,'46	3347	3240	....
Don't Gamble with Strangers	Mono.	508	Kane Richmond-Bernadene Hayes	June 22,'46	68m	May 25,'46	3005	....	....
Down Missouri Way	PRC	....	Martha O'Driscoll-William Wright	Aug. 15,'46	75m	July 20,'46	3102	3007	3288
Down to Earth (color)	Col.	....	Rita Hayworth-Larry Parks	Not Set	...	....	....	3126	....
Do You Love Me? (color)	20th-Fox	626	Maureen O'Hara-Dick Haymes	May,'46	91m	Apr. 20,'46	2949	2499	3412
Dressed to Kill	Univ.	534	Basil Rathbone-Nigel Bruce	June 7,'46	72m	May 25,'46	3007	2987	....
Driftin' River	PRC	....	Eddie Dean-Shirley Patterson	Oct. 1,'46	59m	Oct. 5,'46	3237	3187	....
Duel in the Sun (color)	Selznick	....	Jennifer Jones-Joseph Cotten	Apr. 17,'47	135m	Jan. 11,'47	3409	3363	....
EARL Carroll Sketchbook	Rep.	530	Constance Moore-William Marshall	Aug. 22,'46	90m	Aug. 24,'46	3162	2939	3228
Easy Come, Easy Go	Para.	4607	Sonny Tufts-Diana Lynn	Mar. 7,'47	77m	Feb. 8,'47	3458	2748	3553
† Easy to Wed (color) (Special)	MGM	624	Esther Williams-Van Johnson	July 25,'46	111m	Apr. 13,'46	2937	2366	3350
Egg and I, The	Univ.	....	Claudette Colbert-Fred MacMurray	Not Set	108m	Mar. 29,'47	3549	3312	....
El Paso Kid, The	Rep.	556	Sunset Carson-Marie Harmon	May 22,'46	54m	Aug. 3,'46	3125	2972	....
Escape Me Never	WB	....	Errol Flynn-Ida Lupino	Not Set	....	....	....	2861	....

						REVIEWED			
Title	Company	Prod. Number	Stars	Tradeshow or Release Date	Running Time	M. P. Herald Issue	Product Digest Page	Advance Synopsis Page	Service Data Page
FABULOUS Dorseys, The	UA	....	Tommy Dorsey-Jimmy Dorsey	Feb. 21,'47	91m	Mar. 1,'47	3502	3475	3553
Fabulous Suzanne	Rep.	604	Barbara Britton-Rudy Vallee	Dec. 15,'46	71m	Dec. 21,'46	3374	2926	....
Faithful in My Fashion (Bl. 17)	MGM	627	Tom Drake-Donna Reed	Aug. 22,'46	81m	June 15,'46	3042	2951	....
Falcon's Adventure, The (Bl. 3)	RKO	715	Tom Conway-Madge Meredith	Dec. 13,'46	61m	Dec. 14,'46	3362	3348	....
Falcon's Alibi, The (Block 6)	RKO	629	Tom Conway-Rita Corday	July 1,'46	63m	Apr. 20,'46	2950	....	....
Fall Guy	Mono.	....	Clifford Penn-Robert Armstrong	Mar. 15,'47	64m	Mar. 8,'47	3514	3410	....
Fantasia (R.) (Spl.) (Color)	RKO	792	Disney Musical Feature	Sept. 28,'46	124m	Oct. 5,'46	3238	....	....
Farmer's Daughter, The (Bl. 4)	RKO	716	Loretta Young-Joseph Cotten	Feb. 18,'47	97m	Mar. 1,'47	3502	3364	....
Fear in the Night	Para.	4621	Paul Kelly-Kay Scott	(T) Feb. 14,'47	72m	Feb. 22,'47	3486	3459	....
Fiesta (color)	MGM	....	Esther Williams-Ricardo Montalban	Not Set	....	....	....	2939	....
Fighting Frontiersman, The	Col.	863	Charles Starrett-Smiley Burnette	Dec. 19,'46	61m	Nov. 16,'46	3309	....	....
Flight to Nowhere	Screen Guild	4605	Alan Curtis-Evelyn Ankers	Oct. 1,'46	74m	....	....	3078	....
Fool's Gold	UA	....	William Boyd-Andy Clyde	Jan. 31,'47	63m	Oct. 12,'46	3249	....	....
Forever Amber (color)	20th-Fox	....	Linda Darnell-Cornel Wilde	Not Set	....	....	....	3475	....
Framed	Col.	....	Glenn Ford-Janis Carter	Apr.,'47	82m	Mar. 8,'47	3514	3503	....
Freddie Steps Out	Mono.	515	Freddie Stewart-June Preisser	June 29,'46	75m	June 1,'46	3017	2926	....
French Key, The	Rep.	519	Albert Dekker-Evelyn Ankers	May 18,'46	67m	May 25,'46	3006	....	....
Frontier Fighters (Reissue)	PRC	....	Buster Crabbe-Al "Fuzzy" St. John	Apr. 12,'47	....	....	....	....	....
Fun on a Weekend	UA	....	Eddie Bracken-Priscilla Lane	Mar. 14,'47	....	....	....	3503	....
GALLANT Bess (color)	MGM	702	Marshall Thompson-George Tobias	Jan.,'47	98m	Sept. 7,'46	3185	2778	3492
Gallant Journey	Col.	7002	Glenn Ford-Janet Blair	Sept. 24,'46	86m	Sept. 14,'46	3198	2939	3412
Gas House Kids	PRC	....	Robert Lowery-Teala Loring	Oct. 28,'46	68m	Oct. 12,'46	3250	3238	....
Genius at Work (Block 2)	RKO	710	Alan Carney-Anne Jeffreys	Oct. 20,'46	61m	Aug. 10,'46	3138	3078	....
Gentleman from Texas, The	Mono.	562	Johnny Mack Brown-Claudia Drake	June 8,'46	55m	Aug. 31,'46	3174	2963	....
Gentleman Joe Palooka	Mono.	602	Leon Errol-Joe Kirkwood	Oct. 5,'46	72m	Sept. 28,'46	3221	3126	3492
Ghost Goes Wild, The	Rep.	605	James Ellison-Anne Gwynne	Mar. 8,'47	66m	....	....	2972	....
Ghost of Hidden Valley	PRC	....	Buster Crabbe-Al "Fuzzy" St. John	June 3,'46	56m	June 1,'46	3017	....	....
Ginger	Mono.	609	Frank Albertson-Barbara Reed	Jan. 4,'47	67m	Jan. 25,'47	3434	3312	....
G.I. War Brides	Rep.	528	James Ellison-Anna Lee	Aug. 12,'46	69m	Aug. 17,'46	3150	3127	....
Great Day (British) (Block 1)	RKO	703	Eric Portman-Flora Robson	Oct. 30,'46	69m	July 27,'46	3114	....	....
Great Expectations (Brit.)	Univ.	....	John Mills-Valerie Hobson	Not Set	115m	Mar. 29,'47	3549	....	....
Great Waltz, The (R.)	MGM	....	Luise Rainer-Fernand Gravet	(T) Sept. 30,'46	106m	Sept. 21,'46	3212	....	....
† Green Years, The (Special)	MGM	623	Charles Coburn-Tom Drake	July 4,'46	128m	Mar. 16,'46	2893	2883	3228
Guilt of Janet Ames, The	Col.	.....	Rosalind Russell-Melvyn Douglas	Apr.,'47	81m	Mar. 8,'47	3513	3488	3553
Guilty, The	Mono.	....	Bonita Granville-Don Castle	Mar. 22,'47	71m	Mar. 22,'47	3537	3410	....
Gunman's Code	Univ.	1107	Kirby Grant-Fuzzy Knight	Aug. 30,'46	....	....	....	3187	....
HARD Boiled Mahoney	Mono.	....	Leo Gorcey-Huntz Hall	Apr. 26,'47	....	....	....	3488	....
Heading West	Col.	7210	Charles Starrett-Smiley Burnette	Aug. 15,'46	56m	Aug. 24,'46	3161	3127	3188
Heldorado	Rep.	543	Roy Rogers-George "Gabby" Hayes	Dec. 15,'46	70m	Jan. 4,'47	3397	3348	....
Henry the Fifth (British) (color)	UA	....	Laurence Olivier-Robert Newton	(T) June 17,'46	134m	Sept. 1,'45	2626	....	....
Her Adventurous Night	Univ.	538	Dennis O'Keefe-Helen Walker	July 5,'46	75m	June 29,'46	3065	3007	....
Here Comes Trouble	UA	....	William Tracy-Beverly Lloyd	Not Set	....	....	....	3363	....
Her Kind of Man	WB	518	Zachary Scott-Janis Paige	May 11,'46	78m	Apr. 27,'46	2961	2838	3264
Her Sister's Secret	PRC	....	Nancy Coleman-Philip Reed	Sept. 23,'46	85m	Sept. 21,'46	3210	3090	3492
High Barbaree	MGM	....	Van Johnson-June Allyson	(T) Mar. 11,'47	91m	Mar. 15,'47	3525	3238	....
High Conquest	Mono.	....	Anna Lee-Warren Douglas	June 1,'47	83m	Mar. 15,'47	3525	3435	....
High School Hero	Mono.	517	Freddie Stewart-June Preisser	Sept. 7,'46	69m	Aug. 24,'46	3161	3126	....
Hit Parade of 1947	Rep.	610	Eddie Albert-Constance Moore	Mar. 22,'47	....	....	....	3459	....
† Holiday in Mexico (color)	MGM	701	Walter Pidgeon-Ilona Massey	Sept.,'46	128m	July 27,'46	3113	2764	3288
Home in Oklahoma	Rep.	5542	Roy Rogers-Dale Evans	Nov. 8,'46	72m	Nov. 9,'46	3298	3163	....
Homesteaders of Paradise Valley	Rep.	664	Allan Lane-Bobby Blake	Apr. 1,'47	....	....	....	3475	....
Homestretch, The (color)	20th-Fox	....	Cornel Wilde-Maureen O'Hara	Not Set	....	....	....	3488	....
Home Sweet Homicide	20th-Fox	640	Lynn Bari-Randolph Scott	Oct.,'46	90m	July 27,'46	3124	2939	3492
Honeymoon	RKO	....	Shirley Temple-Guy Madison	Block 5	....	....	....	3539	....
Hoodlum Saint (Block 16)	MGM	618	William Powell-Esther Williams	Apr.-May,'46	93m	Feb. 9,'46	2837	2830	3164
Hot Cargo (Block 5)	Para.	4523	William Gargan-Philip Reed	June 28,'46	57m	Mar. 16,'46	2894	2870	....
How Green Was My Valley (R.)	20th-Fox	....	Walter Pidgeon-Maureen O'Hara	Not Set	118m	Jan. 4,'47	3398	....	....
Humoresque	WB	612	Joan Crawford-John Garfield	Jan. 25,'47	125m	Dec. 28,'46	3385	3363	3492
I COVER Big Town	Para.	4624	Philip Reed-Hillary Brooke	(T) Feb. 21,'47	63m	Mar. 1,'47	3502	3459	....
If I'm Lucky	20th-Fox	638	Vivian Blaine-Harry James	Sept.,'46	79m	Aug. 31,'46	3174	3066	3412
I'll Be Yours	Univ.	607	Deanna Durbin-Tom Drake	Jan.,'47	93m	Jan. 25,'47	3433	3348	3492
Imperfect Lady	Para.	4610	Teresa Wright-Ray Milland	Apr. 25,'47	97m	Mar. 15,'47	3526	2870	....
In Fast Company	Mono.	510	Leo Gorcey-Huntz Hall	June 22,'46	63m	May 11,'46	2986	2972	....
Inner Circle, The	Rep.	526	Warren Douglas-Lynn Roberts	Aug. 7,'46	57m	Sept. 21,'46	3211	3127	....
In Old Sacramento	Rep.	517	William Elliott-Constance Moore	May 31,'46	89m	May 4,'46	2973	....	3188
Inside Job	Univ.	537	Preston Foster-Ann Rutherford	June 28,'46	65m	June 22,'46	3053	2987	....
Invisible Informer, The	Rep.	529	Linda Stirling-William Henry	Aug. 19,'46	57m	Aug. 24,'46	3161	3127	....
I Stole a Million (R.)	Univ.	....	George Raft-Claire Trevor	Apr.,'47	75m	Mar. 15,'47	3527	....	....
It Happened in Brooklyn	MGM	718	Frank Sinatra-Kathryn Grayson	Apr.,'47	103m	Mar. 8,'47	3513	3238	....
It Happened on Fifth Avenue	Mono.	....	Don DeFore-Ann Harding	Not Set	115m	Feb. 8,'47	3457	....	....
It's Great To Be Young	Col.	7038	Leslie Brooks-Jimmy Lloyd	Sept. 12,'46	68m	Sept. 21,'46	3210	3163	....
It's a Joke, Son (Eagle-Lion)	PRC	....	Kenny Delmar-Una Merkel	Jan. 15,'47	64m	Jan. 25,'47	3433	3387	3492
† It's a Wonderful Life (Special)	RKO	781	James Stewart-Donna Reed	Jan. 7,'47	130m	Dec. 21,'46	3373	3186	3553
It Shouldn't Happen to a Dog	20th-Fox	632	Carole Landis-Allyn Joslyn	July,'46	70m	June 1,'46	3017	2963	....
† I've Always Loved You (color) (Special)	Rep.	601	Maria Ouspenskaya-Philip Dorn	Dec. 2,'46	117m	Sept. 7,'46	3185	2628	3464
JANIE Gets Married	WB	520	Joan Leslie-Robt. Hutton	June 22,'46	91m	June 8,'46	3029	2655	3228
Joe Palooka, Champ	Mono.	502	Joe Kirkwood-Elyse Knox	May 28,'46	70m	Apr. 13,'46	2938	2809	3164
Johnny Frenchman (British)	Univ.	....	Francoise Rosay-Tom Walls	Oct.,'46	104m	Nov. 2,'46	3286	....	....

						REVIEWED			
Title	Company	Prod. Number	Stars	Tradeshow or Release Date	Running Time	M. P. Herald Issue	Product Digest Page	Advance Synopsis Page	Service Data Page
Johnny O'Clock	Col.	....	Dick Powell-Evelyn Keyes	Mar.,'47	85m	Jan. 4,'47	3397	3388	3492
† Jolson Story, The (color)	Col.	831	Larry Parks-William Demarest	Jan.,'47	128m	Sept. 21,'46	3209	2883	3492
Jungle Flight	Para.	4625	Robert Lowery-Ann Savage	(T) Feb. 21,'47	67m	Mar. 1,'47	3502	3126	....
Jungle Princess (Reissue)	Para.	R5-3620	Dorothy Lamour-Ray Milland	Sept. 1,'46	84m	Sept. 21,'46	3212	....	....
Junior Prom	Mono.	514	Freddie Stewart-June Preisser	May 11,'46	69m	Mar. 2,'46	2869	....	....
† KID from Brooklyn, The (color)	RKO	652	Danny Kaye-Virginia Mayo	Special	114m	Mar. 30,'46	2918	2628	3412
† Killers, The	Univ.	548	Burt Lancaster-Ava Gardner	Aug. 30,'46	102m	Aug. 17,'46	3150	3055	3464
King of the Wild Horses	Col.	....	Preston Foster-Gail Patrick	Mar. 27,'47	79m	Mar. 22,'47	3537	3527	....
Kings Row (Reissue)	WB	608	Ann Sheridan-Robert Cummings	Dec. 7,'46	127m	Nov. 2,'46	3286	....	....
Kit Carson (Reissue)	PRC	....	Dana Andrews-Lynn Bari	Mar. 22,'47	95m	Aug. 31,'40	....	....	....
† Kitty (Block 2)	Para.	4509	Paulette Goddard-Ray Milland	May 10,'46	104m	Oct. 6,'45	2669	2093	3288
LADIES' Man	Para.	4605	Eddie Bracken-Virginia Welles	Feb. 7,'47	90m	Jan. 11,'47	3409	2809	....
Lady Chaser	PRC	....	Robert Lowery-Ann Savage	Nov. 25,'46	58m	Dec. 28,'46	3386	3312	....
Lady in the Lake	MGM	712	Robert Montgomery-Audrey Totter	Jan.,'47	105m	Nov. 30,'46	3333	3312	3553
Lady Luck (Block 1)	RKO	702	Robert Young-Barbara Hale	Oct. 18,'46	97m	July 20,'46	3102	2756	3350
Lady Surrenders, A (Brit.)	Univ.	....	Margaret Lockwood-Stewart Granger	(T) Oct. 4,'46	117m	Oct. 12,'46	3249	....	....
Land of the Lawless	Mono.	671	Johnny Mack Brown-Raymond Hatton	May 3,'47	....	....	....	3539	....
Landrush	Col.	861	Charles Starrett-Smiley Burnette	Apr. 24,'47	54m	Sept. 21,'46	3211	2895	....
Larceny in Her Heart	PRC	....	Hugh Beaumont-Cheryl Walker	July 10,'46	68m	May 25,'46	3006	2963	....
Last Chance, The (Bl. 16) (Swiss)	MGM	621	E. G. Morrison-John Hoy	Apr.-May,'46	105m	Nov. 24,'45	2726	....	2930
Last Crooked Mile, The	Rep.	527	Donald Barry-Ann Savage	Aug. 9,'46	67m	Aug. 17,'46	3150	....	....
Last Frontier Uprising	Rep.	5504	Monte Hale-Adrian Booth	Feb. 1,'47	....	....	....	3187	....
Last of the Mohicans (Reissue)	PRC	....	Randolph Scott-Binnie Barnes	Mar. 22,'47	....	....	....	....	....
Late George Apley, The	20th-Fox	....	Ronald Colman-Peggy Cummins	Not Set	98m	Feb. 8,'47	3457	3434	....
Lawless Breed	Univ.	1106	Kirby Grant-Fuzzy Knight	Aug. 16,'46	58m	Dec. 14,'46	3362	3312	....
Law of the Canyon	Col.	....	Charles Starrett-Smiley Burnette	Apr. 24,'47	....	....	....	3539	....
Law of the Lash	PRC	....	Al LaRue-Mary Scott	Feb. 28,'47	53m	Mar. 1,'47	3502	3410	....
Les Miserables (Reissue)	20th-Fox	704	Fredric March-Charles Laughton	Jan.,'47	105m	Jan. 4,'47	3398	....	....
Life With Father (color)	WB	....	Irene Dunne-William Powell	Not Set	....	....	....	3475	....
Lighthouse	PRC	....	John Litel-June Lang	Jan. 10,'47	62m	Feb. 8,'47	3458	2963	....
Likely Story, A	RKO	....	Bill Williams-Barbara Hale	Block 5	....	....	....	3312	...
Little Iodine	UA	....	Jo Ann Marlowe-Marc Cramer	Oct. 11,'46	94m	June 8,'46	3030	2926	3412
Little Miss Big	Univ.	549	Fay Holden-Beverly Simmons	Aug. 30,'46	57m	Sept. 14,'46	3198	3066	....
Little Mister Jim	MGM	719	"Butch" Jenkins-Frances Gifford	Apr.,'47	61m	Sept. 7,'46	3186	2963	....
Locket, The (Block 3)	RKO	711	Laraine Day-Brian Aherne	Dec. 20,'46	85m	Dec. 21,'46	3373	2939	3553
Lone Hand Texan	Col.	....	Charles Starrett-Smiley Burnette	Mar. 6,'47	54m	Mar. 15,'47	3526	3422	....
Lone Star Moonlight	Col.	854	Ken Curtis-Joan Barton	Dec. 12,'46	67m	Dec. 14,'46	3362	3274	....
Lone Wolf in Mexico, The	Col.	823	Gerald Mohr-Eric Blore	Jan. 16,'47	69m	Jan. 4,'47	3398	3348	....
Lost Honeymoon (Eagle-Lion)	PRC	....	Franchot Tone-Ann Richards	Mar. 15,'47	69m	Mar. 15,'47	3526	3475	....
Love and Learn	WB	....	Jack Carson-Martha Vickers	May 3,'47	83m	Mar. 29,'47	3550	....	....
Love Laughs at Andy Hardy	MGM	714	Mickey Rooney-Bonita Granville	Feb.,'47	91m	Dec. 7,'46	3345	3127	....
Lover Come Back	Univ.	536	George Brent-Lucille Ball	June 21,'46	90m	June 22,'46	3054	2939	....
MACOMBER Affair, The	UA	....	Gregory Peck-Joan Bennett	Mar. 21,'47	90m	Feb. 1,'47	3445	3076	....
Magic Bow, The (British)	Univ.	....	Stewart Granger-Phyllis Calvert	Not Set	106m	Oct. 19,'46	3262	....	....
Magnificent Doll	Univ.	602	Ginger Rogers-Burgess Meredith	Nov.,'46	95m	Nov. 23,'46	3321	3274	3492
Magnificent Rogue	Rep.	606	Lynn Roberts-Warren Douglas	Feb. 15,'47	74m	Nov. 16,'46	3309	....	....
Make Mine Music (color) (Spcl.)	RKO	692	Disney Musical Feature	(T) July 4,'46	74m	Apr. 27,'46	2662	....	3264
Man from Rainbow Valley (color)	Rep.	5502	Monte Hale-Adrian Booth	June 15,'46	56m	June 22,'46	3053	2963	....
Man I Love, The	WB	611	Ida Lupino-Robert Alda	Jan. 11,'47	96m	Dec. 28,'46	3385	2784	3464
Man Who Dared, The	Col.	7040	Leslie Brooks-George Macready	May 30,'46	65m	June 29,'46	3065	2926	....
† Margie (color)	20th-Fox	646	Jeanne Crain-Alan Young	Nov.,'46	94m	Oct. 19,'46	3261	2884	3492
Meet Me at Dawn (British)	20th-Fox	....	William Eythe-Stanley Holloway	Not Set	99m	Jan. 25,'47	3434	....	....
Men of Two Worlds (Br.) (color)	Univ.	....	Eric Portman-Phyllis Cavert	Sept. 9,'46	109m	Sept. 28,'46	3224	....	....
Michigan Kid, The (color)	Univ.	610	Jon Hall-Rita Johnson	Mar.,'47	69m	Feb. 22,'47	3486	3090	....
Mighty McGurk, The	MGM	711	Wallace Beery-Edward Arnold	Jan.,'47	87m	Nov. 23,'46	3321	3066	3464
Millie's Daughter	Col.	....	Gladys George-Gay Nelson	Mar. 20,'47	72m	Feb. 22,'47	3487	3459	....
Missing Lady, The	Mono.	525	Kane Richmond-Barbara Reed	Aug. 17,'46	60m	Sept. 21,'46	3211	3031	....
Mr. Ace	UA	....	George Raft-Sylvia Sydney	Aug. 2,'46	84m	Aug. 31,'46	3173	2926	3412
Mr. District Attorney	Col.	832	Dennis O'Keefe-Marg. Chapman	Feb.,'47	81m	Jan. 4,'47	3398	....	3553
Mr. Hex	Mono.	608	Leo Gorcey-Huntz Hall	Dec. 7,'46	63m	Dec. 14,'46	3362	3240	....
† Monsieur Beaucaire (Special)	Para.	4532	Bob Hope-Joan Caulfield	Aug. 30,'46	93m	May 18,'46	2997	2883	3464
Moss Rose	20th-Fox	....	Victor Mature-Peggy Cummins	Not Set	...	....	...	3550	....
My Brother Talks to Horses	MGM	715	Peter Lawford-"Butch" Jenkins	Feb.,'47	94m	Nov. 23,'46	3322	3031	....
† My Darling Clementine	20th-Fox	645	Henry Fonda-Linda Darnell	Nov.,'46	97m	Oct. 12,'46	3249	3078	3464
My Dog Shep	Screen Guild	4609	Tom Neal-Helen Chapman-"Flame"	Dec. 1,'46	60m	....	....	3163	....
My Favorite Brunette	Para.	4609	Bob Hope-Dorothy Lamour	Apr. 4,'47	87m	Feb. 22,'47	3485	3388	....
My Pal Trigger	Rep.	5541	Roy Rogers-George "Gabby" Hayes	July 10,'46	79m	June 22,'46	3053	....	....
My Heart Goes Crazy (Br.) (col.) (formerly London Town)	Univ.	....	Syd Field-Greta Gynt	Not Set	121m	Sept. 21,'46	3209	....	....
Mysterious Mr. Valentine	Rep.	531	William Henry-Linda Stirling	Sept. 3,'46	....	....	....	3312	....
'NEATH Canadian Skies	Screen Guild	4606	Russell Hayden-Inez Cooper	Oct. 15,'46	41m	....	....	3127	....
Never Say Goodbye	WB	606	Erroll Flynn-Eleanor Parker	Nov. 9,'46	97m	Oct. 26,'46	3273	2838	3464
New Orleans	UA	....	Arturo de Cordova-Dorothy Patrick	Apr. 18,'47	....	....	....	3488	....
† Night and Day (color)	WB	523	Cary Grant-Alexis Smith	Aug. 3,'46	132m	July 13,'46	3089	2838	3228
Night in Casablanca, A	UA	....	Marx Brothers-Lois Collier	May 10,'46	85m	Apr. 20,'46	2949	2884	3288
Night in Paradise, A (color)	Univ.	529	Merle Oberon-Turhan Bay	May 3,'46	84m	Apr. 13,'46	2937	2278	3100
Night Train to Memphis	Rep.	523	Roy Acuff-Adele Mara	July 12,'46	67m	July 27,'46	3114	2748	3288
Nobody Lives Forever	WB	604	John Garfield-Geraldine Fitzgerald	Oct. 12,'46	100m	Sept. 28,'46	3221	2830	3412
Nocturne (Block 2)	RKO	706	George Raft-Lynn Bari	Oct. 29,'46	87m	Oct. 19,'46	3261	3055	3492
† No Leave, No Love	MGM	704	Van Johnson-Marie Wilson	Oct.,'46	117m	Aug. 31,'46	3173	2818	3492

						REVIEWED			
Title	Company	Prod. Number	Stars	Tradeshow or Release Date	**Running Time**	M. P. Herald Issue	Product Digest Page	Advance Synopsis Page	Service Data Page
Nora Prentiss	WB	614	Ann Sheridan-Kent Smith	Feb. 22,'47	111m	Feb. 8,'47	3457	2883	3553
North of the Border	Screen Guild	4610	Russell Hayden-Inez Cooper	Nov. 15,'46	42m	....	....	3090	....
† Notorious (Special)	RKO	761	Ingrid Bergman-Cary Grant	Sept. 6,'46	101m	July 27,'46	3113	2870	3464
Notorious Gentleman (British)	Univ.	603	Rex Harrison-Lilli Palmer	Nov. 1,'46	109m	Oct. 26,'46	3273	....	3412
ODD Man Out (British)	Univ.	....	James Mason-Robert Newton	Not Set	116m	Feb. 15,'47	3473	....	....
Of Human Bondage	WB	522	Paul Henreid-Eleanor Parker	July 20,'46	105m	July 6,'46	3077	3031	3228
One Exciting Week	Rep.	521	Al Pearce-Arline Harris	June 8,'46	69m	June 15,'46	3042	2809	....
One More Tomorrow	WB	519	Ann Sheridan-Dennis Morgan	June 1,'46	89m	May 18,'46	2997	2838	3228
† O.S.S. (Block 6)	Para.	4526	Alan Ladd-Geraldine Fitzgerald	July 26,'46	107m	May 18,'46	2997	2963	3350
Other Love, The	UA	....	Barbara Stanwyck-David Niven	Not Set	....	....	....	3550	....
Our Hearts Were Growing Up (Block 5)	Para.	4522	Gail Russell-Diana Lynn	June 14,'46	84m	Mar. 16,'46	2893	2555	3264
Out California Way (color)	Rep.	5503	Monte Hale-Adrian Booth	Dec. 5,'46	67m	Dec. 14,'46	3362	3127	....
Outlaw of the Plains	PRC	....	Buster Crabbe-Al St. John	Sept. 22,'46	56m	Sept. 28,'46	3225	3126	....
Overlanders, The (British)	Univ.	....	Chips Rafferty-John N. Hayward	Not Set	91m	Oct. 19,'46	3261	....	....
Overland Riders	PRC	....	Buster Crabbe-Al "Fuzzy" St. John	Aug. 21,'46	54m	Aug. 24,'46	3162	3126	....
Over the Santa Fe Trail	Col.	852	Ken Curtis-Jennifer Holt	Feb. 13,'47	63m	Feb. 22,'47	3487	3422	....
PASSKEY to Danger	Rep.	518	Stephanie Bachelor-Kane Richmond	May 11,'46	58m	Aug. 24,'46	3161	2987	....
Perfect Marriage, The	Para.	4604	Loretta Young-David Niven	Jan. 24,'47	87m	Nov. 23,'46	3321	2883	3553
Perils of Pauline (color)	Para.	....	Betty Hutton-John Lund	Not Set	....	....	....	2939	....
Personality Kid	Col.	7039	Anita Louise-Michael Duane	Aug. 8,'46	68m	Aug. 24,'46	3161	3031	....
Phantom Thief, The	Col.	7031	Chester Morris-Jeff Donnell	May 2,'46	65m	June 22,'46	3053	2926	....
Philo Vance Returns	PRC	....	Alan Curtis-Terry Austin	Mar. 29,'47	....	....	....	3422	....
Philo Vance's Gamble	PRC	....	Alan Curtis-Tala Birell	Apr. 13,'47	....	....	....	3434	....
Philo Vance's Secret Mission	PRC	....	Alan Curtis-Sheila Ryan	Mar. 20,'47	....	....	....	3475	....
Pilgrim Lady, The	Rep.	602	Adele Mara-Warren Douglas	Jan. 22,'47	67m	Jan. 25,'47	3433	3347	....
Pinocchio (color) (Reissue)	RKO	691	Disney Feature Cartoon	Special	85m	Feb. 3,'40	....	....	....
Pirates of Monterey (color)	Univ.	....	Maria Montez-Rod Cameron	Not Set	....	....	....	3127	....
Plainsman, The (Reissue)	Para.	R5-3624	Gary Cooper-Jean Arthur	Sept. 1,'46	113m	Sept. 21,'46	3212	....	....
Plainsman and the Lady, The	Rep.	532	William Elliott-Vera Hruba Ralston	Nov. 15,'46	87m	Nov. 9,'46	3297	3127	3350
Possessed	WB	....	Joan Crawford-Van Heflin	Not Set	....	....	....	3078	....
† Postman Always Rings Twice, The (Block 16)	MGM	620	Lana Turner-John Garfield	Apr.-May,'46	113m	Mar. 16,'46	2893	2883	3228
Prairie Badmen	PRC	....	Buster Crabbe-Al "Fuzzy" St. John	July 17,'46	55m	July 27,'46	3114	3055	....
Private Affairs of Bel Ami	UA	....	George Sanders-Angela Lansbury	Mar. 7,'47	112m	Mar. 1,'47	3501	3311	3553
Pursued	WB	615	Teresa Wright-Robert Mitchum	Mar. 2,'47	101m	Feb. 22,'47	3485	3435	3553
QUEEN of Burlesque	PRC	....	Evelyn Ankers-Carleton Young	July 24,'46	70m	July 6,'46	3078	2987	....
Queen of the Amazons	Screen Guild	4611	Robert Lowery-Patricia Morison	Jan. 15,'47	61m	Mar. 29,'47	3550	3311	....
RAGE in Heaven (R.)	MGM	705	Ingrid Bergman-Robert Montgomery	Oct.,'46	85m	Aug. 24,'46	3162	....	....
Raiders of the South	Mono.	564	Johnny Mack Brown-Raymond Hatton	Jan. 18,'47	55m	Feb. 22,'47	3487	3348	....
Rainbow Over the Rockies	Mono.	683	Jimmy Wakely-Lee "Lasses" White	Feb. 8,'47	54m	Mar. 22,'47	3538	3410	....
Ramrod	UA	....	Joel McCrea-Veronica Lake	May 2,'47	95m	Mar. 1,'47	3503	3487	....
Range Beyond the Blue	PRC	....	Eddie Dean-Roscoe Ates	Mar. 17,'47	53m	Mar. 15,'47	3526	3411	....
† Razor's Edge, The	20th-Fox	701	Tyrone Power-Gene Tierney	Jan.,'47	146m	Nov. 30,'46	3334	3127	3553
Red House, The	UA	....	Edw. G. Robinson-Lon McCallister	Feb. 7,'47	99m	Feb. 8,'47	3457	3090	3553
Red River Renegades	Rep.	557	Sunset Carson-Peggy Stewart	July 25,'46	55m	Sept. 7,'46	3185	3066	....
Red Stallion (Eagle-Lion)	PRC	....	Robert Paige-Ted Donaldson	May 1,'47	....	....	....	3475	....
Rendezvous 24	20th-Fox	627	William Gargan-Marie Palmer	May,'46	70m	May 4,'46	2974	2951	....
Rendezvous With Annie	Rep.	525	Eddie Albert-Faye Marlowe	July 22,'46	89m	Aug. 17,'46	3149	....	....
Renegade Girl	Screen Guild	4612	Alan Curtis-Ann Savage	Dec. 25,'46	65m	Feb. 22,'47	3486	3363	....
Renegades (color)	Col.	7003	Evelyn Keyes-Willard Parker	June 13,'46	87m	May 25,'46	3005	2776	3228
Repeat Performance (Eagle-Lion)	PRC	....	Joan Leslie-Louis Hayward	May 15,'47	....	....	....	3475	....
Return of Monte Cristo, The	Col.	829	Louis Hayward-Barbara Britton	Dec.,'46	91m	Dec. 7,'46	3345	3312	3412
Return of Rin Tin Tin, The	PRC	....	Donald Woods-Bobby Blake	Feb. 20,'47	....	....	....	3527	....
Return of Rusty, The	Col.	7032	Ted Donaldson-Barbara Wooddell	June 27,'46	....	....	....	3007	....
Riding the California Trail	Mono.	610	Gilbert Roland-Martin Garralaga	Jan. 11,'47	59m	Feb. 8,'47	3459	3287	....
Riders of Red Rock (Reissue)	PRC	....	Buster Crabbe-Al "Fuzzy" St. John	May 7,'47	....	....	....	....	....
Rio Grande Raiders	Rep.	558	Sunset Carson-Peggy Stewart	Sept. 9,'46	57m	Oct. 12,'46	3250	3163	3350
Rolling Home	Screen Guild	4607	Jean Parker-Russell Hayden	Nov. 1,'46	71m	Feb. 8,'47	3459	3163	....
Roll On, Texas Moon	Rep.	542	Roy Rogers-Dale Evans	Sept. 12,'46	68m	Sept. 21,'46	3211	3030	....
Runaround, The	Univ.	535	Ella Raines-Rod Cameron	June 14,'46	86m	June 15,'46	3043	2987	3350
Rustler's Roundup	Univ.	1105	Kirby Grant-Fuzzy Knight	Aug. 9,'46	56m	Nov. 9,'46	3297	3138	....
SAN DEMETRIO, London (British)	20th-Fox	....	Walter Fitzgerald-Ralph Michael	Not Set	105m	Jan. 29,'44	1734	....	....
San Quentin (Block 3)	RKO	712	Lawrence Tierney-Marion Carr	Dec. 17,'46	66m	Dec. 7,'46	3345	3336	3553
Santa Fe Uprising	Rep.	661	Allan Lane-Bobby Blake	Nov. 15,'46	....	....	....	3322	....
Sarge Goes to College	Mono.	....	Alan Hale, Jr.-June Preisser	May 10,'47	....	....	....	....	....
Scared to Death (color)	Screen Guild	4608	Bela Lugosi-Joyce Compton	Feb. 1,'47	65m	....	....	3127	....
Sea of Grass	MGM	720	Spencer Tracy-Katharine Hepburn	Apr.,'47	131m	Feb. 15,'47	3473	3238	3553
Sea Hawk, The (Reissue)	WB	618	Errol Flynn-Brenda Marshall	Apr. 26,'47	109m	Mar. 29,'47	3550	....	....
Searching Wind, The (Block 6)	Para.	4527	Robert Young-Ann Richards	Aug. 9,'46	107m	May 11,'46	2985	2884	3288
Sea Wolf, The (Reissue)	WB	619	Edw. G. Robinson-Ida Lupino	Apr. 26,'47	87m	Mar. 29,'47	3550	....	....
Secret Heart, The	MGM	709	Claudette Colbert-Walter Pidgeon	Dec.,'46	97m	Nov. 30,'46	3334	3274	3553
Secret of the Whistler	Col.	818	Richard Dix-Leslie Brooks	Nov. 7,'46	65m	Nov. 2,'46	3286	3274	....
Secrets of a Sorority Girl	PRC	....	Mary Ware-Rick Vallin	Aug. 15,'46	58m	Aug. 24,'46	3161	3031	....
Seven Were Saved	Para.	4620	Richard Denning-Catherine Craig	Mar. 28,'47	73m	Feb. 22,'47	3486	2972	....

						REVIEWED			
Title	*Company*	*Prod. Number*	*Stars*	*Tradeshow or Release Date*	**Running Time**	*M. P. Herald Issue*	*Product Digest Page*	*Advance Synopsis Page*	*Service Data Page*
Shadowed	Col.	7042	Anita Louise-Robert Scott	Sept. 26,'46	70m	Nov. 30,'46	3334	3163	....
Shadow of a Woman	WB	602	Andrea King-Helmut Dantine	Sept. 14,'46	78m	Aug. 17,'46	3150	2543	3288
Shadows on the Range	Mono.	567	Johnny Mack Brown-R. Hatton	Aug. 10,'46	57m	Oct. 12,'46	3250	3066	....
Shadows Over Chinatown (formerly The Mandarin Secret)	Mono.	518	Sidney Toler-Sen Yung	July 27,'46	64m	....	....	2963	....
She-Wolf of London	Univ.	531	June Lockhart-Jan Wiley	May 17,'46	61m	Apr. 13,'46	2938	2809	....
She Wrote the Book	Univ.	533	Joan Davis-Jack Oakie	May 31,'46	76m	May 11,'46	2987	2870	....
Shocking Miss Pilgrim, The (color)	20th-Fox	703	Betty Grable-Dick Haymes	Jan.,'47	85m	Jan. 4,'47	3397	2884	3553
Shoot to Kill	Screen Guild	4615	Russell Wade-Susan Maters	Mar. 15,'47	....	....	....	3488	....
Show-Off, The	MGM	708	Red Skelton-Marilyn Maxwell	Dec.,'46	83m	Aug. 17,'46	3149	2951	3464
Silver Range	Mono.	563	Johnny Mack Brown-Raymond Hatton	Nov. 16,'46	53m	Dec. 7,'46	3346	3240	....
Silver Stallion (Reissue)	Mono.	612	David Sharpe-Janet Waldo	Dec. 14,'46	57m	....	....	....	....
Sinbad, the Sailor (color) (Bl. 2)	RKO	762	D. Fairbanks, Jr.-Maureen O'Hara	Jan. 13,'47	117m	Jan. 18,'47	3421	3031	....
Singin' in the Corn	Col.	804	Judy Canova-Allen Jenkins	Dec. 26,'46	68m	Nov. 23,'46	3322	3312	3464
Singing on the Trail	Col.	7224	Ken Curtis-Jeff Donnell	Sept. 12,'46	....	....	....	3187	....
Sing While You Dance	Col.	7033	Ellen Drew-Robert Stanton	July 25,'46	....	....	....	3055	....
Sin of Harold Diddlebock, The	UA	....	Harold Lloyd-Raymond Walburn	Apr. 4,'47	89m	Mar. 1,'47	3503	2870	....
Sioux City Sue	Rep.	681	Gene Autry-Lynn Roberts	Nov. 21,'46	69m	Dec. 7,'46	3345	3322	....
Sister Kenny (Block 1)	RKO	701	Rosalind Russell-Alexander Knox	Oct. 10,'46	118m	July 20,'46	3101	2907	3350
Six Gun Serenade	Mono.	684	Jimmy Wakely-Kay Morley	Apr. 5,'47	....	....	....	3459	....
Slightly Scandalous	Univ.	544	Sheila Ryan-Fred Brady	Aug. 2,'46	62m	Aug. 3,'46	3125	3031	....
Smash-Up	Univ.	609	Susan Hayward-Lee Bowman	Mar.,'47	113m	Feb. 15,'47	3475	3421	3553
† Smoky (color)	20th-Fox	631	Fred MacMurray-Anne Baxter	July,'46	87m	June 15,'46	3041	2628	3492
So Dark the Night	Col.	805	Micheline Cheirel-Steven Geray	Oct. 10,'46	70m	Sept. 21,'46	3211	2850	....
Somewhere in the Night	20th-Fox	629	John Hodiak-Nancy Guild	June,'46	110m	May 11,'46	2986	2859	....
Song of Scheherazade (color)	Univ.	608	Brian Donlevy-Yvonne de Carlo	Mar.,'47	106m	Feb. 1,'47	3445	3312	3553
Song of the Sierras	Mono.	681	Jimmy Wakely-Lee "Lasses" White	Dec. 28,'46	58m	Jan. 18,'47	3421	3240	....
Song of the South (Spcl.) (col.)	RKO	791	Disney Feature Cartoon	Nov. 20,'46	95m	Nov. 2,'46	3285	....	3412
South of the Chisholm Trail	Col.	865	Charles Starrett-Smiley Burnette	Jan. 30,'47	58m	Feb. 1,'47	3446	3387	....
South of Monterey	Mono.	530	Gilbert Roland-Frank Yacanelli	July 10,'46	63m	Sept. 28,'46	3224	3127	....
Specter of the Rose	Rep.	524	Ivan Kirov-Viola Essen	July 5,'46	90m	May 25,'46	3006	2776	3350
Spoilers of the North	Rep.	....	Paul Kelly-Adrian Booth	Apr. 24,'47	....	....	....	3488	....
Spook Busters	Mono.	512	Leo Gorcey-Huntz Hall	Aug. 24,'46	68m	Aug. 24,'46	3162	3138	....
Stagecoach to Denver	Rep.	662	Allan Lane-Bobby Blake	Dec. 23,'46	56m	Jan. 4,'47	3398	3348	....
Stairway to Heaven (Brit.) (col.)	Univ.	611	David Niven-Kim Hunter	(T) Dec. 9,'46	104m	Nov. 16,'46	3310	....	....
Stallion Road	WB	617	Zachary Scott-Alexis Smith	Apr. 12,'47	97m	Mar. 22,'47	3537	2939	..
Stanley and Livingstone (R.)	20th-Fox	705	Spencer Tracy-Nancy Kelly	Jan.,'47	101m	Jan. 4,'47	3398	....	....
Stars Over Texas	PRC	....	Eddie Dean-Shirley Patterson	Nov. 18,'46	57m	Dec. 28,'46	3386	3287	....
Step by Step (Block 1)	RKO	705	Lawrence Tierney-Anne Jeffreys	Aug. 30,'46	62m	July 20,'46	3101	3076	....
† Stolen Life, A	WB	521	Bette Davis-Glenn Ford	July 6,'46	109m	May 4,'46	2973	2756	3350
Stormy Waters (French)	MGM	....	Jean Gabin-Michele Morgan	(T) June 5,'46	80m	July 13,'46	3089	....	....
Strange Conquest	Univ.	530	Jane Wyatt-Lowell Gilmore	May 10,'46	63m	Apr. 20,'46	2950	2883	....
Strange Holiday	PRC	....	Claude Rains-Barbara Bate	Sept. 2,'46	56m	Nov. 2,'46	3286	....	....
Strange Journey	20th-Fox	708	Paul Kelly-Osa Massen	Feb.,'47	65m	Sept. 14,'46	3197	....	....
† Strange Love of Martha Ivers (Block 6)	Para.	4529	Barbara Stanwyck-Van Heflin	Sept. 13,'46	117m	Mar. 23,'46	2907	3870	3492
Stranger, The (Special)	RKO	683	Edw. G. Robinson-Loretta Young	(T) July 15,'46	95m	May 25,'46	3005	2756	3350
Strange Triangle	20th-Fox	630	Signe Hasso-John Shepperd	June,'46	65m	May 11,'46	2986	2951	....
Strange Voyage	Mono.	521	Eddie Albert-Forrest Taylor	July 6,'46	61m	Mar. 2,'46	2870	....	....
Strange Woman, The	UA	....	Hedy Lamar-George Sanders	Oct. 25,'46	101m	Nov. 2,'46	3285	2884	3464
Suddenly It's Spring	Para.	4608	Fred MacMurray-Paulette Goddard	Mar. 21,'47	87m	Feb. 15,'47	3473	2987	3553
Sunset Pass (Block 1)	RKO	704	James Warren-Nan Leslie	Oct. 1,'46	59m	July 20,'46	3102	3090	3553
Sun Valley Cyclone	Rep.	567	"Wild" Bill Elliott-Bobby Blake	May 10,'46	56m	June 15,'46	3042	2987	....
Sun Valley Serenade (R.)	20th-Fox	641	Sonja Henie-John Payne	Sept.,'46	86m	Aug. 24,'46	3163	....	....
Susie Steps Out	UA	....	David Bruce-Cleatus Caldwell	Dec. 13,'46	65m	Nov. 23,'46	3322	3078	....
Suspense (Special)	Mono.	699	Belita-Barry Sullivan	June 15,'46	101m	Mar. 30,'46	2917	....	3100
Swamp Fire (Block 6)	Para.	4528	Johnny Weissmueller-Virginia Grey	Sept. 6,'46	69m	May 11,'46	2986	2963	3228
Sweetheart of Sigma Chi	Mono.	606	Elyse Knox-Phil Regan	Dec. 21,'46	75m	Dec. 7,'46	3346	3240	....
Swell Guy	Univ.	606	Sonny Tufts-Ann Blyth	Jan.,'47	87m	Dec. 14,'46	3361	3274	3412
TARZAN and the Huntress (Bl. 5)	RKO	....	Johnny Weismuller-Brenda Joyce	Apr. 5,'47	72m	Mar. 22,'47	3537	3503	....
Temptation	Univ.	604	Merle Oberon-George Brent	Dec.,'46	98m	Dec. 21,'46	3374	3076	3553
Tenth Avenue Angel	MGM	....	Margaret O'Brien-George Murphy	Not Set	....	....	....	3031	....
Terrors on Horseback	PRC	....	Buster Crabbe-Al "Fuzzy" St. John	Aug. 14,'46	55m	Apr. 20,'46	2951	2884	....
Terror Trail	Col.	862	Charles Starrett-Smiley Burnett	Nov. 21,'46	55m	Nov. 2,'46	3286	3274	....
That Brennan Girl	Rep.	533	James Dunn-Mona Freeman	Dec. 23,'46	95m	Nov. 16,'46	3310	3090	....
That's My Gal (color)	Rep.	....	Lynn Roberts-Donald Barry	Not Set	....	....	....	3434	....
That Texas Jamboree	Col.	7223	Ken Curtis-Jeff Donnell	May 16,'46	67m	....	....	2786	....
That Way With Women	WB	616	Sydney Greenstreet-Martha Vickers	Mar. 29,'47	84m	Feb. 22,'47	3487	3031	....
They Made Me a Killer (Bl. 4)	Para.	4518	Robert Lowery-Barbara Britton	May 3,'46	66m	Jan. 26,'46	2817	2695	....
They Were Sisters (British)	Univ.	1065	James Mason-Phyllis Calvert	Sept. 20,'46	108m	Aug. 3,'46	3125	....	....
Thieves' Holiday (formerly Scandal in Paris)	UA	....	George Sanders-Signe Hasse	July 19,'46	100m	July 20,'46	3112	2764	....
13 Rue Madeleine	20th-Fox	702	James Cagney-Annabella	Jan.,'47	95m	Dec. 21,'46	3374	....	3492
Thirteenth Hour, The	Col.	....	Richard Dix-Karen Morley	Mar. 6,'47	65m	Feb. 15,'47	3474	3421	....
This Time for Keeps (color)	MGM	....	Esther Williams-Jimmy Durante	Not Set	....	....	....	3238	....
† Three Little Girls in Blue (color)	20th-Fox	639	June Haver-Vivian Blaine	Oct.,'46	90m	Sept. 14,'46	3198	2907	3464
Three on a Ticket	PRC	....	Hugh Beaumont-Cheryl Walker	Apr. 5,'47	....	....	....	3435	....
Three Wise Fools (Block 17)	MGM	628	Margaret O'Brien-Lionel Barrymore	Aug. 29,'46	90m	June 22,'46	3054	2907	3350
Thrill of Brazil	Col.	7006	Evelyn Keyes-Keenan Wynn	Sept. 30,'46	91m	Sept. 21,'46	3209	3090	3264
Thundergap Outlaws (Reissue)	PRC	....	Dave "Tex" O'Brien-Jim Newill	Apr. 27,'47	....	....	....	....	....
† Till the Clouds Roll By (color)	MGM	710	Robert Walker-Judy Garland	Jan.,'47	137m	Nov. 16,'46	3309	2963	3492
Till the End of Time (Block 6)	RKO	626	Dorothy McGuire-Guy Madison	Aug. 1,'46	105m	June 15,'46	3041	2784	3350

						— REVIEWED —			
Title	*Company*	*Prod. Number*	*Stars*	*Tradeshow or Release Date*	**Running Time**	*M. P. Herald Issue*	*Product Digest Page*	*Advance Synopsis Page*	*Service Data Page*
Time Out of Mind	Univ.	....	Phyllis Calvert-Robert Hutton	(T) Mar. 14,'47	88m	Mar. 22,'47	3537	3527	....
Time of Their Lives	Univ.	546	Bud Abbott-Lou Costello	Aug. 16,'46	82m	Aug. 17,'46	3149	2939	3464
† Time, the Place, the Girl (color)	WB	610	Dennis Morgan-Jack Carson	Dec. 28,'46	105m	Dec. 14,'46	3361	2555	3464
† To Each His Own (Block 5)	Para.	4524	Olivia De Havilland-John Lund	July 5,'46	122m	Mar. 16,'46	2894	2861	3288
Traffic in Crime	Rep.	522	Kane Richmond-Adele Mara	June 28,'46	....	....	....	3055	....
Trailing Danger	Mono.	676	Johnny Mack Brown-Raymond Hatton	Mar. 29,'47	....	....	....	3435	....
Trail Street (Block 4)	RKO	717	Randolph Scott-Anne Jeffreys	Feb. 19,'47	84m	Feb. 22,'47	3486	3364	....
Trail to Mexico	Mono.	574	Jimmy Wakely-Lee "Lasses" White	June 29,'46	56m	July 6,'46	3077	3031	....
Trail to San Antone	Rep.	682	Gene Autry-Peggy Stewart	Jan. 25,'47	67m	Feb. 1,'47	3446	3434	....
Trap, The	Mono.	607	Sidney Toler-Manton Moreland	Nov. 30,'46	62m	Jan. 18,'47	3421	3287	....
Trigger Fingers	Mono.	568	Johnny Mack Brown-Raymond Hatton	Sept. 21,'46	56m	Oct. 5,'46	3237	3126	....
Trouble with Women	Para.	....	Ray Milland-Teresa Wright	Not Set	....	....	....	2776	....
Tumbleweed Trail	PRC	....	Eddie Dean-Shirley Patterson	Oct. 28,'46	57m	Nov. 9,'46	3297	....	....
Twilight on the Rio Grande	Rep.	683	Gene Autry-Adele Mara	Apr. 1,'47	....	....	....	3488	....
Two Fisted Stranger	Col.	7208	Charles Starrett-Smiley Burnette	May 30,'46	50m	June 15,'46	3043	2951	....
† Two Guys from Milwaukee	WB	524	Dennis Morgan-Joan Leslie	Aug. 17,'46	90m	Aug. 3,'46	3126	2884	3350
Two Mrs. Carrolls, The	WB	....	Barbara Stanwyck-Humphrey Bogart	(T) Mar. 31,'47	....	....	....	3539	....
† Two Sisters from Boston (Bl. 16)	MGM	622	Jimmy Durante-June Allyson	Apr.-May,'46	112m	Mar. 9,'46	2881	2695	3264
Two Smart People	MGM	706	John Hodiak-Lucille Ball	Nov.,'46	93m	June 8,'46	3029	2748	3492
† Two Years Before the Mast	Para.	4601	Alan Ladd-Brian Donlevy	Nov. 22,'46	98m	Aug. 31,'46	3173	3055	3464
UNEXPECTED Guest	UA	....	Bill Boyd-Rand Brooks	Mar. 28,'47	61m	Dec. 14,'46	3362	....	....
Undercover Maisie	MGM	....	Ann Sothern-Barry Nelson	(T) Feb. 28,'47	90m	Mar. 8,'47	3514	3459	....
† Undercurrent	MGM	707	Katharine Hepburn-Robert Taylor	Nov.,'46	116m	Oct. 5,'46	3237	3007	3412
Under Nevada Skies	Rep.	541	Roy Rogers-Dale Evans	Aug. 26,'46	69m	Aug. 31,'46	3174	3127	....
Unfinished Dance (color)	MGM	....	Margaret O'Brien-Cyd Charisse	Not Set	....	....	....	3240	....
Unknown, The	Col.	7027	Karen Morley-Jim Bannon	July 4,'46	70m	Dec. 21,'46	3374	2055	3553
Untamed Fury	PRC	....	Mikel Conrad-Gaylord Pendleton	Mar. 22,'47	61m	Mar. 29,'47	3550	3435	....
VACATION Days	Mono.	611	Freddie Stewart-June Preisser	Jan. 25,'47	....	....	....	3363	....
Vacation in Reno (Block 3)	RKO	713	Jack Haley-Anne Jeffreys	Dec. 10,'46	60m	Oct. 12,'46	3249	3127	....
Valley of Fear	Mono.	675	Johnny Mack Brown-Raymond Hatton	Feb. 15,'47	54m	Mar. 8,'47	3514	3410	....
Valley of the Zombies	Rep.	520	Robert Livingston-Adrian Booth	May 24,'46	56m	June 1,'46	3017	3007	....
Verdict, The	WB	607	Sydney Greenstreet-Peter Lorre	Nov. 23,'46	86m	Nov. 9,'46	3297	2764	3492
Vigilantes of Boomtown	Rep.	663	Allan Lane-Bobby Blake	Feb. 15,'47	56m	Feb. 15,'47	3474	3435	....
Violence	Mono.	....	Nancy Coleman-Michael O'Shea	Apr. 12,'47	....	....	....	3459	....
WAKE Up and Dream (col.)	20th-Fox	649	John Payne-June Haver	Dec.,'46	92m	Nov. 30,'46	3333	2499	....
Walls Came Tumbling Down, The	Col.	7011	Lee Bowman-Marguerite Chapman	June 7,'46	82m	May 25,'46	3005	2963	3188
Wanted for Murder (Brit.)	20th-Fox	644	Eric Portman-Dulcie Gray	Nov.,'46	91m	Nov. 9,'46	3298	....	....
Welcome, Stranger	Para.	....	Bing Crosby-Barry Fitzgerald	Not Set	....	....	....	2939	....
† Well Groomed Bride, The (Bl. 4)	Para.	4519	Ray Milland-Olivia DeHavilland	May 17,'46	75m	Feb. 2,'46	2829	2786	3228
West of Dodge City	Col.	....	Charles Starrett-Smiley Burnette	Mar. 27,'47	57m	Mar. 22,'47	3538	3488	....
West to Glory	PRC	....	Eddie Dean-Roscoe Ates	Apr. 22,'47	....	....	....	3422	....
When the Daltons Rode (R.)	Univ.	....	Randolph Scott-Kay Francis	Mar.,'47	81m	Feb. 22,'47	3487	....	....
Where There's Life	Para.	....	Bob Hope-Signe Hasso	Not Set	....	....	....	3078	....
White Tie and Tails	Univ.	550	Dan Duryea-Ella Raines	Aug. 30,'46	74m	Sept. 14,'46	3197	....	....
Wicked Lady, The (British)	Univ.	605	Margaret Lockwood-James Mason	Jan.,'47	98m	Dec. 14,'46	3361	....	3412
Wife Wanted	Mono.	605	Kay Francis-Paul Cavanaugh	Nov. 2,'46	73m	Oct. 26,'46	3273	3138	....
Wild Bill Hickok Rides (R.)	WB	609	Bruce Cabot-Constance Bennett	Dec. 7,'46	72m	Nov. 2,'46	3286	....	....
Wild Beauty	Univ.	545	Don Porter-Lois Collier	Aug. 9,'46	61m	Aug. 17,'46	3150	3076	....
Wild Country	PRC	....	Eddie Dean-Al "Fuzzy" St. John	Jan. 17,'47	55m	Feb. 1,'47	3446	3411	....
Wild West (color)	PRC	....	Eddie Dean-Al LaRue	Dec. 1,'46	73m	Dec. 7,'46	3347	3138	....
† Without Reservations	RKO	621	Claudette Colbert-John Wayne	Block 5	107m	May 11,'46	2985	2884	3164
Woman Chases Man (R.)	Film Classics	....	Miriam Hopkins-Joel McCrea	May 15,'46	70m	May 1,'37	....	....	....
Woman of My Own, A	MGM	....	Greer Garson-Richard Hart	Not Set	....	....	....	3287	....
Woman on the Beach (formerly Desirable Woman)	RKO	....	Joan Bennett-Robert Ryan	Not Set	....	....	....	2883	....
YANKEE Fakir	Rep.	611	Douglas Fowley-Joan Woodbury	Apr. 1,'47	....	....	....	3459	....
Yearling, The (color)	MGM	717	Gregory Peck-Jane Wyman	(T) Sept. 13,'46	135m	Nov. 30,'46	3333	2883	3492
Years Between, The (British)	Univ.	....	Michael Redgrave-Valerie Hobson	Not Set	85m	Mar. 15,'47	3525	....	....
You Can't Cheat an Honest Man (Reissue)	Univ.	....	W. C. Fields-Edgar Bergen	Apr.,'47	75m	Mar. 15,'47	3527	....	....

FEATURE PRODUCT, LISTED BY COMPANY IN ORDER OF RELEASE ON PAGE 3552

THROUGH Better Theatres
THESE EXPERTS WORK FOR YOU!

BEN SCHLANGER on Theatre Planning
New York Architect, internationally noted as a specialist in motion picture theatre design.

JOHN J. SEFING on Equipment and Maintenance
Engineer of many years of experience in motion picture theatre "trouble-shooting" and equipment installation.

GEORGE F. MILLER on Projection and Sound
Supervisor of Projection of a group of theatres representing average operating conditions—president of IA Local 365.

LEO T. PARKER on Practical Theatre Law
Member of the Ohio Bar—familiar with legal problems of theatre operation through more than 20 years of experience in this subject.

CHARLES H. RYAN on Management Methods
Long a prominent showman—an executive in charge of the operation of leading circuit theatres.

CONSULTING CONTRIBUTORS: Charles E. Burton, *Architect and Engineer, formerly executive designer of the Paramount Theatre Service Corporation.* . . . Carl F. Boester, *heating, ventilating and air-conditioning engineer, who has designed many theatre systems.*

READ THEM—CONSULT THEM—FILE THEIR ARTICLES

Out May 3rd—

THE BUYERS INDEX—not merely a list of companies, but a complete purchasing guide.

In the Spring Buyers Number of BETTER THEATRES, with your May 3rd issue of Motion Picture Herald

DON'T CONDEMN JANET AMES UNTIL YOU'VE SEEN THE PICTURE!

Typical of the powerful magazine pre-selling campaign!

COLUMBIA PICTURES
presents

ROSALIND RUSSELL · **MELVYN DOUGLAS**

in

The Guilt of Janet Ames

with SID CAESAR · BETSY BLAIR
NINA FOCH

Screenplay by Louella MacFarlane, Allen Rivkin, Devery Freeman
Directed by HENRY LEVIN

MOTION PICTURE
HERALD

REVIEWS

(*In Product Digest*)

- The Other Love
- San Demetrio, London
- The Two Mrs. Carrolls
- The Ghost Goes Wild
- Vacation Days
- Trailing Danger
- Bells of San Fernando
- Buffalo Bill Rides Again
- Temptation Harbour
- Forbidden Music

Arguments over *What* and *When* tangle Decree stay and leave bidding in air

Exhibitors file 17 more arbitration cases in week, giving boards new life

Reds failed to take screen, Johnston tells Congress

MGM realigns sales staff, national meeting April 28

Better Theatres

Expansion of Vending For Greater Service

Miami's New Shores Theatre

A Plan for Better Carpeting

Air-System Inspection Guide

A Circuit Fights Fire Anew

VOL. 167, NO. 1; APRIL 5, 1947

Entered as second-class matter, January 12, 1931, [illegible] the Post Office, at New York City, U. S. A., under the act of M[illegible] lished weekly by Quigley Publishing Co., Inc., a[illegible] 0 Sixth Avenue, Rockefeller Center, New York 20, N. Y. Subsc[illegible] a year in the Americas $10.00 a year Foreign. [illegible]le copy, 25 cents. All contents copyright 1947 by [illegible]

"LOOK WHO'S HERE AGAIN!"

(That makes it 17 Oscars for M-G-M Shorts in 11 years, more than twice any other company!)

ACADEMY AWARD
BEST CARTOON SHORT OF THE YEAR!
Cartoon Champs Honored for the Fifth Time!
TOM AND JERRY
in "THE CAT CONCERTO"
Produced in Technicolor by Fred C. Quimby

WATCH FOR THESE COMING CARTOONS IN TECHNICOLOR:

"Hound Hunters"
"Dr. Jekyll and Mr. Mouse"
"Red Hot Rangers"
"Uncle Tom's Cabana"

Thanks to your bookings of our Shorts, Mr. Exhibitor, we are enabled to continue production of the quality subjects that win profits and prizes! The purpose of shorts is to enliven the program and to bring in extra revenue. M-G-M spares no expense to accomplish both. *You* make that possible by your continued support.

MORE PEOPLE COME WHEN YOU'VE GOT IMPORTANT *EXTRA* ATTRACTIONS!

M-G-MONEY SHORTS!

Book Them Solid!

16 TOM AND JERRY CARTOONS *(in Technicolor)*
M-G-M TECHNICOLOR CARTOONS

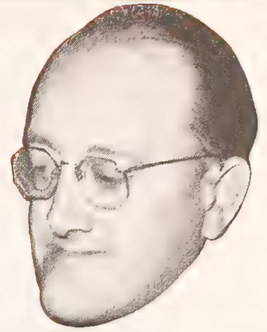
10 PETE SMITH SPECIALTIES

12 FITZPATRICK TRAVELTALKS *(in Technicolor)*

6 JOHN NESBITT'S PASSING PARADE

4 M-G-M 2-REEL SPECIALS

104 ISSUES—NEWS OF THE DAY



PETE SMITH
SPECIALTIES

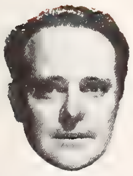
EXHIBITORS VOTED PETE SMITH TOPS!

"No. 1 Live Action Short for fourth year."—*Quigley Publications*

"No. 1 Live Action Short for third year."—*Showmen's Trade Review*

When Louella Parsons announced in her column he was giving up his humorous shorts, there was a flood of protest from showmen and public.

P. S. You'll continue to get those merry Pete Smith Shorts. Watch for:
"I LOVE MY WIFE BUT—"
"NEIGHBOR PESTS"



THE BEST IN TRAVEL!

Fitzpatrick's Traveltalks in Technicolor represent to the fans the top in this field!

THE BEST IN DRAMA!

John Nesbitt's Passing Parade is acknowledged by audiences tops in human interest.

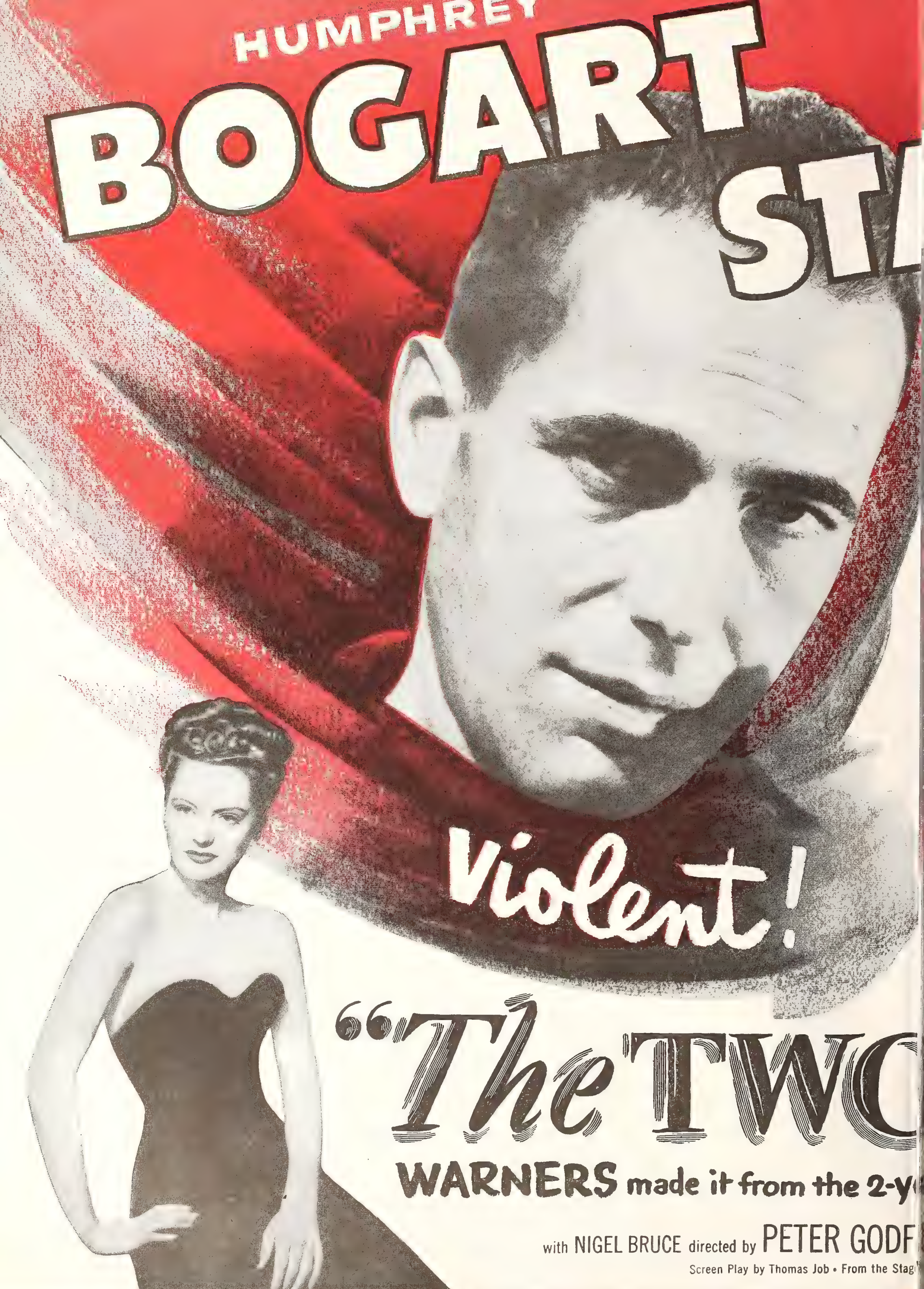
THE BEST IN ACTION!

2-Reels that pack a punch, including famed "Crime Does Not Pay." *These* pay!

THE BEST IN NEWS!

M-G-M's News of the Day gets top world coverage and top audience attention!

PRIZES AND PROFITS! M-G-M SHORTS!


HUMPHREY
BOGART
ST
Violent!
“The TW
WARNERS made it from the 2-y
with NIGEL BRUCE directed by PETER GODF
Screen Play by Thomas Job • From the Stag

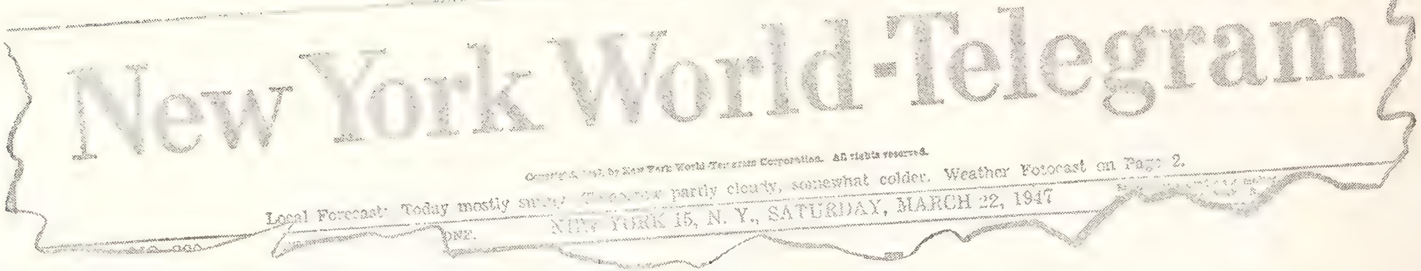
Mrs. Carrolls"

tage hit that hit Broadway between the eyes!

duced by MARK HELLINGER

TIN VALE • Music by Franz Waxman

WARNERS' N.Y. HOLLYWOOD NOW!



New York World-Telegram

Copyright, 1947, by New York World-Telegram Corporation. All rights reserved.

Local Forecast: Today mostly sunny; [illegible] partly cloudy, somewhat colder. Weather Fotocast on Page 2.

NEW YORK 15, N. Y., SATURDAY, MARCH 22, 1947

20th CENTURY-FOX LEADING WAY OF ALL COAST STUDIOS

by Alton Cook

"That studio has been maintaining a remarkably high quality of pictures, climaxed by the superb version of "The Late George Apley," now at the Music Hall with the Easter stage show. This is one of the greatest improvements Hollywood ever has worked in a popular novel. The picture is so good it conceivably could have a strong mellowing influence on the future writing of its novelist, J. P. Marquand.

"The other pictures in the TCF string are the three that have played the Roxy since the year began—"13 Rue Madeleine," "The Shocking Miss Pilgrim" and "Boomerang!" *

* *And the newest big one from 20th Century-Fox, now playing at the Roxy—"Carnival in Costa Rica."*

"CARNIVAL IN COSTA RICA" in TECHNICOLOR Starring DICK HAYMES • VERA-ELLEN • CESAR ROMERO • CELESTE HOLM with ANNE REVERE • J. CARROL NAISH • Lecuona Cuban Boys • Directed by GREGORY RATOFF • Produced by WILLIAM A. BACHER • Original Screen Play by John Larkin, Samuel Hoffenstein and Elizabeth Reinhardt • Music by Ernesto Lecuona • Lyrics by Harry Ruby Additional Lyrics by Sunny Skylar and Albert Stillman • Dances by Leonide Massine

20th CENTURY-FOX

MOTION PICTURE HERALD

MARTIN QUIGLEY, *Editor-in-Chief and Publisher* TERRY RAMSAYE, *Editor*

Vol. 167, No. 1 April 5, 1947

FREEDOM of PRESS

THAT Luce Commission on the Freedom of the Press and its general report, including screen and radio, recorded in our news pages last week, has excitingly "put the cat among the pigeons"—at least so far as the newspapers are concerned. Radio and the motion picture are yet to be heard from.

The newspapers resent being lumped with screen and radio as part of "the press" by the poetic license of the Commission. They also are more than annoyed by the over-all finding that the freedom of the press is alleged to be menaced only, or chiefly, from the inside by the alleged shortcomings of the press. Tedious examination by any number of journalists confirms your editor's finding last week that the strongest objection seemed to be that all the media were so effectively diligent in the service of the majorities. The Commission's position is that the papers, the screen and the radio ought to eschew the popular and devote time and space to the important. They have not explained who would pay for that, or just who would decide what might be the most important.

The newspaper attentions as they appeared early this week were marked by curious manifestations. Among the New York dailies the eccentric *PM* gave first news attention on the release date, but the editorial pages of the orthodox papers moved into the matter with strange variances. The *Herald-Tribune* held the report could not be shrugged off "as mere professorial whimsy".

Meanwhile, Mr. Wilbur S. Forrest, assistant editor of the *Herald-Tribune*, and president of the American Society of Newspaper Editors, writing "as an independent editor", however, in *Editor & Publisher*, sees the report as a left wing attack. "Certain left wing individuals and groups have long sought to weaken the American press, possibly with a view to eventual government regulation and control."

INCIDENTALLY, the publicity handling of the Commission's outgivings have also their special aspects. The story comes out piecemeal. Now it is reported that the first draft of the report signed by the Commission, headed by Dr. Robert M. Hutchins, chancellor of Chicago University, was written by Mr. Archibald MacLeish. Also, it is from an advertisement for the report as published in book form that one discovers that the top name on a list of "Foreign Advisors" is Mr. John Grierson, that same who was having visa difficulties with the U. S. for a while.

Considerable attention is paid to the amateur standing of these pundits of the Commission, preponderantly professors and none of the thirteen of them practitioners in the media concerned.

Also in *Editor & Publisher*, Mr. Frank Tripp of the Gannett Newspapers has at the Commission, including a casual taunt about their admission that they did not engage in "elaborate research". Surely enough they did not. Their report limits Gannett papers to upstate New York, while in fact the chain extends into Illinois, New Jersey and Connecticut. A minor slip but not permissible to such exacting scholarship.

"The professors should have researched, just a little. . . . If the professors would rub elbows where the real 'press' wears out its sleeves, they would learn that the people know what they want; that run-of-mine folks who sustain the press don't want what the professors prescribe for them. But the report says that they should be given it regardless, 'the press' to pay the shot. . . .

"Why not a commission to report on a Free University—or how do they get that way? . . . I'd also recommend a bit of research—$215,000 worth." That is Mr. Tripp's reference to the "grant" of $200,000 from Mr. Henry R. Luce's Time, Inc., and $15,000 from the University of Chicago's subsidiary or affiliate, the Encyclopedia Britannica, which financed the Commission.

Touching on the same note sounded by Mr. Forrest, Mr. Tripp remarks: "They (the public) will wonder why the professors ignore the fact that it is not the 'really dangerous' who most threaten America—that it is their dupes and coddlers of them in classroom and pink parlour assembled, shouting freedom for seditionists in the name of a broad new concept of 'one world'. One world—but whose?"

■ ■ ■

OVERSEAS REPORT

LARGE significances in the world of the motion picture and the fortunes of the American industry are involved in the financial perplexities of the international situation. A poignant discussion of some aspects of the situation was presented the other day by Mr. Kenneth Collins, who has newly come to a vice-presidency of Donahue & Coe, Inc., in New York, in a Rotary Club speech.

"The rest of the world has few or no dollars to buy our goods. Unless other countries can buy from us . . . they cannot become economically stable enough to warrant the investment of American capital abroad. But—and here is the nexus of the whole matter—unless we can export huge quantities of goods and capital, we will shortly be faced with a domestic crisis that will make 1929 and 1930 look like a period of unparalleled prosperity."

Of Britain Mr. Collins said: "The British Empire is in grave danger. . . . If the British Commonwealth should be liquidated, we would lose our best customer. . . . "

About Russia: "Russia, while incapable of waging another war in the foreseeable future, is bluffing us into thinking she can and is threatening our economic interests, everywhere."

Mr. Collins has just returned from nearly five years of living in Europe.

■ ■ ■

THIS and THAT — In a mess of corporation quarterly statements, representing a calculated cross-section of American industry, there is one important reiteration: Where inventory

[*Continued on following page, column* 1]

THIS WEEK IN THE NEWS

DECREE or not Decree?—That is the question before industry Page 13
MAJOR companies obeying court ruling of dissolving pools Page 16
SEVENTEEN new arbitration complaints filed in one week Page 16
ON THE MARCH—Red Kann in comment on industry affairs Page 18
RANK contract closed with Universal, running 21 years Page 18
RODGERS insists business will hold up if trade buckles down Page 20
REDS failed in attempt to capture studios, says Johnston Page 21
MEXICAN film unions ban importation of all 16mm product Page 22
ONE hundred and eight years of showmanship in three executives Page 23
NATIONAL SPOTLIGHT—Notes on industry personnel across country Page 32

SERVICE DEPARTMENTS

Hollywood Scene Page 26
In the Newsreels Page 43
From Reader Page 42
Managers' Round Table Page 47
Picture Grosses Page 53
Short Product at First Runs Page 40
What the Picture Did for Me Page 45

IN PRODUCT DIGEST SECTION

Showmen's Reviews Page 3561
Short Subjects Page 3563
Advance Synopses Page 3562
Short Subjects Chart Page 3564
The Release Chart Page 3566

Spot of Bother

WITH A FORTITUDE characteristic of the English, Clifford G. Dickinson, Monogram representative for the United Kingdom, informed his home office: "We had our little spot of bother in Maidenhead." The airily dismissed bother amounted to the complete loss of his home in the Thames Valley flood at Maidenhead and the loss of the house of friends in which he stayed.

No Discrimination

THE STATE DEPARTMENT announced Tuesday that it was in receipt of a "conciliatory" note from the Swedish Government which promises that there "will be no discrimination against U. S. products" in the operation of its trade program. A Department spokesman said the note is still under study and that a further statement will be made. The U. S., on March 24, sent a vigorous protest to Sweden after that Government put into effect import restrictions "to maintain foreign excess recerves.' At that time it was believed that severe quotas would be placed upon the importation of U. S. films.

Battle of Stanwyck

London Bureau

BARBARA STANWYCK and her husband, Robert Taylor, made a personal appearance at the Empire theatre in London last Thursday for the premiere of Miss Stanwyck's and David Niven's "The Other Love" and drew crowds rivalling those that gathered for the recent Command Performance. Fans mobbed the Stanwyck automobile 300 feet away from the theatre and over-ran the police. Mr. Taylor had to be carried into the theatre by police. A shattering time was had by all. A mink-and-orchid audience, including the Speaker of the House of Commons, several Cabinet Ministers, 50 Members of Parliament, numerous Peers, 23 Ambassadors or diplomatic ministers, half London's stage and screen celebrities attended the premiere. "The Other Love" was produced by Enterprise and is being distributed abroad by MGM and in the U. S. and Canada by United Artists. Proceeds from the premiere were donated to the Lord Mayor's National Flood Disaster Fund.

Gift

IT MAY be that Britain, stricken these months by blizzards and floods, and reeling financially, spends too much money for things like American tobacco and American films, as some of her politicians contend. However, some of the money came back to Britain last week when the Motion Picture Association, in behalf of all American film companies, donated $20,000 to London's Lord Mayor Fund for victims of floods.

Music Bill

UNDER THE TERMS of a recently signed 18-month contract with the American Federation of Musicians, the newsreels in New York have each agreed to hire a 30-piece orchestra for six three-hour recording sessions during the 18-month period which will cost each newsreel company an estimated $7,110. The reels customarily use canned music from their libraries for scoring purposes which has made James C. Petrillo, AFM head, unhappy.

An Immortal

MARCEL PAGNOL, France's leading motion picture director, was installed as a member of the French Academy in Paris March 27. He is the first representative of the motion picture industry to be elected to join the company of the "Forty Immortals." Now 50 years old, he won fame in America with "The Baker's Wife" and "Harvest."

THIS and THAT

[*Continued from preceding page*]

is important, it is being held down against what seems an anticipation that prices will be lower. ¶ The late Mr. Harry Kendall Thaw, who spent an estimated million on lawyers and psychiatrists, left $10,000 to Evelyn Nesbitt, and $50 to Mr. Walter Winchell. ¶ In the words of an eminent electronic engineer in our industry, that naval training cruise, complete with an armada, going to the British Isles and assorted north European ports this pregnant summer is entirely co-axial. ¶ How many among us will be remembering, now that his passing has brought into the news Charles S. Whitman, former District Attorney in the famed Rosenthal case and one-time Governor of New York, that one of his most able lieutenants has been these many years, and is yet, an amazingly efficient and amazingly unmentioned soft-shoe motion picture executive on Broadway? ¶ An addition to the patois of World War II comes the term "grey market". It describes the pricing of plywood panels in a region described as "legal but illicit" by reason of slips between regulation and practice. ¶ It is pleasant to read that some of Mr. Mack Sennett's classics of silent slapstick are to be brought back by Mr. J. J. Balaber. The cinema of pie-in-the-puss probably served a great psychic need in its day better than some of the recent psychologically conscious pictures of freudulent and zilborg intent.

—*Terry Ramsaye*

Place in the Sun

HOWARD DIETZ, president of the Sea of Grass Land Company, Inc., has gifted trade press representatives with an acre of land in Valencia County, New Mexico, 86 miles from Gallup. "The Santa Fe railroad," wrote Mr. Dietz in the cover letter to the warranty deed, "goes by your property—swiftly by and far away—and one of your problems will be water. The taxes for 1947 are all paid up and there are no strings attached, except, of course, should you strike oil or gold or other mineral, then, brother, will you see strings!"

This proviso, along with another which gives the Santa Fe the right to build tracks, water lines, roadways, ditches, flumes or aqueducts across the property, makes the acre worth several hundred dollars less than the space in which this article is printed—including the mention that Mr. Dietz is publicizing MGM's "The Sea of Grass."

The editors of the HERALD have started plans to erect on their acreage a home for retired press agents who used to take the press on junkets to distant places but who now buy the real estate and send it back to the press.

It was a big week. The day before the real estate deal, there arrived chocolate Easter eggs from Maurice Bergman of Universal-International. They have a picture called "The Egg and I."

Rank Schedule

J. ARTHUR RANK, owner of most of Britain's film industry, has arranged his schedule for his second visit to the United States, this May. According to Jock Lawrence, his publicity chief in New York, he, his wife, the Honorable Mrs. Rank, and John Davis, general manager of his interests, will arrive in New York May 7. The next day Mr. Rank will be guest speaker at the Motion Picture Association 25th anniversary dinner in the Hotel Waldorf-Astoria. Friday noon, May 9, he will address the World Sunday School Association, at the Hotel Commodore. On May 19, he will talk to the Empire Club, Toronto, and on May 24, to the Canadian Club, Vancouver. He will then spend a vacation with his daughter, Mrs. Fred Packard, at Los Angeles, and with his grandchild, her newly arrived daughter. He will return to New York then, and to Great Britain on July 17. In the course of Mr. Rank's visit, there will be conferences with Nate Blumberg, Universal-International president; other executives of that company, and of Eagle-Lion; Robert Young, railroad empire builder and backer of Pathe Industries and PRC Pictures; and more whose names will cause the usual speculations.

Vulgar Films

UN-AMERICAN, vulgar and dishonorable. These adjectives were used in describing present-day features by Mrs. Eugene Meyers, wife of the owner of the Washington *Post*. Speaking before the California Association of Secondary School Administrators' convention, she declared: "The radio and film industries are anti-democratic because these superb techniques are being used for a progressive vulgarization of the public mind and for the debasing of the public morals at a moment when the salvation of democracy depends upon the strengthening of individual moral integrity. They are un-American in the contempt for the public and their lack of faith in the American people."

While she believes that "film had a creative, truly American flavor, in the early days," that is now "a thing of the past."

Henry's Million

"HENRY V" celebrated its first year in America April 3. United Artists, distributors for the J. Arthur Rank feature, announced that the picture had grossed more than $1,000,000 and had done so without being generally released and without being booked into first run houses. Bookings have been restricted to about 60 special engagements, often playing legitimate theatres on a two-a-day roadshow policy.

Accuses Russia

ERIC JOHNSTON, president of the Motion Picture Association, Tuesday night accused Soviet Russia of being the "chief culprit in undermining the United Nations."

In a talk before the United Nations Council of Philadelphia, Mr. Johnston said that Russia's post-war tactics raised the question of whether she really wants world order or world revolution. Two years of undermining and delaying tactics by Russia, he said, so weakened the U. N. that it was powerless to aid Greece and Turkey, leaving us no other course than the one we are taking. "Let's be frank about it," Mr. Johnston continued. "Our aim is two-fold: to stop Russian aggression and to help those nations help themselves."

PEOPLE

FRANK FARLEY, for 20 years European representative of Paramount's production department, has been appointed chairman and managing director of Paramount British Productions, Ltd.

SIR SIDNEY WEST HARRIS, Commander of the Order of the Bath and Commander of the Royal Victoria Order, has been appointed president of the British Board of Film Censors to succeed the late Lord Tyrrell. The appointment was announced Sunday in London.

STANTON GRIFFIS, chairman of Paramount's executive committee, will be nominated by President Truman as Ambassador to Poland, it was announced from Washington Saturday.

JOHN A. BACKMAN, who resigned as Charlotte manager for Warner Brothers, has been appointed branch manager for United Artists' exchange in Atlanta.

MAX THORPE, Columbia's general sales manager in Great Britain, has been appointed managing director of the company there.

RUN RUN SHAW, who, with his brother Runme Shaw operates a circuit in Singapore, is expected to arrive in San Francisco this weekend.

LESTER COLEMAN, assistant to **GEORGE A. SMITH**, Paramount western sales manager, has been transferred to the division's headquarters in Los Angeles.

TED BALDWIN, promotion and exploitation manager of the Selznick Releasing Organization, was judged the winner of the American Public Relations Association award for his activities for "Duel in the Sun." The award will be presented April 9 at the Waldorf-Astoria in New York.

RALPH J. IANUZZI, Warner salesman in Charlotte, Monday was promoted to branch manager of the Charlotte exchange.

ANDREW E. HOLMES, for the past eight years president of the Angostura Wuppermann Corp., resigned his position March 24. He was a former account executive with Donahue and Coe, Inc.

ART ANDERSON, Warner branch manager in Minneapolis, who recently was granted a leave of absence for poor health, has resumed his duties as head of the exchange.

ELIAS M. LOEW, New England circuit owner, was honored March 28 at a dinner at the Hotel Statler, Boston, given by 50 of his friends on the occasion of his 50th birthday.

MOTION PICTURE HERALD, published every Saturday by Quigley Publishing Company, Rockefeller Center, New York City 20. Telephone Circle 7-3100; Cable address "Quigpubco, New York," Martin Quigley, President; Red Kann, Vice-President; Martin Quigley, Jr., Vice-President; Theo. J. Sullivan, Treasurer; Leo J. Brady, Secretary; Terry Ramsaye, Editor; Martin Quigley, Jr., Associate Editor; James D. Ivers, News Editor; Charles S. Aaronson, Production Editor; Ray Gallagher, Advertising Manager; David Harris, Circulation Director; Bureaus: Hollywood, William R. Weaver, editor, Postal Union Life Building; Chicago, Hal Tate, 624 South Michigan Avenue; Washington, J. A. Otten, 2525 Ontario Rd., N.W., 9; London, Hope Williams Burnup, manager, Peter Burnup, editor, 4 Golden Square, W. I.; Toronto, W. M. Gladish, 242 Millwood Road; Paris, Maurice Bessy, 2 Avenue Matignon; Dublin, T. J. M. Sheehy, 36 Upper Ormond Quay; Rome, Argeo Santucci, 10 Via Versilia; Lisbon, Joao De Moraes Palmeiro, Avenida Conde Valbom 116; Brussels, Louis Quievreux, 121 Rue Beeckman; Amsterdam, Philip de Schaap; 82 Jekerstraat; Copenhagen, Kris Winther, Bogehoi 25; Stockholm, Gosta Erkell, 15 Brantingsgaten; Budapest, Alexander Fodor, XIV Nurnberg ucca 47; Zurich, Carlo Fedier, c/o Cine Suisse, Kappelergasse 13; Prague, Joseph B. Kanturek, Cechovo nam 1; Sydney, Cliff Holt, Box 2608—G.P.O. Derwent House; Johannesburg, R. N. Barrett, 10, Blyth Road, Talboton; Mexico City, Luis Becerra Celis, Dr. Carmona y Valle 6; Havana, Charles B. Garrett, Refugio 168; Buenos Aires, Natalio Bruski, J. E. Uriburi 126; San Juan, Puerto Rico, Ernesto Sanchez Ortiz, P.O. Box 1043; Montevideo, Paul Bodo, Calle Francisco Bauza 3662; Sao Paulo, Brazil, I. A. Ekerman, Rua Gucianazes 159; Santiago, Chile, Maria Romero, Revista "Ecran," Bellavista 069; Caracas, Venezuela, Mrs. Frank M. Caldwell, Apartado 1706. Member Audit Bureau of Circulations. Other Quigley Publications: Better Theatres, published every fourth week as a section of Motion Picture Herald; Motion Picture Daily, International Motion Picture Almanac and Fame.

THIS WEEK the Camera reports:

NOT THE HOUSE OF COMMONS but a British studio replica of it with a union meeting in progress on the "An Ideal Husband" set at Shepperton, England. Paulette Goddard insisted on an American hairdresser, NATKE on a Britisher. They struck. T. J. O'Brien, M.P., union leader, presided. The court ended the walkout.

By the Herald

AT THE NEW YORK showmen's testimonial last week to Charles Boasberg, RKO Radio division manager: S. H. Fabian, Robert Wolff, Robert Boasberg; Harry Brandt, luncheon chairman; Mr. Boasberg, Len Gruenberg. Some 600 attended, at the Astor Hotel.

By the Herald

HOWARD LE SIEUR AND FRANCIS WINIKUS, United Artists advertising executives promoted last week. Mr. Le Sieur becomes assistant advertising-publicity director; Mr. Winikus succeeds him as advertising manager.

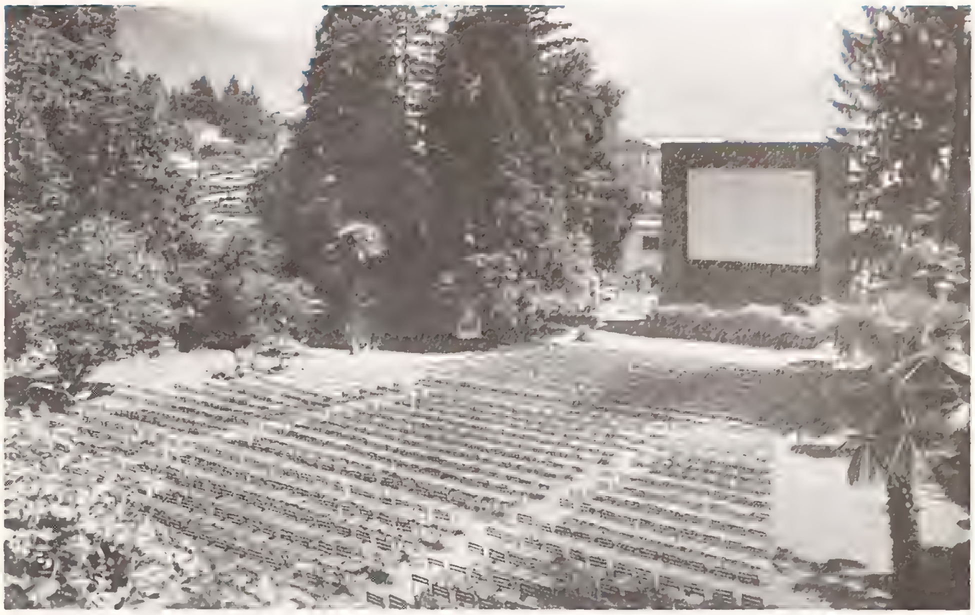
EIRE'S PRESIDENT, Sean T. O'Kelly, left, attends his first British picture premiere, "Odd Man Out", at the Theatre Royal, Dublin. With him are Louis Elliman, center, Odeon, Ireland, managing director, and F. J. McCormick, Abbey Theatre.

ROBERT S. GOLDEN, son of Edward Golden, has formed Golden Productions, as executive producer and president and with his father as chairman of the board and sales supervisor. The company will produce one picture per year, for United Artists; its first, to start in July, will be "Texas, Heaven, and Brooklyn".

By the Herald

TED R. GAMBLE last week assumed the presidency of Monarch Theatres, Indiana, Ohio and Pennsylvania circuit. Mr. Gamble, former director of the Treasury's War Finance Committee, and later American Theatres Association board chairman, will divide his time between Monarch New York headquarters and Gamble Enterprises' Portland, Ore., offices.

FOR THE RED CROSS. The New York chapter, represented by Mrs. Degnon Lehman, receives $4,500 from Charles C. Moskowitz, Loew circuit vice-president and treasurer. The sum was part of the total $24,145 presented by the circuit to all chapters in cities where Loew theatres operate.



BY THE SHORES of Lake Maggiore, in Switzerland's Ticino area, the outdoor theatre built for the patrons who will attend the International Film Festival, June 26.

By the Herald

AT THE BALLOTING, left. Fred Schwartz, Motion Picture Associates, New York, president, announces nominees for the annual "Beacon Award" for meritorious service, at the luncheon, Monday. The nominees were Spyros Skouras, Barney Balaban, Jack Cohn, Samuel Rinzler, Harold Rodner, Arthur Mayer. The winner will receive the award May 16, at the annual dinner. With Mr. Schwartz are Morris Saunders and Moe Fraum.

By the Herald

JACK VOTION, RKO Radio Pictures European production representative, as he told trade writers in New York, Monday morning, some of the problems and aspects of European production. See page 44. Mr. Votion arrived from Europe last week for home office consultations.

By the Herald

CORINNE CALVET, Paramount's French discovery, was introduced to news writers in New York last week before going to Hollywood.

By the Herald

JACK HUNT, Chicago exhibitor, enjoyed a New York vacation last week.

By the Herald

WILLIAM F. RODGERS, MGM vice-president and general sales manager, as he spoke to trade writers last week at a luncheon in New York. Mr. Rodgers announced promotions, a national convention, and other items. See page 20.

MISFIT

THE CLOWN INTO BLUEBEARD; CHARLIE TILTS AGAIN

ON APRIL 11, at the Broadway theatre, New York, United Artists will introduce a new Charlie Chaplin picture, creating news of several kinds. The picture is a mutation ot a 34-year-old tradition of the industry and the world. It is "Monsieur Verdoux", notably less than a year in the making and the first from the Chaplin works at Brea Avenue, Hollywood, since 1941. It will, as it does now in the plot appraisals, excite a new discussion about the art and/or philosophy of the world's senior comedian, the 58-year-old, much-publicized man who began in Keystone comedies back in 1913. For Charlie is no longer the sweet misfit who scrambled audience emotions in countless one- and two-reel comedies and then in "The Gold Rush", "The Kid", "City Lights" and "The Great Dictator".

Charlie, in fact, is no longer Charlie: his advertisements to the public announce him as "Charles Chaplin"; and there is a decorum in the campaign approved which serves as the obituary of the bumbling philanthropic wayfarer who tugged at the heart and bespoke the destiny of the masses by whom he was beloved.

In "Verdoux" he is a suave dandy of a killer, a Bluebeard, murdering women so he may support his family. "Murder can be comic," Charlie has said. It also is tragic, he explains in a 15-minute epilogue —in which the comedian, as in "The Great Dictator", once more jousts with the world's evil. It was Fascism before; now it's the atom bomb.

DANDY

DICTATOR

THREE BEAUTIES from Costa Rica, photographed in New York, on the first leg of a tour here in conjunction with the premieres of 20th Century-Fox's "Carnival in Costa Rica". They are the Misses Sonia Lizano, Olga Gudierrez-Pacheco and Ligia Soto-Harrison.

SALES CONFERENCE, in London, of GFD and Universal-International executives. At the right, at the dais, the speaker is John Woolf; the others in order are Joseph Seidelman, E. T. Carr, Al Daff and John Jacobs.

DECREE OR NOT DECREE? THAT IS THE QUESTION

Legal Arguments on What Should Be Stayed Delay Signing of Court Order

by RAY LANNING

The industry was operating in a limbo this week with no decree to guide it.

A stay order which will postpone for the eight defendant companies all provisions of the New York District Court's decree affecting distribution, including competitive bidding, but excluding the prohibition of franchises, and which will stay the District Court's order to dissolve the Decree arbitration system, was agreed to Wednesday by company counsel and sent to Robert L. Wright, Government counsel. The joint stay order was to be presented for signature to Supreme Court Justice Stanley Reed Friday morning at 10:30. Last Friday, March 28, during a Washington hearing, the Justice had informed counsel that he would sign such an order.

Agreement Reached Over Protest of 20th-Fox

Agreement was reached over the silent protest of 20th Century-Fox, which did not send its legal representative to Wednesday's New York meeting. However, since Justice Reed had said he wanted a single order representing all companies, the order reads as applying to all defendants.

But in a covering letter with the stay order the seven companies in agreement made clear to the Justice that they were not representing 20th-Fox.

That company, whose counsel, John Caskey, argued against the stays during the Washington hearings, is apparently free to protest its inclusion in the stay order. When counsel for that company failed to appear at Wednesday's meeting in the New York office of Davis, Polk, Wardwell, Sunderland and Kiendl, counsel for Loew's, a call was put through to the home office and information given that the meeting was in process, but still no brief case delegate put in an appearance. The show went on.

Displeased with the New York Decree, the eight defendants had gone to Washington March 28 and after three hours of fast talking had been told by Justice Reed he would sign a stay order on all those provisions of the decree requested.

Counsel Told To Draw Single Stay Order

The lawyers were instructed to get together and decide on the wording of a single stay order embracing the requests of all eight companies. According to one of the lawyers, that order, but for trains some counsel had to catch, could have been written Friday in Washington. The Justice's signature could have been appended, the stay made law, and the April 1 deadline met.

Yet on April 2, one day after the distribution portions of the decree, with the exception of competitive bidding, were to go into effect, the company lawyers were still meeting in New York, still arguing over what was to be put into the stay order and what was to be kept out.

Decree Would Have Been Effective on April 1

Technically, the Decree should have been enforced April 1. The stay order was not law. Even though the Justice had decided for a stay, he had signed no order.

The entire industry, as if it were the victim of some ingenious April Fool's joke, was suspended in mid-air waiting for the lawyers, who had talked them into that uncomfortable position, to talk them down to earth again.

Columbia, Universal and United Artists were in agreement among themselves on the form the stay should take; the five major distributors were not — notably Twentieth Century-Fox.

The stay, in effect, puts the distribution end of the industry right back where it was in 1938 before the Department of Justice filed its anti-trust suit in July of that year. No stay was requested of the Decree's provisions affecting pools, leases, or theatre acquisition.

Perhaps most confused by the last minute arguments of the lawyers were the company sales chiefs, who did not know what they were going to do about the stay on competitive bidding, which was to have gone into effect on July 1. During the Washington meeting only Paramount, alone among the five majors, asked at first for a stay of competitive bidding.

Later, when it became apparent that Justice Reed would grant the competitive bidding stay requested by UA, Universal and Columbia, Loew's and Warners asked that competitive bidding stays also be granted their companies. RKO counsel was noncommittal on the issue; 20th-Fox opposed it.

Bidding Stay Can Apply To All Defendants

However, the bidding stay can apply to all defendants. Metro-Goldwyn-Mayer, RKO and 20th-Fox have conducted numerous bidding experiments recently; others, tentative experiments. Under the promised stay order, these experiments may be continued or discontinued.

The distribution injunctions, in addition to bidding, to be stayed by the Supreme Court are those which would have prohibited the distributors after April 1:

1. From granting any license in which minimum admissions to a theatre are fixed. (Thus road shows will be permitted until the Supreme Court hears the appeal.)

2. From agreeing with each other or with any exhibitors or distributors to maintain a system of clearances.

3. From granting any clearance between theatres not in substantial competition.

4. From granting or enforcing any clearance against theatres in substantial competition with the theatre receiving the license for exhibition in excess of what is reasonably necessary to protect the licensee.

5. From making or furthering any formula deal or master agreement to which it is a party.

6. From performing or entering into any license in which the right to exhibit one feature is conditioned upon the licensee's taking one or more other features.

7. From arbitrarily refusing the demand of an exhibitor to license a feature to him for exhibition on a run selected by the exhibitor, instead of licensing it to another exhibitor for exhibition in his competing theatre on such run. (Lawyers for the five majors were arguing at mid-week whether they should place this provision of the Decree in their stay order.)

Additionally, the provision placing the burden of proving the legality of clearance upon the distributor is stayed.

All of these provisions were to become effective April 1. After the stay order is signed they can be ignored until the Supreme Court hears the appeals from the Decree—and the hearings may not begin until a year from now.

Appeal Date Depends on Printing of Documents

The exact date on which the appeal will be heard by the high court depends on how many of the records will have to be printed for the Supreme Court. Any record that any defendant wishes to submit has to be printed.

The consent decree arbitration system, which was to have been dissolved April 1 except for those tribunals considering cases, was given a new lease on life when Justice Reed informed counsel for the defendants that a stay would be granted on the New York Court order stating:

"The provisions of the existing Consent Decree are hereby declared to be of no further force or effect, except insofar as may be necessary to conclude arbitration proceedings now pending and to liquidate in an orderly manner the financial obligations of the defendants and the American Arbitration Association, incurred in the

(Continued on page 16, column 1)

"THE CHILL OF MURDER AND THE THRILL OF PURSUIT ARE PRESENTED WITH LOTS OF SUSPENSE! SOLID!"

—Daily Variety

BA

WILL KEEP EVERYBODY GUESSING TO THE PISTOL-PACKING FINISH!"

—Motion Picture Daily

"BACKLASH" with JEAN ROGERS • RI
ELDREDGE • LEONARD STRONG and Robe
Sara Berner • Richard Benedict • Wynne Lar
Irving Elman • Directed by Eugene Forde • Produced by S

"MURDER STORY WITH GOOD PRODUCTION VALUE AND SMART DIRECTION!"

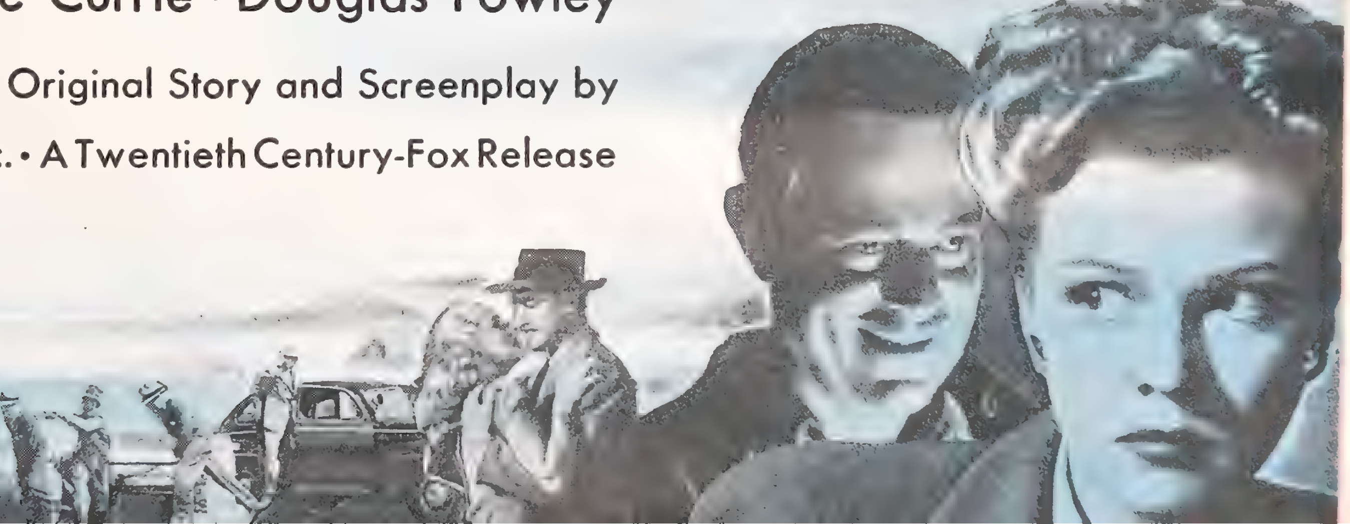
—*Film Daily*

D TRAVIS · LARRY BLAKE · JOHN

ayne · Louise Currie · Douglas Fowley

usan Klimist · Original Story and Screenplay by

urtzel Prod., Inc. · A Twentieth Century-Fox Release



THE DECREE

(*Continued from page 13*)

establishment of the consent decree arbitration system."

Just recently, as detailed elsewhere in this issue, there has been an unprecedented number of complaints filed with the AAA tribunals. The New York court had ruled that those offices which had cases in work could remain in operation after April 1.

Justice Department To Comment on Order

When Justice Reed asked the defense attorneys to get together on the proposed order to submit to him, he also specified that the Justice Department be allowed to comment on the order. The Justice Department opposed all stay requests. However, one attorney pointed out, even if the Department should submit further documents in the case, they would not change Justice Reed's order, the American Theatres Association, in conjunction with the Confederacy of Southern Associations and the Southern California Theatre Owners Association.

Louis D. Frohlich represented Columbia; Thomas Cooke, Universal; Edward C. and George Raftery, UA; Thurman Arnold, ATA and SCTOA, and Robert Barton was CSA counsel.

John Caskey, 20th-Fox counsel, opposed petitions for stays. John W. Davis, counsel for Loew's, argued for a stay of the order dissolving arbitration and later, with Joseph Proskauer, Warner counsel, asked that all stays granted be made applicable to their companies. Whitney North Seymour, Paramount, pleaded for stays of competitive bidding and other phases of the decree.

Bidding Experiments in Future Uncertain

The most immediate problem, and the touchiest, under the stay order, is the competitive bidding problem. The order, which Justice Reed told counsel he would sign, will stay bidding for all the defendants. Those companies which continue their bidding experiments will do so as a matter of choice.

Said one sales executive: If we abandon bidding now and have to resume it on order of the Supreme Court, the system will be just as strange to us then as it is now. If we continue with our experiments, we can familiarize ourselves with the procedure and be ready for a Supreme Court order.

It is believed that those companies which have conducted the most experiments in the past—20th-Fox, MGM, RKO—will continue in selected areas and that the other companies will probably not enter into competitive bidding until they have to. Paramount was the only major distributor to appeal the competitive bidding provisions of the decree. Warner Brothers has not, to date, made any experiments.

Natco in Mexico

Natco 16mm sound film projectors will be distributed in Mexico through Dexa, S. A., of Mexico City.

UNHEALTHY

Washington Bureau

It looks unhealthy to oppose the industry. Robert L. Wright, who argued the case for the Department of Justice in the trust suit hearing Friday before Supreme Court Justice Stanley Reed, went home with the flu immediately after. Philip Marcus, who took over for Mr. Wright Monday, went home at the end of the day with the flu.

Majors Obeying Pooling Order

The New York District Court's order forbidding pooling agreements and joint ownership of theatres between defendants in the anti-trust suit or between defendants and independents is being carried out, reports this week indicated. Requests for a stay on these orders were not made by the defendants.

A Paramount spokesman has announced that talks have begun on the termination of the three-way partnership at Buffalo between Paramount, Loew's and Vincent R. McFaul. Fourteen theatres in the Buffalo area are involved with Mr. McFaul holding a 14 per cent interest in the properties and the remaining 86 per cent split equally between Paramount and Loew's.

Paramount has dissolved its last pooling agreement.

Loew's has purchased from E. V. Richards his one-third interest in Loew's State theatre, New Orleans, and the company now owns that theatre 100 per cent, according to an announcement by J. R. Vogel.

Mr. Vogel has also announced that the Warner-Loew theatres pool in Pittsburgh, in existence for a number of years, was terminated March 31. Loew's will now operate the Penn and Ritz theatres there while Warner will have the Stanley and Warner theatres.

Under the terms of the December 31 decree, defendants in the New York anti-trust suit may not jointly own any theatres and in joint holdings with independents must own at least 95 per cent or five per cent or less of the properties. The defendants were given two years, or until January 1, 1949, to comply with the partial divestiture provisions. By July 1 of this year the companies must make a report concerning the extent of compliance and thereafter must make quarterly reports to the court.

Silverstein Ad Manager

Adolph Silverstein, formerly with 20th Century-Fox, Paramount and United Artists, has been appointed advertising manager and publicity director of Pictorial Films, Inc., producers and distributors of 16mm films and a subsidiary of Pathe Industries, Inc.

17 Arbitration Complaints Filed In Eight Days

Seventeen complaints were filed in six tribunals of the American Arbitration Association during the eight-day period from March 24 to April 1, the day on which the Consent Decree arbitration system was to be dissolved.

This rain of complaints, exceeding all expectations, was caused by the last-minute decision of exhibitors to get in under the wire. Now, however, it is evident there was no need to hurry. The attorneys for the eight defendants in the New York anti-trust suit have been advised by Supreme Court Justice Stanley Reed that he will sign a stay order on that portion of the New York District Court's decree abolishing the arbitration system. AAA officials Tuesday indicated they felt they were now at liberty to accept new cases until the Supreme Court rules on an appeal from the anti-trust suit. The AAA has not given up any of its office space or discharged any personnel.

The new cases included:

One in Los Angeles, the first in that tribunal since 1945, it was reported. Two in New York. Six in Cincinnati: one suit named 28 theatres in addition to distributors; another named 26 theatres.

There was one case filed in New Haven, four in Boston and three in Cleveland which, at the first of the week, had not yet reached AAA's New York office.

Alden Leases Nine Theatres In New Jersey from Cocalis

The Alden Theatre Corporation, N. J., an affiliate of B. and Q. Associates, has leased nine houses in New Jersey from Cocalis Theatres, according to J. J. Thompson, Cocalis representative. The houses are: Elmora, Royal and Strand in Elizabeth; Empire and Rahway, in Rahway; Park, in Newark; Roslyn, in Roselle; Park, in Roselle Park, and the Maplewood, in Maplewood.

Two Coast Theatres Return To Paramount Management

The St. Francis and Paramount theatres, both of San Francisco, returned to Paramount circuit management late last week. The management shift occurred after dissolution of the company's pool with the Fox West Coast circuit.

Columbia Correction

Columbia is currently sending out a correction on its pressbook for "The Guilt of Janet Ames." The correction credits the special material used by Sid Caesar in the feature to Mr. Caesar and Allan Roberts rather than to Mr. Roberts and Doris Fisher, as stated in the pressbook.

Here is greatness
GREGORY PECK
in this Hemingway story classic
of a bold and violent love!

Benedict Bogeaus
presents

GREGORY PECK · JOAN BENNETT

in Ernest Hemingway's

"THE MACOMBER AFFAIR"

also starring

ROBERT PRESTON

with Reginald Denny · Jean Gillie · Directed by ZOLTAN KORDA
Produced by Benedict Bogeaus and Casey Robinson
Screenplay by Casey Robinson and Seymour Bennett
Adaptation by Seymour Bennett and Frank Arnold

Released thru UA

ON THE MARCH

by RED KANN

"EVERYTHING in a complete state of chassis" would be a representative cross-sectional description of the current state of mind among distributors in the light of U. S. Supreme Court Justice Reed's willingness to stay major prohibitions of the New York consent decree until appeals are laid to permanent rest.

The situation seems clear.

Competitive bidding, scheduled to become mandatory July 1, no longer would be anything of the sort.

The restriction against minimum admission prices which persuaded producers and distributors into concluding roadshows were not possible would be a restriction no longer.

Conditioning the sale of one feature on the licensing of another, which distributors had been denied, is another indicated approach not applicable until the count is in.

The necessity for the distributor to prove the validity of clearance in the event an exhibitor rose in challenge would be held in abeyance along with other major phases of the decree.

But, if the situation as to the indicated facts seems clear enough, the procedure of the eight distributor-defendants is not. There are fine lines of demarcation involved. There are delicate judgments in the balance. The emerging policy or policies are so split-hair that no one can know all the answers. Indeed, no one advances such a claim.

Having launched competitive bidding, as some distributors have, an immediate question begging for clarification is what slant to pursue. Discontinue the practice which thus far has scratched the surface, or maintain it? If discontinued, those independents who are flexing their muscles because they have outbid a major circuit house won't be happy. And they could even get belligerent. If continued, those major circuit theatres which normally play the product on first run will register beefs, pointing out they were satisfactory customers long before U. S. vs. Paramount, et al and why not again?

No producer or distributor will go to a roadshow policy if faced with legal restrictions on his price scale. In order to get around the condition thrown at him by the decree the producer, like Sam Goldwyn with "The Best Years of Our Lives," has been closing four-wall deals making him the operator and, as such, free to set up his price structure at will. Boris Morros and Sam Dembow, Jr., faced the identical situation on "Carnegie Hall," Neil F. Agnew on "Duel in the Sun" and Charlie Einfeld and Dave Loew on "Arch of Triumph." Under the new status, the old order would be reinstated and, temporarily at least, relieve the producer from any legal repercussions which had confronted him earlier.

Presumably, the distributor who had to abandon blocks for individual sales would have restored to him the pro tem right to revert to the old method of four or five in a group which represented usual practice in the instances of the so-called "Big Five." In the instance of the so-called "Little Three," one interpretation already takes into account the possibility of a resumption of full season selling for the duration of Reed's legal dispensation.

NOW, there is tempting indecision in all this. The indecision over immediate policy cannot be separated from speculation over what will be determined when the Supreme Court gets around to the appeals in about a year. While it is alluring to contemplate swinging back to selling methods developed through wide experience, no one can predict what the effect will be and to what extent the distributor-defendants may or may not be jeopardizing their positions.

At press time, the viewpoint was a decidedly divided affair. To illustrate: Two distributors unofficially maintained they would continue without change, stay or no stay. Their attitude was keyed to the long view which must incorporate the possibility that the Supreme Court will sustain the New York court. In a practical operational sense, these distributors' current preference—subject to change even as this is read—is all for continuing competitive bidding for the experience which is in it so that, never having abandoned it, they will not be confronted with the need to start afresh sometime in 1948.

Of course, they are thinking of the advantages accruing through continued experimentation with the new and unprecedented selling system and the benefits over competitors who may determine to tread softly in the new direction.

It is worth reporting, as well, that a couple of major circuits, or their accredited representatives, have lost no time in sounding out one or more of the distributors who have been selling away to independents on competitive bids. The approach is what might have been expected. Roughly, this:

"We can do business again, for the time being anyway. Let's get back to the old basis and forget this competitive bidding."

There is no report on the distributors' answer. Maybe that's because they don't know what to say.

◆ ◆

A Savannah exhibitor is reported to have offered Metro a $5,000 guarantee for a week's date on a feature and another $5,250 for 10 days in a tryout of competitive bidding. The offers were against 40 and 41 per cent of grosses which the distributor calculated were beyond the possibilities of both theatres.

This is the beginning, but it's not the end.

Rank's Contract With U-I Is Set For 21 Years

J. Arthur Rank and Universal-International will live together for 21 years, at least. The contract, arrived at after long negotiations, says so. The completion of the document was announced Wednesday in New York by Robert Benjamin, president of the J. Arthur Rank Organization, taking care of Mr. Rank's interests in this country.

Mr. Benjamin, an attorney, had been three weeks in London, conferring with Britain's film magnate, along with Arthur Krim, president of Eagle-Lion Films, Mr. Rank's American company; Joseph Seidelman, U-I foreign sales executive; James Franey, president of United World, the U-I 16 mm distributing company; and Jock Lawrence, who handles Rank publicity.

Under the contract, Mr. Rank's pictures will be distributed by U-I, and Mr. Rank's General Film Distributors will continue releasing U-I product. In combination, both Mr. Rank and U-I will acquire theatres in the British Empire, on the Continent, and in this country and Latin America.

An "allocation comittee," comprised of representatives of Mr. Rank, Eagle-Lion, and Universal-International decides the pictures to go to each Company. U-I receives a minimum of 12 pictures; Eagle-Lion a minimum of five. There is no maximum.

The committees select pictures on a basis of quality for the American market. The ratio, numerically and in quality, represents a change, Mr. Benjamin noted, in that Eagle-Lion in no sense now receives Grade B pictures. The selection, he emphasized, is 17 pictures from 35 to 40 from the British industry, allowing rejection of films unsuitable. Mr. Rank, he added, under the contract, does not "force" release of particular pictures in the United States.

The exception to the allocation is provided by a prior agreement made with RKO Radio Pictures, Mr. Benjamin pointed out. RKO will distribute "So Well Remebered" in this country, and one other.

Another partnership, between Mr. Rank's 16 mm interests and United World Pictures, the U-I 16 mm subsidiary, is being negotiated now in London, Mr. Benjamin said, by Ian Javal, representing Mr. Rank, and James Franey, UW president.

Universal Exploiteers To Meet and Plan Campaigns

Maurice A. Bergman, Universal-International eastern advertising and publicity director, will hold a series of meetings with the company's field exploitation representatives in New York April 10 to 12. During the three-day session the representatives will meet with home office executives to discuss forthcoming campaigns on Universal-International and J. Arthur Rank productions being released by Universal.

The hottest name on any marquee today is

GREGORY PECK

making his own kind of love in the kind of story that

only Hemingway could write!

Benedict Bogeaus
presents

GREGORY PECK
JOAN BENNETT

in

Ernest Hemingway's

"THE MACOMBER AFFAIR"

Also Starring

ROBERT PRESTON

with
Reginald Denny • Jean Gillie

Produced by
Benedict Bogeaus and
Casey Robinson

Directed by
ZOLTAN KORDA

Screenplay by Casey Robinson and Seymour Bennett
Adaptation by Seymour Bennett and Frank Arnold

Released thru UA

Opening in 35 key spots starting April 10!

"Business Will Hold If Trade Works": Rodgers

"There is no reason in the world, if all branches of the industry do the job they are supposed to do, why business should not remain on the upgrade," William F. Rodgers, vice-president and general sales manager for MGM, declared at a luncheon Friday in New York.

Speaking to company executives and trade press representatives, Mr. Rodgers announced that MGM would decide on the job it was supposed to do at a New York meeting, beginning April 28, when division, district and branch managers and bookers will meet at the Hotel Astor to set the company's future sales policy. The meeting will continue for as long as it takes to discuss all problems.

Sees No Recession

"I do not share the opinion," Mr. Rodgers asserted, "that we are due for a serious recession. In fact, too much talk about business falling off is dangerous and can result in an artificial recession."

The sales chief expressed himself as certain that business can be maintained at its present high level by "an aggressive, all-industry effort to do a good job of making the public realize that motion pictures are their greatest amusement value."

Mr. Rogers placed particular stress upon the need of reaching those segments of the public not regular theatre-goers and reported that MGM expects to expand and place new emphasis on its exhibitor and public relations department.

To implement this expansion and to re-employ returning veterans, MGM is reshuffling and realigning its sales organization.

Speaking on competitive bidding, before the stay was evident, Mr. Rogers reported that MGM has been experimenting with bidding in aggravated situations and in situations where the company has been petitioned by theatre owners to start bidding. He estimated the number of those situations at about 50.

Too Early to Predict Results

"As far as we know," he stated, "those involved have been satisfied and, as a general rule, I believe engagements have been satisfactory. I doubt if the amount of money involved differs much from what we generally received out of the situations in dollars and cents. It is too early to predict just what the net results will be. However, when competitive bidding is formally put into effect, we will comply with each and every provision of the decree and carry them through to the letter."

Whether MGM will continue its bidding experiments, now that a stay is indicated, had not, by mid-week been decided, according to Mr. Rodgers.

MGM will put between 18 and 24 pictures into production during the balance of the year. The company will release about 10 pictures from April to September, at the rate of two a month, Mr. Rodgers indicated.

Those features will probably include:

"Cynthia," featuring Elizabeth Taylor.

"The Missouri Story," with Van Johnson and Thomas Mitchell.

"Living in a Big Way," with Gene Kelly.

"Fiesta," in Technicolor, with Esther Williams.

"Song of Love, with Katharine Hepburn.

"A Woman of My Own," with Greer Garson and Robert Mitchum.

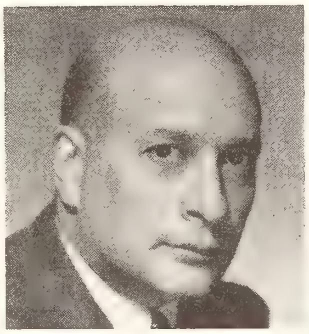
"This Time for Keeps," in Technicolor, with Esther Williams, Laurence Melchior, Jimmy Durante and Johnnie Johnston.

"The Birds and the Bees," in Technicolor, with Jeanette MacDonald, Jose Iturbi, Jane Powell and Edward Arnold.

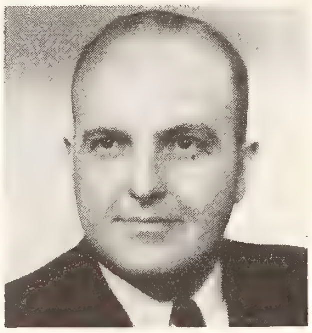
"The Hucksters" starring Clark Gable.

"Green Dolphin Street," with an all-star cast headed by Lana Turner.

AND NINE WERE PROMOTED

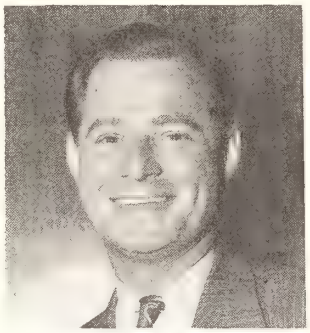


***SAMUEL J. GARDNER**, new assistant West Coast sales manager. He was Los Angeles branch manager.*

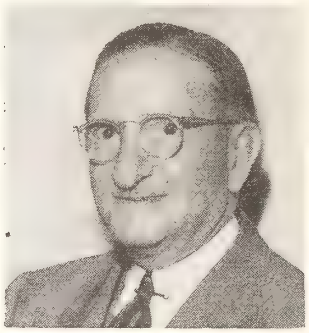


***THOMAS A. ASPELL, JR.**, who succeeds Mr. Gardner at Los Angeles. He had been branch manager in Seattle.*

***SAM DAVIS**, who had been a special sales representative, has been promoted to Seattle branch manager.*

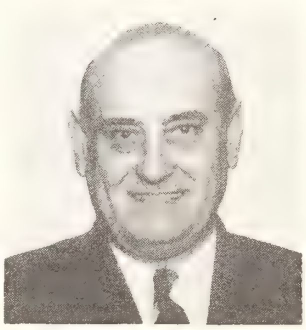


***JEROME ADAMS**, new Washington, D. C., branch manager. He was San Francisco assistant branch manager.*

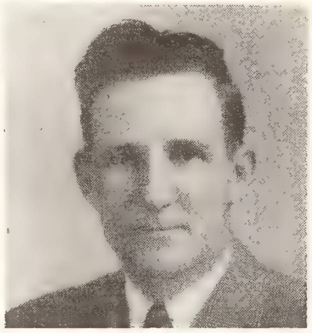


***JACK GOLDBERG** will now be branch manager in Albany. He had been sales manager in Washington, D. C.*

***BENN H. ROSENWALD** travels from Charlotte, N. C., where he was branch manager, to a similar Boston post.*



***JACQUES C. REVILLE**, branch manager at Oklahoma City, is now Charlotte branch manager.*



***CHARLES D. LYNE**, a salesman at Dallas, becomes Oklahoma City's new branch manager.*

***MIKE SIMONS** will continue to edit The Distributor, and in addition is assistant to H. M. Richey.*

Loew's Completes Long Term Finance Program

Loew's, Incorporated, has completed $15,000,000 of long term financing consisting of $6,000,000 for eight years with interest at two per cent from the First National Bank of Boston, and $9,000,000 of 2.85 per cent debentures due July 15, 1965, it was announced in New York Tuesday. The debentures were purchased by a group of insurance companies which hold Loew's outstanding debentures now.

REDS FAILED IN EFFORT TO TAKE STUDIOS: JOHNSTON

Tells House Unit Films Are Attacked by Communists; Is Against Purge

Washington Bureau

Sharply attacking American Communists as "foreign conspirators who owe their allegiance to Russia," Eric Johnston, president of the Motion Picture Association, in testimony before the House Committee on un-American Activities last week, said that if they had set as their goal to capture Hollywood, they had "suffered an overwhelming defeat."

At the same time he rejected a suggestion from Representative John E. Rankin to the effect that subversive elements in the industry should be "purged" by saying: "I do not think that we are ready yet for concentration camps in America. A man has a right to make a living."

Cites Attacks by Reds On American Films

To support his statement that Communists were not in control of the film industry, Mr. Johnston cited the fact that American pictures are the object of bitter attacks by Communists all over the world. "The Communists hate and fear American motion pictures. It is their No. 1 hate," he said. Also he reminded the committee that there is an almost complete ban on U. S. films in most Communist-dominated countries. "This is so," he declared, "because American films give the lie by visual evidence to totalitarian propaganda. The old tale about the breakdown of capitalism in America becomes pretty flimsy stuff after people have had a chance to see our pictures and draw their own conclusions."

As an example, he cited the Franco-American film accord signed about a year ago. "Ever since that time French Communists have made bitter attacks against the agreement and they have waged a constant campaign of vituperation against American pictures," he said. "In countries behind the 'Iron Curtain' the Communists resist the showing of American films and use every possible bait to lure the people to houses showing Soviet films. They even offer free tickets and free transportation, but the bait is no good. The people want U. S. films."

Makes Specific Suggestion For Fighting Communism

Mr. Johnston had special praise for the work of the newsreels in presenting factual international programs to other nations and, in answer to questions, said the industry thought it wise to combat Communism by showing films which show the virtues of democracy and freedom.

Press Ass'n Photo

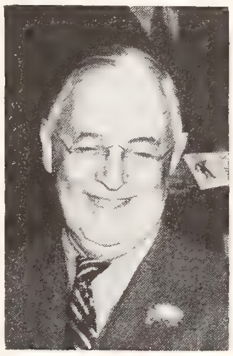
ERIC JOHNSTON

He then made three specific suggestions for combating Communism in the United States. First, he said, conspiratorial activities of Communists should be handled through the treason and sedition laws which should be strengthened if inadequate. Second, Communists should not be allowed to hold office in a corporation, a cooperative or a union where they are in a position to pursue their disruptive tactics and, third, Communists should be labeled as such.

Several times during his testimony, Mr. Johnston clashed with Rep. Rankin. Early this week, Mr. Rankin, who is the ranking minority member of the House Committee on un-American Activities, took the floor in the House to make a further comment on the MPA president's testimony. "Unless the people in control of the industry are willing to clean house of Communists," he said, "Congress will have to do it for them." He also charged that "many moving pictures that come out of Hollywood carry the Communist line."

In Hollywood, meanwhile, Fred Pelton, for the past eight years Hollywood labor relations executive of the Association of Motion Picture Producers, will leave his position in six months to engage in private enterprise. During that period he will instruct Charles F. Boren, his successor.

MPA Directors, Reelected, Study Foreign and Domestic Problems


Carl E. Milliken

Problems facing American motion pictures at home and abroad were discussed Monday when the board of directors of the Motion Picture Association met to hear the annual report of its president, Eric Johnston. All officers and directors of the organization were reelected at the meeting.

Action taken by the board included approval of plans, submitted by Joseph R. Vogel of Loew's, chairman of the program committee, for the dinner in New York May 8 when the MPA will celebrate its 25th anniversary and also will welcome J. Arthur Rank. The group further approved proposals to send stars to participate in the Brussels Film Festival June 15, as well as the Second Command Performance in London next November.

Principal Pictures notified the board of its resignation from the Association and a special membership meeting was decided on to pass on a proposal to increase to two the number of directors from each company. In his report Mr. Johnston made special mention of the constructive and cooperative attitude of Hollywood, especially in matters pertaining to the Production Code.

MPA officers elected by the board included Eric Johnston, president and chairman of the board; Joseph I. Breen, vice-president; Francis S. Harmon, vice-president; George Borthwick, secretary and treasurer; Sidney Schreiber, assistant secretary; Fred W. DuVall, assistant treasurer; James S. Howie, assistant secretary-treasurer.

Directors reelected were: Mr. Johnston, Barney Balaban, Nate J. Blumberg, Mr. Borthwick, Jack Cohn, Cecil B. DeMille, Ned E. Depinet, E. W. Hammons, E. B. Hatrick, Joseph H. Hazen, Hal E. Roach, Herman Robbins, Nicholas M. Schenck, Spyros P. Skouras and Albert Warner. The board voted a resolution of appreciation for the services of Carl E. Milliken, who is retiring as an officer of the Association.

Governor Milliken, who will be 70 next June, has been secretary for 21 years under its present name and when it was known as the Motion Picture Producers & Distributors of America. After serving three terms in the Maine Senate he was elected Governor and served two terms. He was appointed secretary of the MPPDA January 1, 1926. In 1935 he represented that organization at the London conferences on Production Code Administration service to European producers. During the difficult war years, he headed the MPA's International Division and did State Department liaison.

UNION BANS 16mm FILMS IN MEXICO

by LUIS BECERRA CELIS
in Mexico City

All 16mm films in Mexico have been shelved because of a ban by the National Cinematographic Industry Workers Union which is seeking, it is learned, to form a special section to handle such films. Warner Brothers, Metro-Goldwyn-Mayer and RKO are affected.

The ban is stringent. The union forbids any of its members, even stenographers, to have anything to do with 16mm films. Owners of such films cannot even have their union stenographers write letters about these films.

▽

The unpleasantness that John Huston, the director, and his staff of American players and technicians experienced at Tampico, where they were filming scenes for "The Treasures of the Sierra Madre," has had a happy ending. Almost mobbed during the filming because the Mexican players felt they were being portrayed in an unfavorable light, Mr. Huston has had his disputed scenes, and his entire picture, approved by the country's censors.

▽

"Deception" had its Mexican premiere at the opening of the Trans-Lux Prado on April 2 here. The theatre, a feature of the new de luxe Hotel Prado, seats 950.

▽

The Ministry of Public Education has guaranteed the continuance of the Academy of Cinematographic Art and Technique, Mexico's counterpart of the Hollywood Academy.

▽

Because many stars are accepting lower wages than those offered in the past, production costs have dropped somewhat here and producers have expressed themselves as pleased with the 1947 production outlook.

ITALY

by ARGEO SANTUCCI
in Rome

Because of raw stock shortages, Italy has decided to allow the free importation of raw stock. However, the importation must be handled without any transfer of currency. Credits will be given to the importing companies. Permission for such raw stock imports must be obtained from the Ministry of Foreign Trade.

▽

June 1-8 a meeting of all those interested in the educational film will be held in Milan. Housing, agriculture, the arts, hygiene, history and geography will be discussed in relation to films. From May 24 to June 21 an exhibit of pre-fabricated theatres and of motion picture equipment will be held in Milan. American companies have been invited to exhibit theatres and 16mm equipment. The Motion Picture Service of the Cabinet Council has promised to give all aid to those wishing to import pre-fabricated theatres and equipment.

▽

The three box office champions of 1946 were all American pictures. They were: "Mrs. Miniver," a run of 194 days; "Two Faced Woman," 192 days, and "Suez," 161 days.

▽

The following board of directors has been appointed for Cinecitta, the most important studio in Italy: Libero Solaroli, Alfredo Messineo, Enrico Franceschi, Gino Raffo and Renato Gualino, a producer of the Lux Film Company. Government capital is back of the company.

▽

It is reported that the Government will grant 300,000,000 lire, about $1,300,000, to ENIC, the largest Italian circuit, and 200,000,000 lire, $888,000, to the Instituto Luce Nuova. The Government owns shares in both companies. Eitel Monaco has been appointed to the board of directors of ENIC.

SPAIN

Permission for the dubbing of foreign pictures to be shown in Spain will be granted only to those persons or companies producing native feature films approved by the High Committee for the Motion Picture Industry and meeting certain technical and artistic standards, according to a bill recently published by the official journal of the government.

HUNGARY

by ALEXANDER FODOR
in Budapest

About a year ago exhibitors in Hungary were looking to Hollywood with the devotion of a Mohammedan toward Mecca. They could hardly control their impatience waiting for barriers to be lifted and new American films to pour in, opening a new era of brisk business. When the new films arrived, however, this big business did not come up to expectancy. While in former times four- to five-week runs were normal, nowadays a two- to three-week run must be considered good.

One of the most important reasons for this slackening of interest in films is the economic situation. Living conditions are deplorably below former standards. People have to economize and the amusement industries suffer as a result, although the motion picture houses are doing better than the legitimate houses.

It is agreed the Budapest office of the Motion Picture Export Association is doing a good job. In the first three months of its existence, 20 films were released, several proving hits: "How Green Was My Valley," "Cover Girl," "Mrs. Miniver." MPEA's position has been greatly fortified since, at the beginning of March, MGM began operating within the framework of the MPEA.

▽

Recently important initiative steps were taken towards film production here. The Government decided to use a significant portion of the 12 per cent "public institutions endowment fee" collected from exhibitors to subsidize local production. It is expected that five or six films can be thus financed.

CHILE

by MARIA ROMERO
in Santiago

Chile Films, the country's most important film enterprise, has gone bankrupt. The studio, in existence three years, managed to survive, in spite of gradually increasing losses, because it was backed by the Corporacion de Fomento de la Produccion, CORFO, a Governmental department.

In addition to being the largest shareholder in the company, the CORFO is also the largest creditor. In January an attempt was made to reorganize the company, but at that time the balance sheet showed a loss of 13,000,000 Chilean pesos. Chile Films produced only nine pictures. CORFO will assume ownership of the studios and reopen them under a new name and will look for new private capital.

Independent Chilean producers are trying to keep the industry going. A new enterprise, Artistas Chilenos Asociados, has announced it will begin making pictures in April. Its first film will be "El ultimo concierto." Araucania, another new independent producing firm, has finished making "Si mis campos hablaran."

▽

The Direccion de Informaciones y Cultura is studying dubbed pictures and may abolish all dubbing, which is considered to be badly translated. MGM is the only distributor releasing only dubbed productions.

CZECHOSLOVAKIA

by J. B. KANTUREK
in Prague

The Czechoslovak Minister of Information, V. Kopecky, nominated on March 14 a supervising body for economical and financial affairs of the film monopoly. The members of this new body were selected from the Czechoslovak Film Corporation, motion picture department of the ministry, and from the Ministry of Finance.

▽

Motion Picture Export Association product showing at the end of March: "Reap the Wild Wind," seventh week; "Guadalcanal Diary," sixth; "I Married a Witch," fourth; "Madame Curie," second week, and "Hold Back the Dawn," first week.

Yates Optimistic To Stockholders

Republic is headed for the biggest year in its history, Herbert J. Yates, president, told stockholders at the company's annual meeting Tuesday at the home office in New York.

To support his optimism Mr. Yates pointed to such forthcoming productions as the big-budget Technicolor picture "I've Always Loved You," produced and directed by Frank Borzage; "That's My Man," Mr. Borzage's second for Republic; "End of the Rainbow," starring Nelson Eddy and Ilona Massey, and the Roy Rogers outdoor musicals in Trucolor.

Mr. Yates presided at the meeting, at which five members of the board were elected. Walter L. Titus, Jr., and Arthur J. Miller were reelected, while Samuel Becker, Harry M. Goetz and Harry C. Mills were confirmed as directors.

At the board meeting the current officers were reelected: Mr. Yates, president; James R. Grainger, executive vice-president; Mr. Titus, Edward L. Walton, John J. O'Connell, Mr. Miller, vice-presidents; John Petrauska, Jr., treasurer; Richard S. Rodgers, Robert V. Newman, Nathan K. Loder, assistant treasurers; Joseph E. McMahon, secretary, and Albert E. Schiller, Ira M. Johnson and Mr. Newman, assistant secretaries.

U-I, GFD Conduct Sales Conference in London

Universal-International and General Film Distributors, which distributes U-I product in Great Britain and Ireland, met last week for sales conferences at the Dorchester Hotel, in London. E. T. Carr, co-managing director of GFD, presided, while Joseph H. Seidelman, president of Universal-International, was the principal speaker. Present at the conference were GFD's co-managing director John Woolf and Al Daff, vice-president of U-I, the executives and managers of GFD branches from all over the United Kingdom; Harold Sugarman, foreign manager of Universal's 16mm division, and Fortunat Baronat, U-I director for publicity.

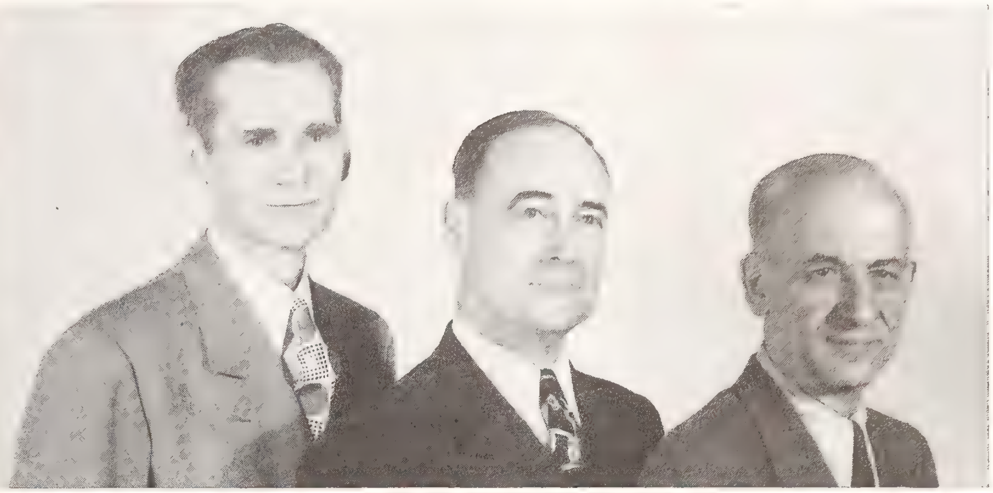
Warners' 13-Week Sales Drive Begins April 27

Warner Brothers will hold a 13-week sales drive April 27 to July 26 to celebrate the end of the 20th year of talking pictures, it has been announced by Ben Kalmenson, vice-president and general sales manager. A series of regional meetings will be conducted by division sales managers. The Canadian exchanges will participate.

MGM Gets Capra Picture

Frank Capra will both produce and direct Liberty Films Production's screen adaptation of the play, "State of the Union." Under the terms of an agreement completed last weekend the film will be made for MGM at its studio, and will star Spencer Tracy.

A LOT OF SHOWMANSHIP



ONE Hundred and Eight Years of motion picture showmanship, in the theatre and in selling film, are represented in the picture above, of three wise but not weary executives of Screen Guild Productions of Georgia and Film Classics of Atlanta. Reading from left to right, the men are Walter T. Hickey, the "veteran", who began as a Minnesota exhibitor, back in 1905, switched shortly to selling, joined Film Classics in 1944, and has recently piled a record of $350,000 worth of contracts for the Atlanta territory alone; John W. Mangham, the "youngster", now president of the two companies, a man who began in the early 20's, and who has merely 27 years of experience, and Joe Fieldman, who goes back to 1908, who has been with Universal, MGM and other majors, and who now is Florida and south Georgia zone manager.

Considering the hours put in by a motion picture man, perhaps the experience record should read 216 years, Mr. Mangham believes. The working day in our business isn't eight hours; it's usually 12 to 20 hours a day and sometimes more, he says.

Universal First Quarter Profit Is $756,543

Consolidated net profit for Universal Pictures Company for 13 weeks ended February 1 is reported at $756,543, after all charges including Federal taxes based on income. For the same period last year, the company earned $934,506.

February Ticket Tax $34,243,592

Washington Bureau

The Bureau of Internal Revenue reported this week that February tax collections from all amusements totaled $34,243,592, compared with $31,466,372 during the same month last year.

February collections showed a decrease from the previous month when $37,054,760 was collected, compared with $33,741,349 in January, 1946.

Treasury receipts for a particular month usually reflect business at the box office for the previous month.

Philco Nets $3,107,480

Philco Corporation reported last week net income for the year 1946 of $3,107,408, or $2.13 per common share. Earnings in 1945 totaled $2,377,239, or $1.73 per share.

Jackson Park in Fight on Majors

Chicago Bureau

Filing a reply brief with the United States Circuit Court of Appeals in Chicago Monday, the Jackson Park theatre accused the distributors, Balaban & Katz and the Warner circuit of trying to postpone an adverse decision by submitting an innocuous decree of their own.

Thomas C. McConnell, Jackson Park attorney, in his brief said: "The defendants, having lost their case on the merits, have sought to weaken and make innocuous the relief to be afforded by various proposals of their own which, if entered, will serve as escape clauses from any effective enforcement of the injunction and will compel the plaintiffs to re-litigate the cause in order to enforce the decree."

Mr. McConnell further contended that Judge Michael L. Igoe's District Court had properly rejected the proposal of the defendants and "we submit that this United States Circuit Court of Appeal cannot do otherwise without in effect nullifying the plaintiff's proven and established rights."

The defendants have until April 11 in which to file final rebuttal briefs. It is expected that the Circuit Court of Appeals will hear the Jackson Park case this month.

Walter Wanger Comes thru again with something new

BIG BUSINESS ON SMASI

In First Five Engagements "SMASH-UP" is outgrossing "Dark Mirror," "The Killers," "Canyon Passage" and "Scarlet Street."

5 Theatres
Day and Date
LOS ANGELES
3 WEEKS!

BALTIMORE
2 BIG
WEEKS!

Everybody is talking about Susan Hayward's performance as "Angel"

hat pays off at the B.O.

WALTER WANGER presents

SUSAN HAYWARD · LEE BOWMAN
MARSHA HUNT · EDDIE ALBERT

in

SMASH-UP

the Story of a Woman!

with

CARL ESMOND · CARLETON YOUNG · CHARLES D. BROWN

Screenplay by JOHN HOWARD LAWSON · Additional Dialogue by Lionel Wiggam
Original Story by Dorothy Parker and Frank Cavett · Directed by STUART HEISLER
Associate Producer Martin Gabel · Produced by WALTER WANGER
A UNIVERSAL-INTERNATIONAL PICTURE

P PROVES THE POINT...

PITTSBURGH HOLDING OVER!

2 Theatres Day and Date SAN FRANCISCO 3 WEEKS!

Grand—CHICAGO Now 2nd BIG WEEK and Holding Over!

THE *HOLLYWOOD SCENE*

Production Off Sharply; Nichols Starts Work on O'Neill's "Electra"

Hollywood Bureau

Production slid sharply downward last week, as work was completed on 12 features, and only four reached camera stages. At the weekend, the total number in work was 34, as compared with the previous level of 42.

Most pretentious of the new pictures is "Mourning Becomes Electra," which Dudley Nichols is producing and directing for RKO Radio from his own adaptation of the Eugene O'Neill classic. Rosalind Russell heads the cast, which includes Michael Redgrave, Raymond Massey, Katina Paxinou, Leo Genn, Kirk Douglas, Seth Arnold and Nancy Coleman.

Producer - director W. Lee Wilder launched "Complex," which will be released through Republic. It cast includes Albert Dekker, Linda Sterling, Charles Drake, Catherine Craig, Alan Carney, Tom Kennedy, John Bagney, Cay Forrester, Ben Welden, Dick Landry and Peter Michael.

Another new Republic picture is "Along the Oregon Trail," a Western featuring Monte Hale and Adrian Booth. Mel Tucker is the associate producer; R. G. Springsteen the director.

At Monogram, work began on "Song of the Saddle," which Barney Sarecky is producing, and Tom Carr directing. It, too, is a Western, with Jimmy Wakely, Lee (Lasses) White, Dottye Brown, Johnny Bond and Jack Rivers heading the cast.

▽

The second feature to be filmed by Charles K. Feldman Group Productions under their recent arrangement with Republic will be "Macbeth." Orson Welles will produce, direct and star in the picture. . . . Ben Hecht and Quentin Reynolds are currently collaborating on the screenplay of "The Miracle of the Bells," Lasky-McEwen production for RKO Radio release.

Geraldine Fitzgerald has been engaged to co-star with Ray Milland and Ann Todd in Paramount's first post-war production in England, "So Evil, My Love." The Hal Wallis production was formerly known as "For Her to See." . . . Fyodor Dostovesky's classic novel, "The Brothers Karamazov," will be brought to the screen by MGM, with Robert Taylor and Van Heflin portraying two of the four brothers.

Elliott Nugent has been signed to direct "Ever the Beginning," a United States picture for Warner release, in which Lilli Palmer will star. . . . Paul Henreid and Jack Chertok will film portions of their first independent production, "The Heaven We Chase," at the actual locales of the Fritz Kortner story. . . . Jimmy Lydon, who played the title role in Paramount's "Henry Aldrich" series, has been signed by Sam Katzman for a top role in his new musical for Columbia release, "Sweet Genevieve."

Eagle-Lion to Film Broadway Play, "Missouri Legend"

Screen rights to the Broadway play, "Missouri Legend," have been acquired by Eagle-Lion. The property will be adapted to the screen by Joseph Fields and Jerome Chodorov. . . . Paramount plans to produce a picture about West Point, to be titled "The Long Grey Line." The project has the approval of the War Department, and of Major-General Maxwell D. Taylor, superintendent of the Military Academy. . . . Director Bruce Humberstone has had his 20th Century-Fox contract extended.

Bracken Plans Comedies for UA

Under the name of Bracken Productions, Eddie Bracken, comedian, will produce, direct and star in a series of comedies, it was announced in New York Monday by United Artists. Mr. Bracken's new producing company will begin operations about June 1.

Currently the comedian is co-starred with Priscilla Lane in United Artists' "Fun on a Weekend." First of the series on the Bracken schedule is "750 Smith," a baseball and sport story recently purchased by Mr. Bracken from Harold Lloyd for a reported $50,000.

According to present plans the picture will be produced entirely in New York City—In Central Park, Greenwich Village and on West 52nd Street in the night club belt. Feminine roles will go to two new players and William Demarest will have the second lead. The picture is budgeted at $1,200,000.

Majority Justifies Player In Cancelling Contract

The Los Angeles Appellate Court has upheld a Superior Court decision establishing the right of a player to cancel, on attaining majority, an employment contract entered into while a minor. The court's decision was made in the case of Joan Leslie against Warner Brothers. It is understood that the company will carry an appeal to the State Supreme Court.

Stevenson Loaned to Korda

Vanguard Films has loaned Robert Stevenson to Sir Alexander Korda for a directing job on Korda's Technicolor production of "Bonnie Prince Charlie."

COMPLETED

COLUMBIA

Her Husband's Affairs

MGM

The Hucksters

MONOGRAM

Scareheads

RKO RADIO

Indian Summer

REPUBLIC

Saddle Pals
Springtime in the Sierras

SCREEN GUILD

Hollywood Barn Dance (formerly Western Barn Dance) (Schwarz)
Killer Dill (King)
Case of the Baby Sitter (Screen Art)

20TH CENTURY-FOX

Second Chance (Wurtzel)

UNITED ARTISTS

Body and Soul (Enterprise)

WARNERS

The Unsuspected (Curtiz)

STARTED

MONOGRAM

Song of the Saddle

RKO RADIO

Mourning Becomes Electra

REPUBLIC

Along the Oregon Trail
Complex (Wilder)

SHOOTING

COLUMBIA

Man from Colorado
Assigned to Treasury (Kennedy - Buchman)

EAGLE-LION

Out of the Blue
Love from a Stranger

MGM

Good News
The Pirates

MONOGRAM

High Tide (Wrather)
Kilroy Was Here

PARAMOUNT

Big Clock

RKO RADIO

Fighting Father Dunne
Crossfire
Tycoon

REPUBLIC

The Outcast

SELZNICK

Portrait of Jennie
Paradine Case

20TH CENTURY-FOX

Kiss of Death
Scudda Hoo, Scudda Hay
Captain from Castile

UNITED ARTISTS

Atlantis (Nero)

UNIVERSAL-INTERNATIONAL

Jeopardy
For the Love of Mary
Singapore
Secret Beyond the Door (Diana)
Brute Force (Hellinger)
Lost Love (Wanger)

WARNERS

Treasure of the Sierra Madre
Whiplash
Voice of the Turtle
Two Guys from Texas
Wallflower

Duals to Remain, Says Wurtzel

by WILLIAM R. WEAVER

Hollywood Editor

If you'd made 1,000 feature pictures over a period of 30 years, and were setting out to double both of those statistics, would you feel qualified to do some forecasting about the future of the business? Well, Sol Wurtzel makes no such claims to clairvoyance, but he does answer questions, and the answers run about as follows.

Sol Wurtzel

"The companies that have been saying they'll only make 18 or 20 pictures this year are going to find themselves making a good many more than that before the year is out. It was a wonderful thing to turn out a small number of multi-million dollar pictures, each of which would run six or eight weeks, standing alone on a bill, but they're not running that long now—save for a few exceptions—and they're not standing alone as well as they did a while back. The Hollywood Paramount, for instance, recently went to a double bill policy, and similar things are happening all over the country. This is creating a renewed demand for the kind of pictures I make—the better class 'B' picture—and you can put it down that the double bill is here to stay."

Turning to the Hollywood aspect of the matter, he says, "The high cost of production is a factor that cannot be ignored when, as now, box office grosses begin to level off. It's a grand thing to put $2,000,000 or $3,000,000 into a picture and watch the public snap it up, but that happens only in lush times. In the period ahead there will have to be a curtailing of that kind of cost, accompanied by the addition of a good 'B' picture to a program featuring a good 'A' picture. That is what I expect to see happen."

Sees No Censorship Rise

Among the things he does not expect to see happen, significantly just now in view of reports to the contrary recently given extensive reportorial coverage, is a rise of censorship activity throughout the land. "We have never had censorship trouble with our pictures," he said, "although we handle most of the types of material that begets censorship when it's handled improperly. We find that most of the people, both in this country and abroad, want action stories, presented with production class, much more than they want social problems, mental studies and clinical expositions. When we need to deal with things like that, we find it can be done satisfactorily, from all points of view, by exercising intelligence, observing the tenets of good taste, and by hard work."

The Wurtzel opinions are based on three decades of production experience, and in that period he produced 1,000 features, not counting the six or eight Spanish-language features he used to turn out annually for the old Fox Film Corporation.

Not a talkative man, Sol Wurtzel has precisely and totally this to say about his career: "I hope I do as well for the next 30 years."

PREVIEW OF TRADE SHOW

IN CALCUTTA, a typical scene, from Paramount's picture of that name. The two principals above are Alan Ladd and Gail Russell. William Bendix is also starred. The picture was produced by Seton I. Miller and directed by John Farrow, and it will be shown to theatre owners April 11.

De Havilland to Go Insane Again for "Snake Pit"

Olivia De Havilland, who won the Academy Award for her performance in Paramount's "To Each His Own," has been assigned the leading role in Twentieth Century-Fox's production of "The Snake Pit," the company announced Monday. Miss De Havilland, who recently played twin sisters in "Dark Mirror," one of whom was an insane murderess, will be asked to go insane again since "The Snake Pit" deals with a woman's experiences in a mental hospital.

Smith Will Be Host to Visual Education Unit

Howard K. Smith, president of the California Visual Education Dealers Association, announced in Los Angeles that his organization will be host to the National Association of Visual Education Dealers when it holds its national convention in that city April 24-26. Final plans for the convention will be discussed at the regular monthly meeting of the California organization in Los Angeles April 14.

Talent Played 1,784 Patriotic Shows in 1946

A total of 659 different Hollywood artists contributed their services for 1,784 appearances in 717 patriotic and charitable events during 1946 through the Hollywood Coordinating Committee, Motion Picture Association headquarters in Washington has reported. The Coordinating Committee replaced the Hollywood Victory Committee, formed three days after Pearl Harbor.

The Committee coordinated activities of studios, Screen Guild, radio networks and other industry groups to make possible the free appearance of the stars at Army facilities and veteran hospitals.

During 1945 the Victory Committee arranged a total of 56,037 free appearances of stars in 7,700 events for entertainment and information of armed forces personnel and charitable institutions. President of the Committee is George Murphy. It works as a related component of the MPA.

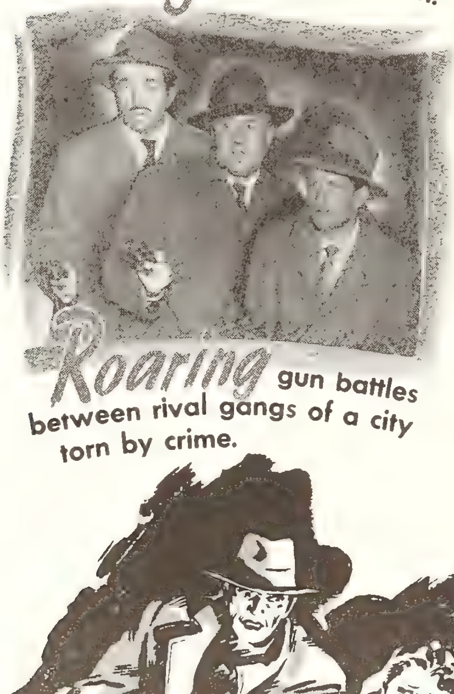
Film Publishers Releasing Atomic Control Subject

With Russia demanding release of all atomic information and the United States withholding this data until world peace can be established, Film Publishers, Inc., of New York, in cooperation with the National Committee on Atomic Information, has produced a nine-minute subject entitled "One World or None." Narrated by Raymond Swing, the film urges international control of atomic energy and has news shots of the damage done to Hiroshima; scenes of the atomic bomb test at Bikini, and animated drawings of what such an explosion would do to cities in the United States. It will be released to theatres this month.

AIMED for a KILLING

Fearlessly he digs into gangland's secrets for the biggest story of his career.

played by RUSSELL WADE a *Daring* newspaper man.



Roaring gun battles between rival gangs of a city torn by crime.

Lures A CROOK to flaming death.

SUSAN WALTERS a *Beauty* who smashes gangster plots

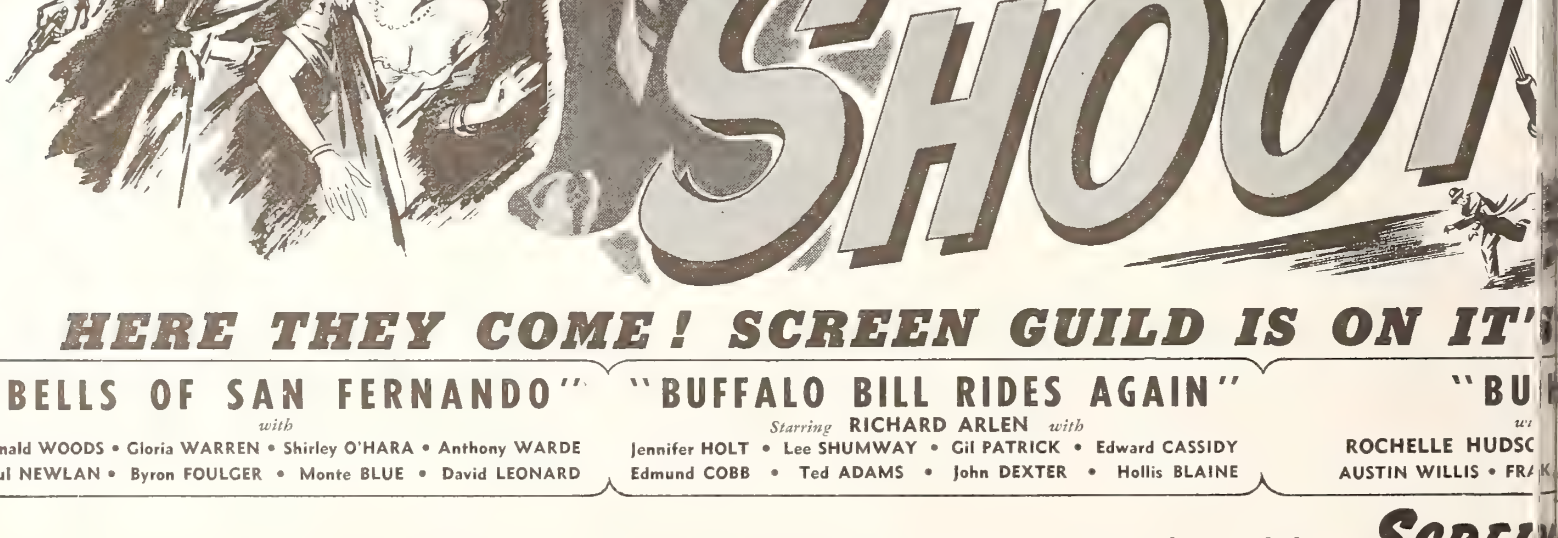
She falls for a reporter, but her past is a haunting spectre.

Revenge he seeks ends in thundering death.

DOUGLAS BLACKLEY *Clears* his name but does not win life.

He wrings out confessions at the point of a menacing gun.

Robert L. Lippert
presents



HERE THEY COME! SCREEN GUILD IS ON IT'

"BELLS OF SAN FERNANDO"
with
Donald WOODS • Gloria WARREN • Shirley O'HARA • Anthony WARDE
Paul NEWLAN • Byron FOULGER • Monte BLUE • David LEONARD

"BUFFALO BILL RIDES AGAIN"
Starring RICHARD ARLEN *with*
Jennifer HOLT • Lee SHUMWAY • Gil PATRICK • Edward CASSIDY
Edmund COBB • Ted ADAMS • John DEXTER • Hollis BLAINE

"BU
wi
ROCHELLE HUDSC
AUSTIN WILLIS • FRA

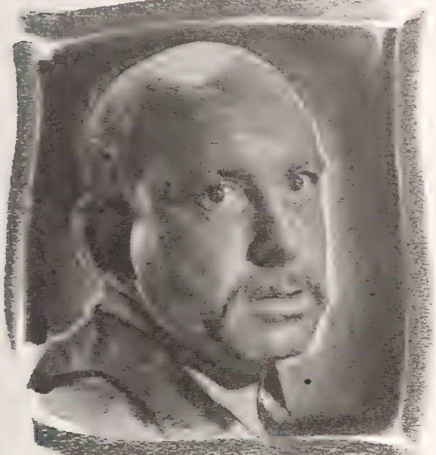
Home Office: 346 So. LaBrea Ave., Hollywood, Calif. — *Distributed by* **SCREE**

at YOUR BOXOFFICE!

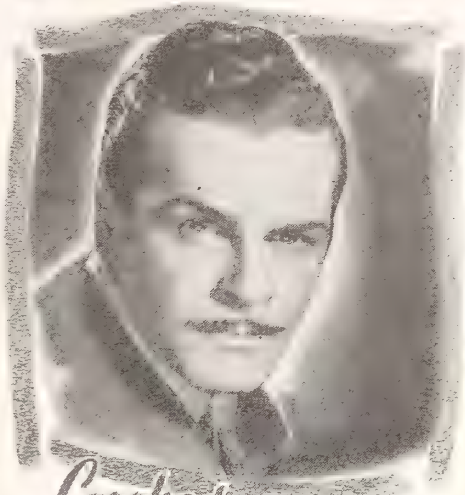
Hurtling Death ends his spying on gangster plotters.

Double DOUBLE CROSSER who tears a city apart with gangland strife.

Snarling Chief of gangdom's killer mobsters.



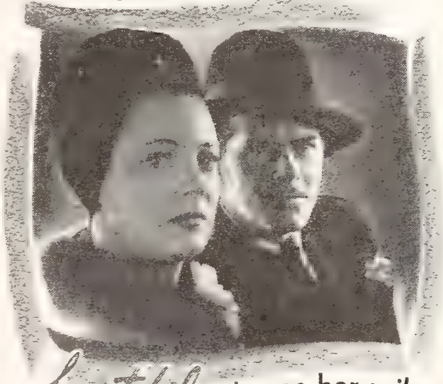
VINCENT BARNETT almost trips up a *Crooked* prosecutor.



Crooked Politician played by EDMUND MacDONALD.

NESTOR PAIVA plays the toughest *Mobster* of all.

he covers his counter *Plotting* under a janitor's disguise.



a *beautiful* girl uses her wiles to trip up her crooked husband!

he threatens *Death* when he suspects a doublecross.

TO KILL

VAY! PICTURES MADE FOR YOUR THEATRE!

"LOT"

JACK LA RUE
RY • FLORENCE KENNEDY

"THE CASE OF THE BABY SITTER"
with
TOM NEAL • PAMELA BLAKE
VIRGINIA SALE • ALLEN JENKINS

"THE HAT BOX MYSTERY"
with
TOM NEAL • ALLEN JENKINS
VIRGINIA SALE • PAMELA BLAKE

GUILD Productions, Inc. – Foreign Dep't.: 723 7th Ave., New York City — Cable: "Guildfilms."

Midwest Group Urged to Fight Tax Legislation

Legislation, taxation and general exhibitor problems were discussed at the eight regional meetings of the Kansas-Missouri Theatre Association held March 10 through 27. Five of the meetings were held in Kansas and three in western Missouri. Homer Strowig, association president, presided.

Prime subject discussed was that of legislation involving taxation. It was also urged at all of the meetings that exhibitors take a greater interest in civic and community affairs in combating unfair and discriminatory legislation.

In the general discussions of legislative problems it was brought out that no laws are pending before the Kansas legislature which will affect theatres. However, there are several before the Missouri legislature. One Missouri measure under consideration is the soldier bonus bill which would get part of its revenue from a five per cent tax on admissions. Another would require a uniformed fireman to be on duty in every Missouri theatre of less than 1,000 seats.

At the regional meetings in Missouri exhibitors were made familiar with these measures and were provided with arguments to refute proposals now being considered and ways of combating discriminatory taxes generally.

The meetings also attacked the use of local checkers; the prevalence of murder and mystery pictures which are causing parents to keep children away from theatres, and trade practices.

AS MISSOURI AND KANSAS SHOWMEN met in Neosho, Mo., March 27: the scene at the convention of the Kansas-Missouri Theatre Association. In the picture, from Missouri, are Charles Brooks, W. Bradfield, C. W. Shilkett, Howard Larsen, Mr. and Mrs. John Travis, Mr. and Mrs. L. E. Larsen, Elmer E. Bills, W. G. Milwaen, Gene Reid, J. Glen Caldwell, Mrs. John W. Thomas, Mr. and Mrs. Glen L. Hall, Jack Stephenson, Charles Meeker, R. E. Keltner, J. Bye Coverston, J. A. Becker, Douglas Henson, C. E. Cook, C. R. McDonald, Jim Nutz, Harley Fryer, Hugh Gardner. From Kansas, Mr. and Mrs. A. W. Pugh, R. R. Biechele, Ralph Larned, J. D. King and Homer Strowig.

Warner Theatres Cancel All Universal Releases

All Universal product, including current and scheduled releases, has been cancelled out of all Warner theatres, it has been disclosed in New York by John J. O'Connor, vice-president of Universal-International. Mr. O'Connor attributed the action by Warners to a dispute revolving around Universal's signing of former Warner writer-director Robert Buckner upon the expiration of his contract wtih Warner Brothers.

St. Louis Abandons Permit System for Stagehands

The system of issuing permit cards in order to put men to work as union stagehands has been discontinued in St. Louis on orders of the international union. The system was once exploited by John P. Nick, former head of the Theatrical Brotherhood, Local No. 6, who issued cards to his associates whose presence at union headquarters had the effect of intimidating his opponents. Frank Stickling, international representative, ordered the system stopped last week and admitted 33 men holding permit cards as full-fledged members of the union.

Form New Allied Unit At Denver Meeting

Following a two-day meeting of more than 60 exhibitors from seven Rocky Mountain area states at Denver, the Allied Rocky Mountain Independent Theatres was organized last week. The meeting, which was in the form of an open forum, first heard several Allied leaders, including Sidney Samuelson, general manager of Allied of Eastern Pennsylvania; Col. A. H. Cole, president, Allied of Texas and regional vice-president, and Trueman T. Rembusch, president, Allied of Indiana. Temporary officers elected at the meeting are: John Wolfberg, Denver, president, and Joe Ashby, treasurer. Board members are: Fred Lind, Colorado; Carl Garretson and Ralph Means, New Mexico; Tom Knight and Lloyd Kerby, Wyoming, and Robert Sjahn, Nebraska. The meeting discussed distributor practices.

Gold Named Head of Group Aiming to Fight Taxes

George Gold of Newark has been elected head of the Federation of New Jersey Theatres, a new organization of theatre associations, circuits and other exhibitor groups, formed to fight sales tax legislation. Among the group's immediate objectives is a bill which would authorize municipalities to levy admission taxes. Plans are afoot to launch a campaign to acquaint theatre patrons and the general public with the need for combating sales tax legislation. The Federation was first urged by Allied of New Jersey and is backed by Atlantic Theatres, Fabian, Loew's, Hunt Theatres, the Independent Theatre Owners Association, Paramount, RKO, Reade Theatres, Warners, and others.

Mrs. Parker, Hostess

The 35th anniversary of the Camp Fire Girls Organization was the occasion for a special celebration last Saturday when Mrs. J. J. Parker, president of Parker Theatres, played host to the Portland Council of Camp Fire Girls at a party at the circuit's Broadway theatre in Portland, Ore.

Ascap Fee Rise Plan Opposed

Following the announcement that the American Society of Composers, Authors and Publishers was studying plans for an upward adjustment in theatre fees, exhibitors and representatives of exhibitor groups have suggested that ASCAP draw its motion picture performing rights revenue from film producers. This was revealed by John G. Paine, ASCAP general manager, at the organization's annual meeting at the Ritz-Carlton Hotel in New York last Thursday.

Lester Santley, chairman of the executive committee, reiterated Mr. Paine's previously published remarks that the present rate structure was inaugurated in the midst of the depression era, 1933, and has yet to be altered.

ASCAP's gross income for the past year came to $9,000,000, up about $600,000 from 1945, Deems Taylor, president, reported, and said the organization now has a membership of 2,151 writers and publishers.

In Seattle exhibitors mapped plans to fight efforts by ASCAP to collect license fees on film music. Following a declaratory judgment by Judge Wright in the state court in Olympia last month, in a proceeding initiated by ASCAP, the organization has begun to set up machinery for a check of unlicensed theatres and other amusement places which play music controlled by ASCAP members.

Bergman Announces Changes

Several changes have been announced on the publicity staff of Maurice A. Bergman, Universal-International eastern advertising and publicity director. Jeff Livingston, formerly with the J. Arthur Rank Organization, has joined the general publicity staff with special assignments in syndicates and news wire services, replacing Ralph Ober, who is a field exploiteer. David Susskind of the general publicity staff has resigned to join Century Artists, Ltd.

RKO RADIO PICTURES INC. Trade Showings OF FIVE PRODUCTIONS

RKO RADIO PICTURES

	BANJO	HONEYMOON	A LIKELY STORY	BORN TO KILL	TARZAN AND THE HUNTRESS
ALBANY Fox Projection Room 1052 Broadway	Mon. 4/14 10:30 A.M.	Mon. 4/14 2:30 P.M.	Tues. 4/15 10:30 A.M.	Tues. 4/15 2:30 P.M.	Wed. 4/16 10:30 A.M.
ATLANTA RKO Projection Room 195 Luckie Street	Mon. 4/14 10:30 A.M.	Mon. 4/14 2:30 P.M.	Tues. 4/15 10:30 A.M.	Tues. 4/15 2:30 P.M.	Wed. 4/16 10:30 A.M.
BOSTON RKO Projection Room 122 Arlington St.	Mon. 4/14 10:30 A.M.	Mon. 4/14 2:30 P.M.	Tues. 4/15 10:30 A.M.	Tues. 4/15 2:30 P.M.	Wed. 4/16 10:30 A.M.
BUFFALO Fox Projection Room 290 Franklin Street	Mon. 4/14 10:30 A.M.	Mon. 4/14 2:30 P.M.	Tues. 4/15 10:30 A.M.	Tues. 4/15 2:30 P.M.	Wed. 4/16 10:30 A.M.
CHARLOTTE Fox Projection Room 308 So. Church St.	Mon. 4/14 2:30 P.M.	Mon. 4/14 4:00 P.M.	Tues. 4/15 2:30 P.M.	Tues. 4/15 4:00 P.M.	Wed. 4/16 2:30 P.M.
CHICAGO RKO Projection Room 1300 So. Wabash Ave.	Mon. 4/14 10:30 A.M.	Mon. 4/14 2:30 P.M.	Tues. 4/15 10:30 A.M.	Tues. 4/15 2:30 P.M.	Wed. 4/16 10:30 A.M.
CINCINNATI RKO Projection Room 12 E. 6th Street	Mon. 4/14 2:00 P.M.	Mon. 4/14 3:30 P.M.	Tues. 4/15 2:00 P.M.	Tues. 4/15 3:30 P.M.	Wed. 4/16 2:00 P.M.
CLEVELAND Fox Projection Room 2219 Payne Ave.	Mon. 4/14 10:30 A.M.	Mon. 4/14 2:30 P.M.	Tues. 4/15 10:30 A.M.	Tues. 4/15 2:30 P.M.	Mon. 4/7 10:00 A.M.
DALLAS Paramount Proj. Room 412 South Harwood St.	Mon. 4/14 10:30 A.M.	Mon. 4/14 2:30 P.M.	Tues. 4/15 10:30 A.M.	Tues. 4/15 2:30 P.M.	Wed. 4/16 10:30 A.M.
DENVER Paramount Proj. Room 2100 Stout St.	Mon. 4/14 2:00 P.M.	Mon. 4/14 3:30 P.M.	Tues. 4/15 2:00 P.M.	Tues. 4/15 3:30 P.M.	Wed. 4/16 2:00 P.M.
DES MOINES Fox Projection Room 1300 High Street	Mon. 4/14 10:30 A.M.	Mon. 4/14 2:30 P.M.	Tues. 4/15 10:30 A.M.	Tues. 4/15 2:30 P.M.	Wed. 4/16 10:30 A.M.
DETROIT Blumenthal Proj. Room 2310 Cass Ave.	Mon. 4/14 10:30 A.M.	Mon. 4/14 2:30 P.M.	Tues. 4/15 10:30 A.M.	Tues. 4/15 2:30 P.M.	Wed. 4/16 10:30 A.M.
INDIANAPOLIS Paramount Proj. Room 116 W. Michigan Street	Mon. 4/14 1:30 P.M.	Mon. 4/14 2:15 P.M.	Tues. 4/15 1:30 P.M.	Tues. 4/15 2:30 P.M.	Wed. 4/16 1:30 P.M.
KANSAS CITY Paramount Proj. Room 1802 Wyandote	Mon. 4/14 10:30 A.M.	Mon. 4/14 2:30 P.M.	Tues. 4/15 10:30 A.M.	Tues. 4/15 2:30 P.M.	Wed. 4/16 10:30 A.M.
LOS ANGELES RKO Projection Room 1980 So. Vermont Ave.	Mon. 4/14 10:30 A.M.	Mon. 4/14 2:30 P.M.	Tues. 4/15 10:30 A.M.	Tues. 4/15 2:30 P.M.	——— ———
MEMPHIS Fox Projection Room 151 Vance Ave.	Mon. 4/14 10:30 A.M.	Mon. 4/14 2:30 P.M.	Tues. 4/15 10:30 A.M.	Tues. 4/15 2:30 P.M.	Wed. 4/16 10:30 A.M.
MILWAUKEE Warner Projection Room 212 W. Wisconsin Ave.	Mon. 4/14 10:30 A.M.	Mon. 4/14 2:30 P.M.	Tues. 4/15 10:30 A.M.	Tues. 4/15 2:30 P.M.	Wed. 4/16 10:30 A.M.
MINNEAPOLIS Fox Projection Room 1015 Currie Ave.	Mon. 4/14 10:30 A.M.	Mon. 4/14 2:30 P.M.	Tues. 4/15 10:30 A.M.	Tues. 4/15 2:30 P.M.	Wed. 4/16 10:30 A.M.
NEW HAVEN Fox Projection Room 40 Whiting Street	Mon. 4/14 10:30 A.M.	Mon. 4/14 2:30 P.M.	Tues. 4/15 10:30 A.M.	Tues. 4/15 2:30 P.M.	Wed. 4/16 10:30 A.M.
NEW ORLEANS Fox Projection Room 200 So. Liberty Street	Mon. 4/14 10:30 A.M.	Mon. 4/14 2:30 P.M.	Tues. 4/15 10:30 A.M.	Tues. 4/15 2:30 P.M.	Wed. 4/16 10:30 A.M.
NEW YORK RKO Projection Room 630 9th Ave.	Mon. 4/14 2:30 P.M.	——— ———	Tues. 4/15 11:00 A.M.	Tues. 4/15 2:30 P.M.	——— ———
Normandie Theatre 51 East 53rd Street	——— ———	Mon. 4/14 10:30 A.M.	——— ———	——— ———	——— ———
OKLAHOMA CITY Fox Projection Room 10 N. Lee Street	Mon. 4/14 10:30 A.M.	Mon. 4/14 2:30 P.M.	Tues. 4/15 10:30 A.M.	Tues. 4/15 2:30 P.M.	Wed. 4/16 10:30 A.M.
OMAHA Fox Projection Room 1502 Davenport Street	Mon. 4/14 10:30 A.M.	Mon. 4/14 2:30 P.M.	Tues. 4/15 10:30 A.M.	Tues. 4/15 2:30 P.M.	Wed. 4/16 10:30 A.M.
PHILADELPHIA RKO Projection Room 250 No. 13th Street	Mon. 4/14 10:30 A.M.	Mon. 4/14 2:30 P.M.	Tues. 4/15 10:30 A.M.	Tues. 4/15 2:30 P.M.	Wed. 4/16 10:30 A.M.
PITTSBURGH Fox Projection Room 1715 Blvd. of Allies	Mon. 4/14 1:00 P.M.	Mon. 4/14 2:30 P.M.	Tues. 4/15 1:00 P.M.	Tues. 4/15 2:30 P.M.	Wed. 4/16 1:00 P.M.
PORTLAND Star Preview Room 925 N.W. 19th Street	Mon. 4/14 10:30 A.M.	Mon. 4/14 2:30 P.M.	Tues. 4/15 10:30 A.M.	Tues. 4/15 2:30 P.M.	Wed. 4/16 10:30 A.M.
ST. LOUIS S'Renco Proj. Room 3143 Olive Street	Tues. 4/15 11:30 A.M.	Tues. 4/15 2:30 P.M.	Wed. 4/16 11:30 A.M.	Wed. 4/16 2:30 P.M.	Thurs. 4/17 11:30 A.M.
SALT LAKE CITY Fox Projection Room 216 East 1st South Street	Mon. 4/14 2:30 P.M.	Mon. 4/14 1:00 P.M.	Tues. 4/15 1:00 P.M.	Tues. 4/15 2:30 P.M.	Wed. 4/16 1:00 P.M.
SAN FRANCISCO RKO Projection Room 251 Hyde Street	Mon. 4/14 10:30 A.M.	Mon. 4/14 1:30 P.M.	Tues. 4/15 10:30 A.M.	Tues. 4/15 1:30 P.M.	Wed. 4/16 10:30 A.M.
SEATTLE Jewel Box Projection Room 2318 2nd Avenue	Mon. 4/14 10:30 A.M.	Mon. 4/14 2:30 P.M.	Tues. 4/15 10:30 A.M.	Tues. 4/15 2:30 P.M.	Wed. 4/16 10:30 A.M.
SIOUX FALLS Hollywood Theatre 212 No. Philips Avenue	Mon. 4/14 9:30 A.M.	Mon. 4/14 10:45 A.M.	Tues. 4/15 9:30 A.M.	Tues. 4/15 10:45 A.M.	Wed. 4/16 10:30 A.M.
WASHINGTON Fox Projection Room 932 New Jersey Ave.	Tues. 4/15 11:45 A.M.	Tues. 4/15 2:30 P.M.	Tues. 4/15 10:30 A.M.	Wed. 4/16 10:30 A.M.	Wed. 4/16 2:30 P.M.

THE NATIONAL SPOTLIGHT

ALBANY

Exhibitors in Albany, Troy and elsewhere will be glad when Lent is ended. They think it may have been a contributing cause to the recent dip in business. Some sources estimate that half of the gain in theatre patronage during the war has been lost in the last 18 months in this district. Big pictures go well, but average films and sluffs draw poorly. Most of the present patronage is on opening days and over the weekend. . . . Among the exhibitors who recently have booked in Albany exchanges are: Julius Perlmutter, of the Rivoli in Schenectady; John Gardner, of the Colony in Schenectady; Dave Rosenbaum, theatres in Elizabethtown, Keesville and Ausable Forks; George Thornton, the Orpheum in Saugerties; Walter Wertime, Sr., the Chester in Chestertown; Dave Willig, the Auto-Vision in East Greenbush; Clarence Dop, the Strand in Johnstown and the Hollywood in Frankfort. . . . Tri-State Company appointed Hubert Schenek manager in the Albany district. He will take the place of Joseph Grand, who is to give full time to the management of the Eagle theatre in this city.

ATLANTA

Bob Moscow has been appointed production chief of Harlemwood studio for Sack's Amusement Enterprises in Dallas, Texas. . . . George L. Danton, former owner of the Broadway theatre, Knoxville, Tenn., has sold his theatre to W. E. Drumbar. . . . E. D. Chessman expects to open his new theatre about May 1 in McClenny, Fla. . . . Hugh F. Prince, for the past 16 years with the Florida State Theatres, has been appointed assistant and booker to W. M. Snelson, president of Co-At-Co circuit of theatres in Georgia. . . . Floyd Stowe, formerly with Florida State Theatres in Atlanta and Jacksonville, has returned to Atlanta and been appointed office manager of Republic, replacing Ed Ashmore, leaving to go with PRC. . . . Charles W. Griffin, Jr., manager LaFayette theatre, LaFayette, Ala., has been named chairman of the annual Red Cross drive in this city. . . . J. David Tidmore, owner of the local theatre in Moundville, Ala., is having improvements made in the theatre and will soon enlarge and increase seating capacity to 250 seats.

BALTIMORE

Considering that the week beginning March 22 is one of the worst in the year for business, the attendance in Baltimore, generally speaking, is holding up very well. Three theatres decided to hold for second week, including Little, with "It Happened at the Inn"; Mayfair, with "Abie's Irish Rose," and the Town, with "The Best Years of Our Lives." Stanley had big opening with "Beast With Five Fingers," New got off big with "Carnival in Costa Rica." Times and Roslyn only fair with "The Pilgrim Lady" and "Her Highness and the Bellboy." Valencia fair with "My Brother Talks to Horses." Keith's nice with "Swell Guy," Hippodrome okay with "Mr. District Attorney." Century brought back "Boomtown" to fair business. . . . MPTO of Maryland, Inc., elected offices, including: F. A. Hornig, president; L. C. Garman, vice-president; J. Levine, treasurer, and Mrs. Helen Deering, secretary. Board of Directors includes Hornig, Garman, Levine, with W. Pacey, L. Gaertner, Harry Silver, A. B. Price, M. Allen, Meyer Leventhal, Luke Green, Richard Wornman, Harry Valentine, Oscar Coblentz. . . . Variety Club of Baltimore, Tent No. 19, special train leaves Wednesday, May 7, at 4:15 P.M. for trip to West Coast.

BOSTON

Elaine Kolvin and Claire Welch have been added to the UA staff. . . . Ed Klein, head of Bay State Films, has returned to his desk after a short illness. . . . E. M. Loew was given a birthday party by his employees last week. . . . Henry Tobin has purchased the Shea theatre in Turner Falls from the Z. Roy estate. . . . Charles E. Fish has rejoined the Capitol Theatre Supply Corporation as installation engineer. . . . Conway Cohalan, student booker, is at the RKO exchange. . . . The Tub Thumpers of America held a dinner at the Hotel Vendome March 26. . . . Moe Grassgreen recently rounded out his 30th year of service with 20th Century-Fox.

WHEN AND WHERE

April 20: Theatre Equipment and Supply Dealers meeting, Hotel Drake, Chicago.

April 21: Independent Exhibitors of Rhode Island, affiliated with Independent Exhibitors, Inc., of New England, testimonial dinner to Edward M. Fay, circuit executive, at the Sheraton - Biltmore Hotel, Providence, R. I.

April 21–22: North Central Allied annual convention, Minneapolis.

April 21–25: Society of Motion Picture Engineers' 61st semi-annual convention, Hotel Drake, Chicago.

April 23: Associated Motion Picture Advertisers' 30th anniversary salute to industry leaders, Hotel Astor, New York.

May 6–8: Pacific Coast Conference of Independent Theatre Owners annual convention in Los Angeles.

May 8: Twenty-fifth anniversary dinner of the Motion Picture Association at the Waldorf Astoria in New York.

May 14–17: Eleventh annual Variety Club International convention at the Ambassador Hotel in Los Angeles.

May 16: Motion Picture Associates annual dinner - dance, Waldorf - Astoria, New York.

July 13–16: Independent Theatre Owners of Ohio annual convention at the Dashler Wallick Hotel, Columbus, Ohio.

CHARLOTTE

John A. Bachman, who resigned from the post of Charlotte branch manager of Warners' exchange after nine years service, was given a going-away party March 28. . . . Charles Thomas, manager of Temple theatre, Gastonia, N. C., for Wilby-Kincey, is being transferred to Charlotte to manage the State. He succeeds Dick Horton, who will manage the Rialto at Durham. . . . Martha Painter is in the cashier department of Warners' exchange. . . . Charlotte Drive-in theatre has enjoyed such growing patronage since its March 16 opening that it is adding room for more cars. . . . Grace Honeycutt, assistant booker at PRC, has resigned. Betty Mitchell has resigned from Paramount's playdate department. Frances Smarr has resigned as ledger clerk at Paramount to go to Columbia. Elizabeth Hemmings, box office clerk at Paramount, has resigned. . . . Broadway theatre, closed for two weeks for redecoration, reopened March 29 with "Count of Monte Cristo." . . . The Charlotte Variety Club was to hold a testimonial dinner April 4 for Ben Rosenwald and John Bachman, both of whom will leave Charlotte. Mr. Rosenwald, MGM, has been transferred to Boston. Mr. Bachman, resigned from Warners, will take over the branch managership of UA in Atlanta.

CHICAGO

With fair weather finally here, business is still continuing at a steady pace in loop houses. In fact, the first quarter of 1947 is believed to be as big, if not bigger, than the same quarter last year. . . . Harold Pearlman, after five years as advertising and publicity director for Filmack, has resigned. He will announce his future plans following a Wisconsin vacation. . . . Several score exhibitors were guests of Eagle-Lion when Brian Foy, vice-president in charge of production, was host during his Chicago stay en route back to the coast. . . . The Margaret Etter Creche Day Nursery charity organization called its annual benefit party March 29 "Suddenly It's Spring." Paramount and B&K worked the tieup. . . . Jack Rose, chief barker of the local Variety Club, reports that due to material shortages, the new quarters in the Continental Hotel will not be opened until mid-April or the first part of May.

CINCINNATI

The 3,300-seat RKO Albee, which recently resumed stage shows and pictures after a short season of all pictures, again has resumed a straight film policy, at least for the present, opening on March 27 with "The Red House." . . . Irving Sochin, general manager of Theatre Owners Corporation, organized to buy and book product for independent exhibitors in this area, reports sign-

(*Continued on page 34*)

The same

GLENN FORD

who tamed

Gilda !

Columbia Pictures
presents

Glenn FORD

in

FRAMED

with

JANIS CARTER · BARRY SULLIVAN

EDGAR BUCHANAN · KAREN MORLEY · JIM BANNON

Screenplay by Ben Maddow · Directed by RICHARD WALLACE · Produced by JULES SCHERMER

(Continued from page 32)

ing the Plaza, local neighborhood; the Auto Inn, in suburban Walnut Hills, and the Dixie Gardens, a drive-in at nearby Covington, Ky., making a total of 46 theatres which the organization now is serving. . . . Milton G. Thomas, branch manager of Altec Service here, has been promoted to district manager, succeeding Warren Connors, who died recently. Mr. Thomas, who became branch manager three years ago, will maintain his headquarters here. . . . The Paramount, largest of the three Northio units in Hamilton, Ohio, is playing a stage show on Tuesday nights, provided by amateur song and dance talent from Cincinnati.

CLEVELAND

All theatre operations in this area were disrupted by the midweek heavy snowstorm and gales that tied up all local and intercity transportation. Many houses were dark —some because of lack of power, and others because of lack of patrons. Downtown houses were open as usual. . . . Film trucks could not make Toledo area for two days, with theatres there using whatever film was on hand. . . . Mark Goldman, PRC branch manager, has promoted booker David Gaffney to office manager. . . . Gilbert Lefton of Academy Film Service, Inc., distributing 16mm equipment, films and accessories, with Mrs. Lefton, attended the district NAVED meeting in Chicago. . . . B. W. Payne, Jr., Modern Talking Pictures franchise owner, has renewed his distributor contract for MOT, 16mm, for a second year. . . . Theatre business this week dropped to new low due to Tuesday-Wednesday storm. . . . Milton A. Mooney, head of Co-operative Theatres of Ohio, has added Ruth Gardinier to his booking staff, bringing it to a total of six. He now serves more than 125 theatres in the Cleveland exchange area.

COLUMBUS

Stiff opposition from other attractions, combined with the Holy Week slump, lowered box office take considerably. All first runs noticed the slump with "Pursued" at the Palace, "It Happened in Brooklyn" at the Ohio, "The Perfect Marriage" at the Broad and holdover of "The Locket" at the Grand being affected. Stage show at the Palace starring the Mills Brothers and Vivian Blaine did rather well. . . . Champion theatre, operated by the Miles circuit, will be taken over June 1 by Al Sugarman and Lee Hofheimer, operators of the Olentangy, Indianola and Avondale. . . . Sugarman and Hofheimer will make the Olentangy the first foreign film house in Columbus after present renovation is completed. . . . Ohio exhibitors are urged by P. J. Wood, secretary of the Independent Theatre Owners of Ohio, to contact members of the House Industrial Relations Committee and ask them to report out House Bill No. 349, which would permit employment of women cashiers over 21 after 10 p. m. and permit girls 16 to 18 to work after 10 p.m. in other capacities. . . . Voice of the Theatre sound system has been installed at the Drexel. . . . The Liberty, formerly the Ohio, Cambridge, has been reopened, after being dark for the past five years, by Louis J. Velas.

DENVER

Theater Enterprises, Inc., buy Apache and Pueblo, Ruidose, N. M., from E. J. Blaylock, effective April 28. . . . Fay Gardner planning a 364-seat $30,000 theatre in Imperial, Neb., where he already operates. . . . A. P. Sitton, Jr., sells Muse to Ed Turner. . . . Adopho Esquibel opens new 300-seat $25,000 theatre in Tierra Amarilla, N. M. . . . "Jolson Story" makes record in Denver when it winds up at Paramount. Already has shown eight weeks in Denver, at other houses. . . . Civic Theatres (Joe Dekker and A. P. Archer), who have lots bought for new 1,000-seat, $200,000-$300,000 theatre, the Lakewood, Lakewood, Colo., hope to get started building soon. . . . Hobart Gates, Garlock, Custer, S. D., back running his theatre after stint in state legislature. . . . 120 were present at Rocky Mountain Screen Club Founders' Day dinner-dance at Brown Palace hotel. . . . J. T. O'Neil, Vita, Spearfich, S. D. owner, back on job after flu. . . . Service Theatre Supply gave cocktail party at Brown Palace hotel for visiting exhibitors.

DES MOINES

Elmer Tilton, former Warners branch manager, has been named branch manager for Selznick Releasing Organization here with new offices in the Empire building. . . . "Dead Reckoning" at the Orpheum grossed far above "Suddenly It's Spring" at the Des Moines last week. . . . Bill Schleiger of Albion, Neb., has been named manager of the King at Albia. He succeeds Royce Winkelman who has taken the managership of the Charles at Charles City. Winkelman replaces Fred Savely who has left the theatre business. . . . H. E. Rehfield of the Iowa, Bloomfield, was host to a district meeting of Allied Independent owners. T. J. Evans, executive secretary, and Charles Niles, director, led a discussion which covered major problems in the industry. . . . Harold Sieverding of Bellevue is the new owner of the Vilia at Lovilia. He purchased the house from C. E. Gordon of West Plains, Mo.

HARTFORD

Holdovers in the Connecticut first runs included Warners' "Pursued," holding for a second week at the Roger Sherman, New Haven; Columbia's "Mr. District Attorney," E. M. Loew's, Hartford. . . . 20th-Fox's "Boomerang" opened day and date at Loew's Poli "A" houses in Hartford, New Haven, and Springfield, Mass. . . . Sal Popolizio has been promoted to assistant booker at the 20th-Fox New Haven exchange, replacing Morris Weinstein, now a PRC salesman. . . . Henry L. Needles, Hartford district manager for Warner Theatres, and Mrs. Needles are observing their 30th wedding anniversary.

INDIANAPOLIS

The worst storm of the year froze the first blush of spring here and dented film grosses. "The Red House" was box office champion last week at Loew's, with $12,000. "Nora Prentiss," with $11,000, was 30 per cent under par at the Indiana. . . . The marquee at Loew's sagged from its moorings in a 60-mile-an-hour wind Monday night, falling at one end within 5 feet of the sidewalk. Manager Boyd Sparrow opened a box office at the front exit on the side of the house next day until the marquee was removed. . . . Manny Marcus has taken a lease, effective April 1, on the Zaring, de luxe northside neighborhood, from the builder and owner, A. C. Zaring. . . . "Henry V," finding no vacancy downtown, will open its two-week road show engagement here April 16 at Ernie Miller's Cinema, another northside neighborhood. . . . The Associated Theatre Owners of Indiana will hold a district meeting at the Keenan Hotel, Fort Wayne, April 22. Roy Kalver, vice-president, of Decatur, will preside.

KANSAS CITY

"Best Years of Our Lives" is receiving a striking introduction in advance of its opening at the Tower—displays in department stores, which include stills, film cans, and even two projectors. . . . Edward Mansfield, city district manager for Commonwealth Theatres, is using middle-aged women as ushers in the Ashland, a 2,000-seat neighborhood house that normally attracts large audiences of children. . . . The group of RKO actors making personal appearances with the openings of "Trail Street" visited Garden City, Dodge City, Great Bend and other cities after the premiere at Liberal, Kan. E. Rolsky and son, Morton, are operating the Gillham, a neighborhood, and playing

(Continued on page 36)

RELAXATION, during the organizational meeting of the Allied Rocky Mountain Independent Theatre Owners, in Denver. Left to right are: Fred Lind, director; Carl Garitson, director; John Wolfberg, who called the meeting and is board chairman; Tom Knight, director; Robert Spahn, director, and Colonel H. A. Cole, president of the Texas Allied organization.

YOU NEED THESE FOR GOOD BUSINESS!
READY NOW AND IN RELEASE...

"..packs more laughs and entertainment than average."
DAILY VARIETY

"..chock-full of laughs and hilarious situations..."
MOTION PICTURE HERALD

"..good supporting comedy... expert direction..."
DAILY VARIETY

"..one of the real 'sleepers' among light comedy-dramas this season."
SHOWMEN'S TRADE REVIEW

ALL FROM *Republic!*

(*Continued from page* 34)

first runs. . . . More than 7,000 children, about half of them residents of orphans' homes, attended the six Fox Midwest theatres of Greater Kansas City last Saturday morning for the Greek Orphan Relief benefit performances.

LOUISVILLE

Louis Hudson has replaced Herb Nadel as manager of the Hill Top, Louisville. The Hill Top is owned by the Hill Top Amusements, Inc. . . . In addition to his theatre interests Gilbert May of Corydon has just completed a new store building which has been leased to the A. & P. . . . The Shelbyville Road Drive-In is scheduled to open for the summer season on April 11. The theatre is managed by Floyd Morrow, who will also have charge of the Eighteenth Street Road Drive-In when completed. . . . Recent visitors to Louisville included: G. N. May, Dream, Corydon; Luther Knifley, Art Knifley; William P. McGovern, Ritz, Loogootee; Morris Smith & B. Bennett, New Ace, Taylorsville; W. Clausen, Bonnieville, Ky.; R. L. Harned, Empire, Sellersburg; E. L. Ornstein, Ornstein Theatres, Marengo. . . . "13 Rue Madeleine" coupled with "The Pilgrim Lady" after completing a week run at the Rialto, was moved to the Brown for a second week.

MEMPHIS

First run attendance was off in Memphis during the week. Loew's State, showing "San Quentin," showed surprisingly good attendance. Loew's Palace showing "Carnival in Costa Rica"; Malco with "Ladies Man"; Warner with "That Way With Women"; and Ritz with "Home Sweet Homicide," reported a slump from previous weeks. . . . Two Missouri exhibitors, Lyle Richmond, Missouri and Richmond, Senath, and Roy Dillard, Dillard, Wardell, were on the Row visiting and booking. . . . John Goodenough, new branch manager, Kay Film Exchange, took over his new duties. . . . Strand theatre is being remodeled for a road show presentation of "The Best Years of Our Lives," beginning April 26. . . . Mrs. Carrington Jones was elected president of the Better Films Council.

MIAMI

Claughton theatres sent "The Best Years of Our Lives" to the Pratt General Hospital before it opened at the Royal. Approximately 100 women of the State Federation of Women's Clubs will be on hand at the first show at the Royal. . . . The Colony theatre closed its run of "The Best Years" after its 11th week, the longest run of any theatre in Miami. . . . The Spring Festival is underway in Miami. . . . The Miami Shores theatres opens "Calendar Girl" April 8. . . . The Variety Club was to hold its annual dinner April 1 at the Park Plaza Hotel.

MINNEAPOLIS

Loop theatres held up well during the week. Vaughn Monroe's orchestra and "Beat the Band" at the RKO Orpheum were tops with "The Razor's Edge" well above average in its first week and "The Best Years of Our Lives" having a big second week. "The Jolson Story" still running strong in its seventh week at the World. . . . V. H. and A. V. Stevens have incorporated the Family Theatres in St. Paul. They owned the Gem and recently bought the Bluebird from Ted Mann. . . . Mrs. Christy Obrecht, former northwest theatre operator, died in Minneapolis. . . . Independent operators have agreed not to use first runs from the Orpheum, Radio City and State on double bills. . . . A 20 per cent amusement tax to provide a veterans' aid fund was proposed in the Minnesota legislature. . . . Twin Cities independent operators are organizing opposition to "drive-in" theatres.

NEW ORLEANS

"The Jolson Story" is setting a New Orleans precedent with its sixth downtown week at the Joy. "Razor's Edge" is at Loew's State; "Pursued" at the Saenger; "California" at the Tudor, and "Cross My Heart" at the Globe. "Johnny O'Clock" is at the Orpheum and Liberty. . . . Joy N. Houck of the Joy theatres has purchased the Star theatre and will turn it into a Negro theatre. . . . The New Orleans Better Films club is organizing three new chapters in its program of showing free films to children and invalids in various institutions in the city. . . . Clare Hilges, formerly branch manager of Film Classics, has been appointed division sales manager for Eagle-Lion. . . . The Dossett brothers, owners of the Star, Hattiesburg, and Petal, Petal, Miss., are building a theatre for colored patrons in Natchez, Miss. . . . Joseph Dicharry has purchased the Camp Plauche theatre and renamed it the Todd. . . . Seen on Film Row: Alex Fontenot and L. V. Guillory, Platte theatre, Ville Platte.

OMAHA

Box office receipts were weak. . . . F. T. Murray, Universal maintenance supervisor, was here to check plans for the new exchange building. . . . New at 20th-Fox are Joyce Ingwerson and Adeline Tovias. . . . Bill Miskell, Tri-States district chief, who is a member of the State Safety Committee, has been named to the executive board. . . . Carl Reese, United Artists salesman, is in a local hospital. . . . Omaha's Variety Club will sponsor Tuesday afternoon children's matinees April 22 and 29 through the territory. The club hopes to better the $14,000 raised in 1944 for the Children's Memorial Hospital. This time the money will go for hospital equipment. M. S. Stern is drive chairman.

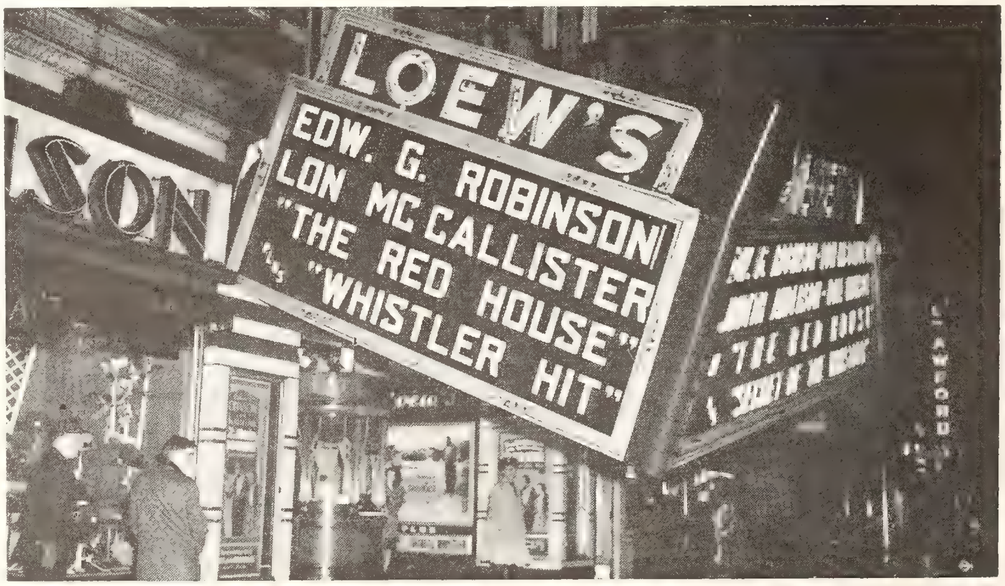
PHILADELPHIA

Box office figures at the center-city houses holding up despite the Lenten season, with good weather conditions and lack of competing theatrical factors making for better than average grosses. . . . Moe Verbin will manage the Pix for Samuel Goldwyn during the engagement of "The Best Years of Our Lives" with John Morenz, managing the house for Sam Cummins, remaining as the house manager. At the Arcadia, where the picture will play simultaneously, the house staff goes with the deal for the theatre. . . . A. J. Vanni, district manager for the Warner circuit, critically ill at the Germantown Hospital. . . . Stanley Kospitsky, Columbia salesman, resigned from that company to join PRC-Eagle-Lion in the same capacity. . . . Harry Berman, former Columbia salesman, also joins PRC-Eagle-Lion in a similar capacity. . . . Manny Youngerman is a new student salesman at the local RKO branch. . . . Branch managers Charles Zagrans, RKO; William Mansell, Warners; Lou Formata, MGM; and Mort Magill, U. A., all journeyed to Williamsport, Pa., to participate in the anniversary party of Bill Wilson at the Rialto theatre there, celebrating his 25th year in the business. . . . I. Hirst, head of Hirst Enterprises, left John Hopkins Hospital and returned to Florida to recuperate from an illness. . . . The suburban Lansdale at Lansdale, Pa., closed for repairs. . . . Morris Oppenheimer will reopen the Capitol in Shenandoah, Pa., shortly. The Virginia, Warner theatre in Atlantic City, N. J., reopened for the season with Hilton G. Francis as manager.

PITTSBURGH

There isn't any question that "The Best Years of Our Lives" will set a box office record here that is sure to stand for many years. The picture already has dwarfed the figures piled up by "The Jolson Story," "Wonder Man," and also "The Razor's

(*Continued on page* 38)



THE HIT HOUSE—hit by a 60-mile-an-hour gale, March 24, in Indianapolis. The marquee sank to within five feet of the sidewalk.

EVERYBODY WHO'S ANYBODY IN SHOW BUSINESS SAYS "IT HAPPENED ON 5TH AVENUE" IS THE PICTURE TO SEE!

CONNIE BENNETT: *"brilliant!"*

JACK BENNY: *"excellent!"*

EDDIE CANTOR: *"swell!"*

FRANK CAPRA: *"wonderful!"*

CARY GRANT: *"immense!"*

BOB HOPE: *"happiness-loaded!"*

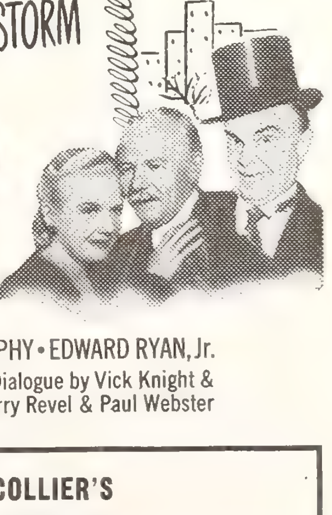
AL JOLSON: *"one of the best!"*

ORSON WELLES: *"a winner!"*

ALLIED ARTISTS PRODUCTIONS, INC. PRESENTS

DON DeFORE · ANN HARDING · CHARLES RUGGLES · VICTOR MOORE · GALE STORM

in ROY DEL RUTH'S



"IT HAPPENED ON 5TH AVENUE"

with GRANT MITCHELL · EDWARD BROPHY · EDWARD RYAN, Jr.

Produced and Directed by ROY DEL RUTH • Associate Producer, Joe Kaufman • Screenplay by Everett Freeman • Additional Dialogue by Vick Knight & Ben Markson • Story by Herbert Clyde Lewis & Frederick Stephani • Musical Score by Edward Ward • Music and Lyrics by Harry Revel & Paul Webster

15 MILLION READERS WILL SEE THIS AD IN THE SATURDAY EVENING POST AND COLLIER'S ... PART OF ALLIED ARTISTS' $250,000 NATIONAL AD CAMPAIGN ON THIS GREAT PICTURE!

(Continued from page 36)

Edge." The picture, in the Fulton, will do better than $200,000 before its run closes. . . . The Warner Brothers-Loew pool was dissolved here this week. From now on Loew's will operate the Penn and Ritz theatres and Warners will control bookings in the Stanley and the Warner theatres. . . . Jim Levine, who had charge of exploitation in the Paramount exchange here, has been transferred to Cleveland. . . . Jack Kahn, of Warners' exploitation department here, has been transferred to the Chicago-Milwaukee district.

PORTLAND

Holdovers are again the rule at first runs. "The Jolson Story," a full four weeks at Paramount, moved to Evergreen's Playhouse for a fifth downtown week. "Blue Skies," a full three weeks at the Orpheum. "California" held for a good second week at Paramount. "Best Years of Our Lives" is playing a road show engagement at Music Box theatre. . . . S. J. Gregory, vice-president and general manager for Mid-State Amusement Corporation, announces early construction of a 600-car outdoor unit at Walla Walla, Wash. . . . John Bretz named city manager for Evergreen State Theatres in Aberdeen and Hoquiam, following service in Spokane houses. Clarence Achim resigned. . . . Post Street theatre, Spokane, with a block of four Paramount features, becomes a first run house, with elimination of vaudeville. House seats 1,400. . . . Competitive bidding for pictures has not started as yet in Portland trade area, but plans are being made for this new buying plan early in April.

SAN FRANCISCO

"Smash-Up," which has concluded a four-week stay at the Tivoli and Esquire theatres, garnered one of the top records for those houses. . . . "The Beginning or the End" at the Warfield and "The Locket" at the Golden Gate slumped so badly both were pulled at the end of the week. . . . Other box office business is looking up with the Paramount opening under its new management with a reserved-seat opening of "My Favorite Brunette," proceeds to go to the Damon Runyon Cancer Fund. . . . Leonard Goldenson, president of Paramount Service Corporation, was here last week with other company executives arranging for the transfer of management. . . . Accompanying him was Jerry Zigmond, who will be managing director of the Paramount, St. Francis and State. . . . The local Variety Club will hold its first banquet and installation of officers this week. . . . Plans for the annual Campership benefit shows to raise money to send needy children to summer camps swings into action with Irving Levin of San Francisco Theatres, handling the chairmanship. . . . Louis Schwartz, manager of the Palace theatre, a Golden State house, announces his house will donate all proceeds from Italian pictures to feed the starving and homeless in Italy.

SEATTLE

"The Jolson Story" went into its 14th week at the Liberty, still grossing about $13,000 weekly. "My Favorite Brunette" was the only other holdover, going into its second week at the Paramount and Blue Mouse. . . . On the Sterling circuit: Fred Lammer is the new manager at the Madrona. Stan Goodman has taken over at the Woodlawn. . . . The Clallam Bay theatre, operated by Al Fernandez, was among the buildings destroyed in the huge fire at Clallam Bay recently. . . . Peter Barnes, operator of the Hollyburn theatre in Vancouver, B. C., has purchased the Ruby theatre at Chellan and will take over May 1. . . . Herbert Rosener, of Herbert Rosener Productions, San Francisco, visited Film Row. Out-of-town exhibitors visiting the Row on booking tours this week: Howard Taylor, Sequim; George Borden, Blaine; Art Zabel, Olympia; Gene Groesbeck, Enumclaw; Keith Beckwith, North Bend; Ollie Hartman, Coulee Dam; E. L. Adams, Bellingham; John Owsley, Tacoma; Mike Barovic, Puyallup; Bill Evans, Centralia. . . . Ed Vaughan has been appointed manager of the Palomar, replacing Jack McCallum. Fred Lanners is his assistant. . . . Don Geddes is managing one of the Golden States theatres in San Francisco. He was former manager of the Fifth Avenue here.

TORONTO

Four of the eight Toronto first run theatres held their attractions for a second week in spite of the pre-Easter competition and still another spell of snowy weather. The holdovers comprised "The Jolson Story" at the Eglinton and Tivoli theatres and "I See a Dark Stranger" at the Victoria and Capitol. Grosses were under par for "The Perfect Marriage" at Shea's, "Johnny O'Clock" at the Imperial and "Lady in the Lake" at Loew's. . . . Gordon Lightstone, Canadian general manager for Paramount, was elected president of the Canadian Motion Picture Distributors Association, succeeding Leo M. Devaney of RKO Radio. The new vice-president is David Griesdorf, PRC general sales manager for Canada. . . . 20th Century Theatres, an affiliate of Famous Players, has announced plans for the construction of a separate theatre annex to its Elgin in Ottawa for the showing of special or foreign films, the adjacent auditorium to seat 350 compared with the 800 capacity of the main auditorium. . . . Odeon Theatres of Canada has purchased blocks of stores and apartments in Brantford and Montreal for new theatres. . . . Word has been received in Toronto that J. Arthur Rank plans to visit Toronto May 16-19 after a stay in New York and Chicago and will go later to Vancouver and Los Angeles. . . . Theatre managers in Ontario have been advised that electric power restrictions, due to wintertime shortage, have been removed and house fronts can again be fully lighted.

VANCOUVER

The bill calling for classification of films in B. C. was voted down in the legislature at least for this year. The attorney general told the house that in all cases the censors had the fullest cooperation from distributors when they considered it advisable that certain films should be advertised as unsuitable for children. . . . "The Jolson Story" in its third week at the Orpheum is still doing outstanding business and for the first time in the theatre's history a picture holds for a fourth week. The "Overlanders," Australian picture, also doing above average at the Vogue and Hastings theatres. Rest of town below average business. . . . Dean Clements of the University of British Columbia was appointed chairman of the arbitration board to decide wage and working conditions in the B. C. theatres of Famous Players between Projectionists 348 and the circuit.

WASHINGTON

Washington theatre business felt the pre-Easter slump, with the only holdovers being "The Best Years of Our Lives" at RKO-Keith's for a third week, and "My Favorite Brunette" at Loew's Palace, for a second week. New openings in town were "Johnny O'Clock" at Warners' Earle; "Framed" at Warners' Metropolitan; "Swell Guy" at Loew's Capitol; and a carry-over "Boomerang" at Loew's Columbia. . . . Kogod-Burka's Apex theatre went on the air over station WMAL with the Carpel Krazy Kwiz Show being broadcast from the stage. . . . On April 7 the Sidney Lust Theatres will join with the Kiwanis Club of Prince Georges County in sponsoring the 12th annual Easter Egg Hunt to be held in Magruder Park, Hyattsville, Maryland.

FOR THE GREEK WAR ORPHANS, the meeting of Washington, D. C., film industry representatives aiding the current drive. Left to right, seated: Al Benson, RKO branch manager; Jerry Price, United Artists branch manager; John S. Allen, exchange drive chairman; Harrison Martin, Universal branch manager; John O'Leary, Twentieth Century-Fox branch manager. In the same order, standing: Harry Cohen, Frank Scully, Harry Buxbaum, Paul Wall, Jack Goldberg and Tom Baldridge, MGM.

THE NEW YORK TIMES, FRIDAY, MARCH 21, 1947.

Pope Cites St. Benedict as Guide for World; Encyclical Urges Rebuilding Cassino Abbey

By CAMILLE M. CIANFARRA

Special to THE NEW YORK TIMES.

ROME, March 20—Pope Pius XII issued today an encyclical—which will be known as "Fulgens Radiatur" ("Brilliantly Shines")—in which he urged the peoples of the Christian world to pattern their lives upon the principles of religion. Without its norms of conduct, he said, human society will collapse.

Likening the present times to those of the sixth century when the civilization of Rome was being engulfed by the darkness of the Middle Ages, the Pope wrote a 10,000-word document to commemorate the fourteenth centenary of the life and work of St. Benedict.

St. Benedict's outstanding contribution, Pius went on, was the keeping alive of the flame of religion and culture as "a star in the darkness of night."

St. Benedict of Nursia was founder of the Benedictine Order and established the Abbey of Monte Cassino. He is recorded as having died March 21, 547.

All classes of society, the Pope stated, would find inspiration and comfort in studying the saint's life, because "our age, troubled and anxious over the vast material and moral ruins, perils and losses that have been heaped up, can borrow from him needed remedies."

"Before all," he continued, "let them remember that the sacred principles of religion and its norms of conduct are the safest and soundest foundations of human society; if they are disregarded and compromised, everything that promotes order, peace and prosperity among men and nations
sary consequence
lapses."

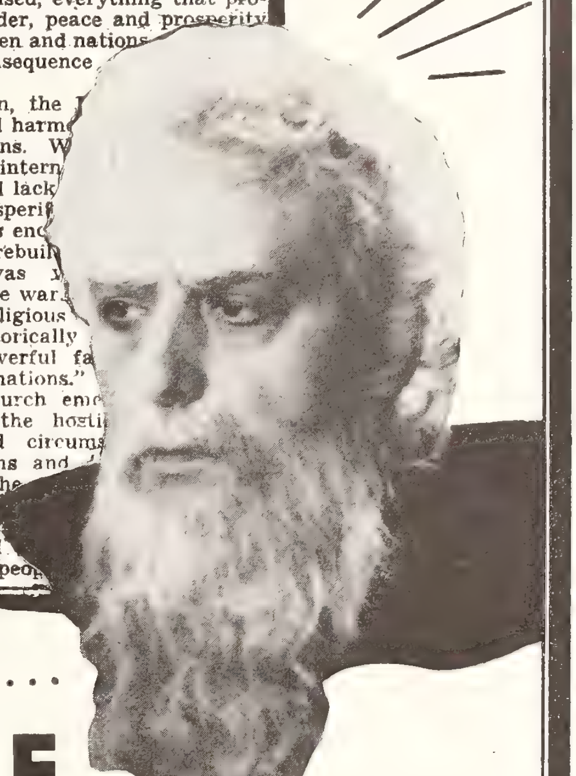
Religion, the
order and harm
and nations. W
be chaos, intern
strife and lack
as of prosperi

Today's enc
for the rebui
which was
during the war.

The religious
was "historically
most powerful fa
birth of nations."

The church em
through the hosti
time and circums
their ruins and
serted, "she
a new, ha
tian doct
build and
citizens, peo

Millions of people in the U.S., Canada and Latin America read this syndicated story, honoring the Fourteenth Centenary of the life and work of St. Benedict.



The Most Timely Story of the Year . . .

"MIRACLE OF MONTE CASSINO"

An epic of courage, faith and love—portrayed against a background of historic splendor. A feature production vividly depicting *"The Life of St. Benedict of Nursia,"* the founder of the immortal abbey of Monte Cassino in the Fifth Century.

Prints are available in 35mm and 16mm versions, with English or Spanish subtitles.

COMMUNICATE WITH:

SIMPEX COMPANY, INC.

RKO Palace Theatre Bldg., 1564 Broadway, New York 19, N. Y.

Telephone BRyant 9-8897 **Cable address: Simpexiro**

Precision Net in Year $1,742,694

General Precision Equipment Corporation reported this week consolidated net profit of $1,742,694 for the year ended December 31, 1946. The net was equivalent to $2.90 a share on the 601,087 shares outstanding at the end of the year as compared with $1,390,954 or $2.31 per share on the same number of shares in 1945. Consolidated net sales for the year amounted to $23,261,996, compared with $25,484,122 in 1945.

The report says the net was arrived at after estimated Federal income taxes but before credit for special items in the net amount of $340,256. Special items consist of the book profit of $890,301 realized on the sale of 39,600 shares of Twentieth Century-Fox Film Corporation common stock sold during the year at an average price of $49.50 per share, less the write-off of $550,045 representing the excess cost of investment in subsidiaries acquired in 1944 over their applicable book value at acquisition.

In a letter to stockholders, Earle G. Hines, president, said that the manufacturing activities of various subsidiaries were adversely affected by labor disturbances and a consequent shortage of certain materials.

Film Salesmen's Union Names Bargaining Unit

The newly formed Colosseum of Motion Picture Salesmen of America this week appointed a three-man committee to act as bargaining agent in the organization's dealings with the distributors. The committee was named late last week at a union meeting at the Continental Hotel, Chicago. It will be assisted by David Beznor, Milwaukee lawyer and counsel for the group. The committee includes Arthur M. Van Dyke, of Chicago, national president of the Film Salesmen's Union; N. Provencher, Milwaukee, national executive secretary, and M. F. Keller of Portland, Ore., executive vice-president of the national group. The three men will seek audiences with distributor executives at the home offices in the near future.

Skouras Withdraws Offer To Purchase Securities

The offer of Charles P. Skouras, president of National Theatres Company and Fox West Coast, to purchase bonds and voting trust certificates of the Ambassador Building Corporation and the Missouri Theatre Building Corporation, has been withdrawn as of March 31, according to St. Louis advices. Holders of the securities were notified to that effect a few days before the deadline. It is understood that Mr. Skouras and has associate, Clarence M. Turley, already have control of the Missouri corporation and have about reached control of the Ambassador.

Short Product in First Run Houses

NEW YORK—Week of March 31

CAPITOL: Calling on Costa Rica .... ***MGM***
Part-Time Pal .... ***MGM***
A Gun in His Hand .... ***MGM***
Feature: It Happened in Brooklyn .... MGM

CRITERION: The Tennis Wizards .... ***Columbia***
Feature: Johnny O'Clock .... Columbia

GLOBE: You're an Education ... ***Warner Bros.***
Feature: The Red House .... United Artists

HOLLYWOOD: American Album of Sports ***Warner Bros.***
Rabbit Transit .... ***Warner Bros.***
Feature: Nora Prentiss .... Warner Bros.

MUSIC HALL: Double Dribble .... ***RKO Radio***
San Francisco .... ***RKO Radio***
Feature: The Late George Apley ... 20th Cent.-Fox

PALACE: Campus Boom .... ***RKO Radio***
Feature: Sinbad the Sailor .... RKO Radio

RIALTO: Queens of the Court .... ***Paramount***
Stork Crazy .... ***Paramount***
Feature: Dangerous Millions .... 20th Cent.-Fox

RIVOLI: Ice Skippers .... ***RKO Radio***
Pepito's Serenade .... ***United Artists***
Feature: The Farmer's Daughter .... RKO Radio

ROXY: Mighty Mouse Crying Wolf ***20th Cent.-Fox***
The Teachers' Crisis .... ***20th Cent.-Fox***
Feature: Carnival in Costa Rica .... 20th Cent.-Fox

STRAND: Birth of a Notion .... ***Warner Bros.***
Saddle Up .... ***Warner Bros.***
Feature: Pursued .... Warner Bros.

WINTER GARDEN: Miniature Musical.Universal
Feature: Stairway to Heaven .... Univ.-Int.

CHICAGO—Week of March 31

CHICAGO: G.I. Hobbies .... ***Paramount***
Feature: My Favorite Brunette .... Paramount

GARRICK: Snow Man .... ***20th Cent.-Fox***
Feature: 13 Rue Madeleine .... 20th Cent.-Fox

GRAND: Smoked Ham .... ***Universal***
Feature: Smash-Up .... Universal-Int.

ROOSEVELT: Goofy Gophers ... ***Warner Bros.***
Feature: Pursued .... Warner Bros.

UNITED ARTISTS: Henpecked Hoboes .. ***MGM***
Feature: The Secret Heart .... MGM

Astor Pictures Resigns From MPA Title Bureau

Astor Pictures has resigned from the Title Registration Bureau of the Motion Picture Association. As did Eagle-Lion, Astor complained that the titles registered by the large companies were so numerous that those filed by the independents inevitably conflicted. Astor Pictures is not an MPA member company and the title service was rendered it gratis, as it is to all companies outside the Association. According to Margaret Young, head of the title bureau, both Eagle-Lion and Astor Pictures had only been members of the title section for a few months. During that time Astor registered nine titles, with two resultant protests. Eagle-Lion registered two, and had one protest.

Metropolitan Playhouses Suit Against Hanover Dismissed

The suit for accounting of funds by Metropolitan Playhouses against the Hanover Bank and Trust Company was dismissed last week in New York Supreme Court. Judge Lloyd Church said the complaint as drawn challenged the validity of rights conferred upon the bank by a 1935 Federal Court decree of reorganization under the Bankruptcy Act.

De Rochemont - UW Project In Discussion Stage

Negotiations between United World, the 16mm non-theatrical subsidiary of Universal Pictures, and producer Louis de Rochemont, for the production of a series of short color subjects on world geography are going on, but, contrary to published reports, the deal has not been signed and is still in the discussion stage. It is understood that it would involve 86 shorts over a two-year period.

The company is said to be ready to support the project with a $3,200,000 budget. The first batch of films would vary in length from two to three reels, and would be divided into series of 12, designed for use by students in the fourth, fifth and sixth grades of elementary schools. They would be ready for use during the school term beginning September, 1948.

Scripts for the shorts are now being outlined by Dr. Wallace W. Atwood, president emeritus of Clark University, and his staff. In these educational color subjects, Mr. de Rochemont would attempt to combine the presentation of factual material with cinematic values.

PCCITO Asks Executives To Attend Convention

Executives of the industry have been invited to the national convention of the Pacific Coast Conference of Independent Theatre Owners to be held at the Ambassador Hotel in Hollywood May 6-8. Besides the sales heads of all distributing companies, those invited include Eric Johnston, president of the Motion Picture Association; Donald Nelson, president of the Society of Independent Motion Picture Producers; Jack Kirsch, president of Allied States; Abram F. Myers, general counsel of Allied; Fred Wehrenberg, president of the Motion Picture Theatre Owners of America, and Herman Levy, general counsel of MPTOA.

McCullough at Fire Conference

John B. McCullough, acting director of the Conservation Department of the Motion Picture Association, has been designated as a member of the Committee on Organized Public Support in the President's Conference on Fire Prevention by Eric Johnston, MPA president. The Conference has been formed to arouse the nation to the high fire losses, which amounted to $64,000,000 in February of 1947 alone. The meeting, under the chairmanship of Major General Philip B. Fleming, got under way in Washington April 1.

Bell & Howell Net Sales $10,387,699

The Bell & Howell Company, Chicago, announced net sales for the year 1946 of $10,387,699, in its annual report released this week to stockholders. Although this figure represents an 85 per cent increase over the last pre-war year of 1941, according to J. H. McNabb, president, desired production schedules were not attained during the first nine months of the year because of material and labor shortages and restrictive price ceilings. Strikes in some of the company's major suppliers' plants also restricted output.

After application of Federal tax carryovers, Bell & Howell's net profit for the year amounted to $422,945, representing earnings of 69 cents per share on common stock outstanding. Regular dividends on the common stock were paid for the 32nd consecutive year.

The annual meeting of stockholders will be held at the company's executive offices in Chicago April 16.

Legion of Decency Reviews Nine New Productions

The National Legion of Decency reviewed nine new productions this week, approving all but three. In Class A-I, unobjectionable for general patronage, were: "Citizen Saint," "King of Wild Horses," "Range Beyond the Blue" and "Seven Were Saved." In Class A-II, unobjectionable for adults, were: "The Guilty" and "Lady Chaser." In Class B, objectionable in part, were: "Fall Guy," the first picture to be made under that amendment to the Production Code which permits traffic in drugs to be pictured, because "presentation of illicit drug traffic tends to cause morally harmful social effects"; "Carnival in Costa Rica," because it "presents an incorrect concept of Catholic teaching concerning the effects of the civil ceremony of marriage"; and "Time Out of Mind," because it "reflects the acceptability of divorce."

First of Pagnol Trilogy Films Arrives in U. S.

"Marius," first film of the Marcel Pagnol-produced French trilogy, has arrived in this country, according to Joe Siritzky of Siritzky International, which will handle the pictures here. The French producer will come here some time during the summer. He intends to make pictures in the U. S.

The other two films in the trilogy are "Fanny" and "Cesar." All have been cut from three hours running time to two and a half. "Marius" was directed by Sir Alexander Korda. The trilogy will be released in three different houses in October.

Eagle-Lion Moves Office

The entire 15th floor of the Bond Building, 165 West 46th Street, New York, has been taken over by Eagle-Lion Films.

Maas to Berlin to Discuss MPEA Activity in Germany

Irving Maas, vice-president and general manager of the Motion Picture Export Association, flew to Berlin unexpectedly Monday to discuss the transfer of film distribution in Germany from Army to MPEA hands. Other matters, including some stemming from the recent merger of the U. S. and British occupation zones, also will be discussed.

Representing MPEA and the American motion picture industry at the conferences, besides Mr. Maas, will be Joseph H. Seidelman, president of Universal International; Wladimir Lissim, European general manager for RKO; Fay W. Allport, European manager for the Motion Picture Association, and Robert E. Vining, MPEA representative in Germany. Other international executives of MPEA member companies also may attend. Representing the Army will be Brigadier General Robert A. McClure, director of Information Control, and, later, British army officers.

Discussions are expected to center on the transfer of control over distribution, which may be executed much earlier than expected. A change of this nature already has taken place in Austria, where the Army now retains only the right to exercise censorship. While in Europe, Mr. Maas will visit MPEA offices in Amsterdam, Prague and Vienna, and may tour the Balkans.

Archbishop Announces "Duel" Classification to Catholics

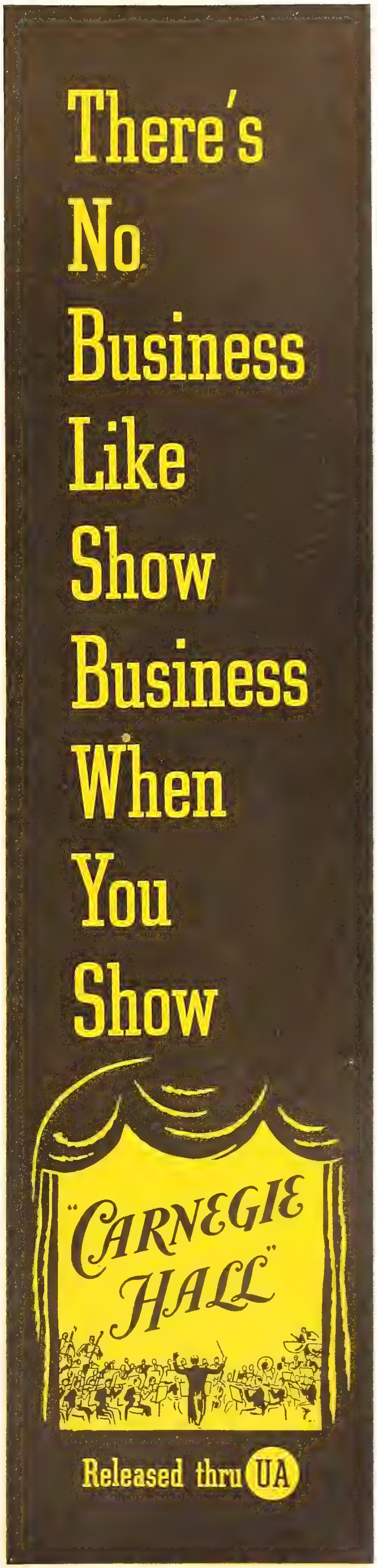
Archbishop John J. Cantwell has officially notified Catholics of the Los Angeles Archdiocese that David O. Selznick's "Duel in the Sun" had received a "B" classification from the Legion of Decency. In a message in *The Tidings,* official Catholic publication of the Archdiocese, His Excellency directed the priests to inform their people of the classification. Archbishop Cantwell said, "The producer has responded with cooperation and understanding to the public criticism of the trial run of the picture in Los Angeles and has shown an awareness of responsibility for the moral and social significance of motion pictures."

Loew's Opens 16mm Film Exhibition in Australia

The first commercial 16mm entertainment program in Australia was held last Saturday at Hill End, New South Wales, it was announced by Orton H. Hicks, head of the 16mm department for Loew's International in New York. N. Bernard Freeman, MGM manager, and Cecil Gidley, 16mm representative, arranged the showing and the picture selected was "Naughty Marietta," starring Jeanette MacDonald.

"Raider" Showing Set

"The Raider," a documentary sea story of the English Navy, which is being distributed in this country by English Films, Inc., was scheduled to open at the Art and Sutton theatres in New York Friday. It was produced by the Crown Film Unit.


There's No Business Like Show Business When You Show

Released thru UA

Local Meetings NameFoundation Trustee Board

Barney Balaban, president of Paramount and chairman of the temporary steering committee of the Motion Picture Foundation, Wednesday announced that preliminary meetings and conferences had been held in more than two-thirds of the exchange areas for the purpose of setting up organized meetings in each exchange area.

At the same time he said he had received communications from a number of other exchange areas pledging full cooperation and promising to hold organizing meetings as soon as details could be arranged. He urged that such meetings be held in every area so that national trustees might be elected in time to hold the first meeting of the board of trustees in May.

In accordance with the plan of organization of the Foundation, representatives of every phase of the industry are to meet in each exchange area to elect an exchange area committee and a national trustee.

The following organizing meetings have already been called: April 14, Charlotte, H. F. Kincey, temporary chairman; April 16, Chicago, John Balaban and Ed Zorn, temporary chairmen; April 16, Salt Lake City, Sam Gillette and Tracy Barham, temporary chairmen; April 21, Albany, N. Y., Saul J. Ullman and Neil Hellman, temporary chairmen.

Also: April 21, Des Moines, Leo F. Wolcott and A. H. Blank, temporary chairmen; April 21, Minneapolis, at a special luncheon of North Central Allied convention, Charles Winchell, Harry French, Harold Field, Benny Berger and Ted Bolnick, temporary committee; third week in April, Pittsburgh, Moe Silver and Maurice Finkel, temporary chairmen; May 5, Omaha; Leo F. Wolcott and A. H. Blank, temporary chairmen; May 5 to 8, Seattle, at the Pacific Coast Conference of Independent Theatre Owners convention, J. M. Hone, temporary chairman.

Set French Premiere of "Madame Curie"

The French premiere of MGM's "Madame Curie," starring Greer Garson and Walter Pidgeon, has been set for the Paris Opera for the near future, according to a spokesman for Loew's International in New York. The print to be used will be dubbed into French. This will mark the first time that the synchronized version of a film will have played the Opera. The decision to break with tradition was taken by the directors of the Opera themselves after attending a screening of both the English-speaking and the dubbed prints. It is understood that negotiations now are going on with a view to having the opening of Enterprise Productions' "Arch of Triumph" also at the Paris Opera. European distribution and publicity plans for the film are being worked out.

FROM READER

SUGGESTS NEW PLAN ON PERCENTAGE PICTURES

To the Editor of the Herald:

Now that the Decree has been handed down to the great benefit of the Producers and Distributors, and who are still not satisfied, witness their appeals, I, a small Exhibitor, have this to say:

Percentage pictures seem to be on the increase, which is bad for us. And 50 per cent pictures are no longer a rarity. They should be outlawed. I for one never buy them and never run them later when the price is down. Not that I object to the pictures, but no man can remain in business paying 50 per cent for pictures. He is only fooling himself on the grosses.

So why not use this plan if percentage pictures must be made and sold.

Pay the usual percentage the first day on the gross, then on subsequent days let the exhibitor deduct his operating expense, which includes his overhead and split the difference with the distributor. The exhibitor would pay for the shorts and other detail that makes up the show.

While in some competitive situations auction will react favorably to the exhibitor who has been outside the distributors' favors, still auction bidding is bound to increase the revenue to the producer and I am afraid will also cause the distributor to act unfavorably towards the small town exhibitor, as he will not need him quite so badly.

This has seemed more evident to me in the attitude that has been taken against us on local checkers. As one manager expressed himself to me: "Once you sign that contract, we can do anything we damn please about you." That does not look so good as we have a justifiable claim that local checkers talk too much to people who know too much.

In other words, if a Sunday-Monday run and the exhibitor has a $300 gross on Sunday, pay the percentage on that figure. Then on Monday, if he has an expense of $75 per day, deduct that from the gross and if the revenue for that day is $100 give the distributor $12.50 which, after all, is all that he is entitled to.

As an exhibitor, I would be glad to have any company go over my books and set my overhead and then work on the above plan. That way we little fellows would not be worrying over a letdown in business during the balance of the week.

This has many ramifications, but I believe it is practicable and workable.—*W. H. LUTHIE, Charkarohen Theatre, N. Woodstock, N. H.*

Antwerp House for Metro

MGM's new 2,500-seat Antwerp house, the Metro, will have a gala reopening April 11, according to Morton A. Spring, first vice-president of Loew's International Corporation. The theatre was damaged by bombing during the war and was then closed for repairs and complete refurnishing. The Metro is the company's second showcase in Belgium. The other is the Forum Theatre in Liege, which reopened March 22.

Construction Is Under Way on Several Houses

Plans for the construction or remodeling of six theatres in various parts of the country were approved this week by the Civilian Production Administration's Facilities Review Committee in Washington.

The owner, location, and projected cost of each theatre to be constructed or remodeled follows: Sidney Talley, Pleasanton, Tex., $38,220; Paul Foil, Mr. Pleasant, N. C., $11,000; Lester R. Reed, Kinston, N. C., $5,000; Sabar Amusement Corp., Camden, N. J., $13,500; Irvin Bobson, Goulds, Fla., $18,700, and Glenda Woolman, Drain, Ore., $16,000.

In California construction plans for four theatres have been announced. The Golden State Theatre Corp. plans one each in Lomita Park, San Bruno and Millbrae. H. Bradley Fish, owner of the Clovis theatre in Clovis, Cal., will build another theatre in that vicinity to be called the Sierra. Mr. Fish said he and his associates had exercised their option of the lots they had acquired, and in addition had purchased all remaining lots on the block.

In Woodbine, Ky., A. O. Perkins of R. H. Perkins & Son, has been granted a permit to build a theatre in that town, while in Taylorville, Ky., Morris Smith and B. Bennet are constructing the New Ace theatre which will replace the house destroyed by fire several months ago.

In Colorado, W. W. Williams of Eads has plans under way for a 430-seat theatre expected to be completed by June 1.

Meanwhile, the CPA has ordered all work stopped on a drive-in theatre near Mansfield, Ohio. The project was started last November by Harold Nussbaum of Toledo who, the CPA said, went ahead without approval of the agency.

AMPA Invites Miguel Aleman To Anniversary Dinner

The Associated Motion Picture Advertisers has invited Mexico's President, Miguel Aleman, to its Thirtieth Annual Anniversary Dinner in New York's Hotel Astor April 23. The invitation was motivated by the renewed interest in Mexican production and the use of Mexican studios by American producers, it was said. AMPA was to hold its annual election at a closed meeting in the Town Hall Club, New York, Thursday. The new slate consists of Arnold Stolz, president; Phil Williams, vice-president; Max Stein, treasurer and Marguerite Wayburn, secretary.

Metro to Release "Piccadilly"

Herbert Wilcox, British producer, has announced that he has sold "Piccadilly Incident" to MGM for release in the United States and Canada.

RCA Will Show New Methods on Color Television

Improvements in electronic color television transmission will be demonstrated at the end of this month when Dr. V. K. Zworykin, director of electronics research for the RCA Laboratories and a television pioneer, addresses a technical group at the Franklin Institute in Philadelphia. The demonstration will be unique as it will be designed to prove the feasibility of large-screen, color television reception.

It is understood that Dr. Zworykin will use a 6x8-foot screen for the experiment. His demonstration is expected to be of considerable interest to film executives who have long watched large screen television progress with a view to its ultimate use in theatres. A screen of the the size to be used by Dr. Zworykin for the color test has been used by RCA for telecasts of boxing bouts and other sporting events.

The recent ruling of the Federal Communications Commission, which turned thumbs down on the Columbia Broadcasting System's mechanical color transmission system, meanwhile continued to reverberate in the industry. RCA announced it soon would introduce its first post-war console television set and that extensive production changes had been made to substantially increase the output of all types of television receivers. The company hopes to turn out 100,000 by the end of 1947. Allen B. Dumont Laboratories are planning to put out a $500 table-model set this year.

The Bureau of Internal Revenue last week reversed a previous ruling and decided that, with telecasts not considered "live" entertainment, public places showing television would not be subject to the 20 per cent cabaret tax.

'Better Theatres' Details Quonset Type Plans

Complete construction and equipment installation plans based on the use of the Great Lakes Steel Corporation's Quonset prefabrication have been developed by the Ben B. Poblocki & Sons Company of Milwaukee, manufacturers for many years of marquees, display equipment and front materials for theatres. According to an announcement in the *Better Theatres Section* of this issue (page 3), various schemes are available for capacities of 325, 435, 550 and 650 seats. The announcement illustrates one of the exterior styles.

Cinecolor Rates Unchanged

Customers of the Cinecolor Corporation, in a letter signed by treasurer Karl Herzog, have been informed that the company does not intend to raise its prices at this time. However, the letter warned that, should there be further increases in the cost of labor and materials, the situation would have to be reconsidered.

IN NEWSREELS

MOVIETONE NEWS—Vol. 29, No. 61—Coal mine disaster dooms 100. . . . FBI chief denounces Reds. . . . The mystery of Langley Collyer. . . . Reception in Moscow. . . . Greeks parade in New York. . . . Man O' War now 30 years old.

MOVIETONE NEWS—Vol. 29, No. 62—General Eisenhower's Army Day message. . . . UN probes Greek border war. . . . Eric Johnston says communists fear American films. . . . British Grand National race. . . . Irish sweepstakes winners.

NEWS OF THE DAY—Vol. 18, No. 259—J. Edgar Hoover exposes communists. . . . Russia's party for Big Four. . . . Floods rage in Britain. . . . Scores trapped in mine disaster. . . . Mystery of missing hermit. . . . Carnival time on the Continent. . . . Holy Cross wins basketball title.

NEWS OF THE DAY—Vol. 18, No. 260—British Grand National. . . . Sweepstakes winners. Army Week message. . . . Eric Johnston on Reds. . . . Greek border war films.

PARAMOUNT NEWS—No. 62—Cinderella story of Corinne Calvert. . . . Report on un-American activities. . . . Manhattan's weird manhunt.

PARAMOUNT NEWS—No. 63—Army Week observed. . . . Eric Johnston testifies on communists. . . . World's toughest horse race.

RKO PATHE NEWS—Vol. 18, No. 64—115 dead and missing in mine disaster. . . . Congress probes Reds. . . . Basketball: Holy Cross vs. Oklahoma, Utah vs. Kentucky.

RKO PATHE NEWS—Vol. 18, No. 65—Grand National race. . . . Sweepstake winners. . . . UN in Greece. . . . Ike speaks on Army Day observance.

UNIVERSAL NEWSREEL—Vol. 20, No. 25—FBI chief and William Bullitt warn nation of communism. . . . Mine explosion takes 100 lives. . . . Robert Hutchins tells nation it must safeguard freedom of press. . . . Big Four party in Moscow. . . . Police hunt Langley Collyer. . . . "Egg and I" premiere in Los Angeles.

UNIVERSAL NEWSREEL—Vol. 20, No. 26—Ike warns on strong America. . . . Eric Johnston on communism. . . . England's Grand National.

Equipment and Supply Unit Meeting Set for April 20

A meeting of the board of directors of the Theatre Equipment & Supply Manufacturers' Association, Inc., will be held at the Drake Hotel, Chicago, April 20 to discuss association matters and the details of the 1947 Annual Trade Show to be held at the Shoreham Hotel, Washington, D. C., September 24-29. Board members are: Harry Strong, Strong Electrical Corp.; V. J. Nolan, National Carbon; Robert Engel, DeVry Corp.; Erwin Wagner, Wagner Sign Service; E. J. Vallen, Vallen, Inc.; Carl M. Weber, Sr.; Weber Machine Corp., and the officers of TESMA, Oscar F. Neu, president; W. A. Gedris, vice-president, and Roy Boomer, secretary-treasurer.

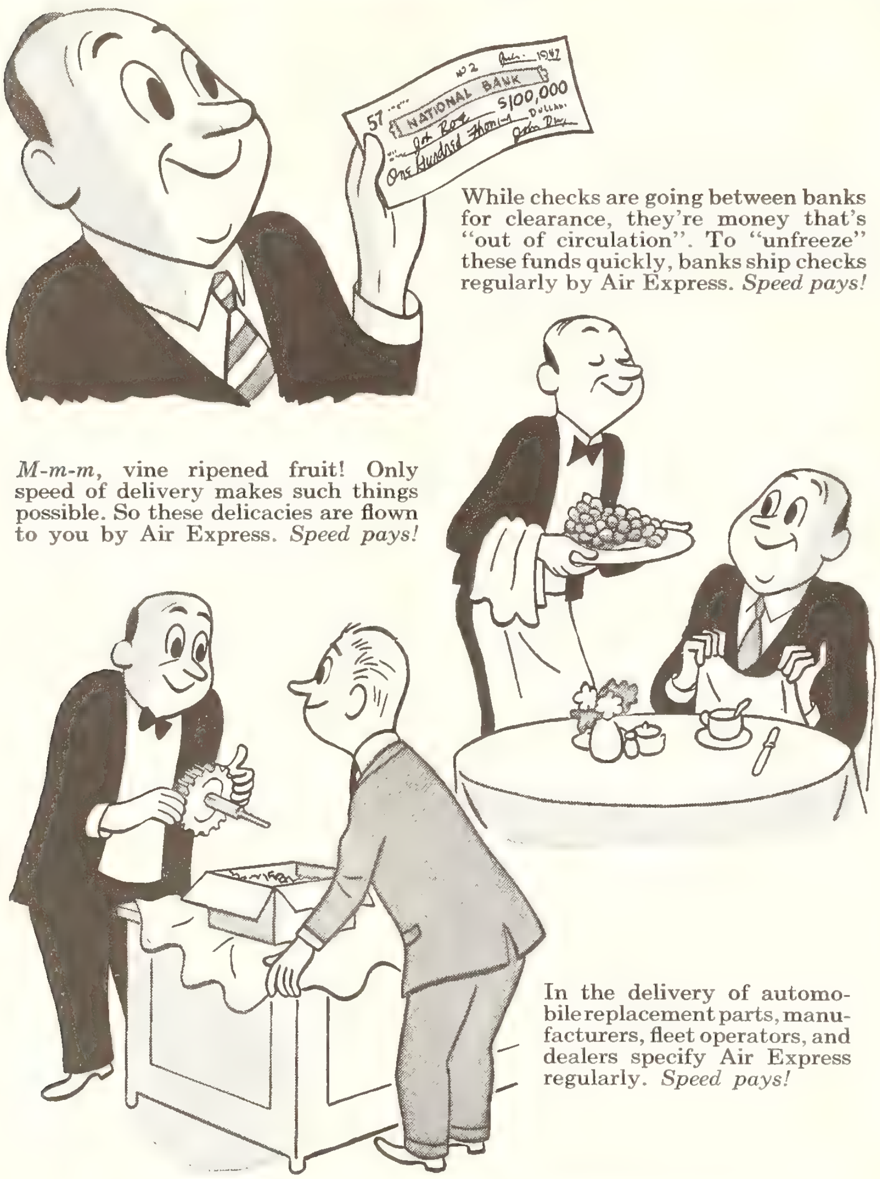
Announce Century Winners

Century Theatres announced last week the following winners of its Lake Placid Timberdoodle Drive which ended March 14: William Applegate, Queens district manager; Robert Albino, manager of the Nostrand, Brooklyn; Jack Dieber, Marine manager, Brooklyn; Melvin Aronson, Bellerose manager, Long Island; Jerome Thyberg, assistant to Mr. Aronson; McKendrick Williams, Baldwin manager, Long Island; John Jackson, Jr., assistant of the Fantasy, Long Island, all in New York.

Bea Lillie to Hollywood

Bea Lillie, the New York and London comedienne, will appear in "Texas, Heaven and Brooklyn," Robert S. Golden, producer, announced this week.

What have these things in common?



While checks are going between banks for clearance, they're money that's "out of circulation". To "unfreeze" these funds quickly, banks ship checks regularly by Air Express. *Speed pays!*

M-m-m, vine ripened fruit! Only speed of delivery makes such things possible. So these delicacies are flown to you by Air Express. *Speed pays!*

In the delivery of automobile replacement parts, manufacturers, fleet operators, and dealers specify Air Express regularly. *Speed pays!*

Speed pays in your business, too!

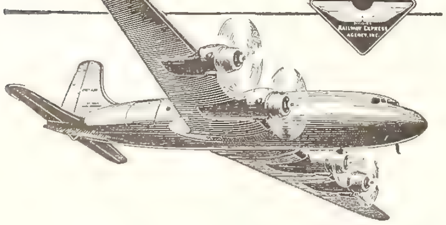
In your business, speed in delivery of shipment is essential. Air Express can serve you best. Planes are bigger and faster today, and there are more in service. Coast-to-coast overnight delivery of your shipment is now routine! Rates are low. For instance, a 19-lb. package going 1749 miles costs only $9.92. Heavier weights—any distance—similarly inexpensive. Investigate!

- Special pick-up and delivery at no extra cost.
- Direct by air to and from principal U. S. towns and cities.
- Air-rail between 23,000 off-airline communities.
- Direct air service to and from scores of foreign countries.

AIR EXPRESS

AIR EXPRESS RAILWAY EXPRESS AGENCY, INC.

GETS THERE FIRST



Write today for Schedule of Domestic and International Rates. Address Air Express Division, Railway Express Agency, 230 Park Ave., New York 17. Or ask at any Airline or Railway Express office. Air Express Division, Railway Express Agency, representing the Airlines of the United States.

Balaban Urges Appeal Support

Time has made the situation confronting the Jews "infinitely worse," Barney Balaban, president of Paramount and national chairman of the film division of the United Jewish Appeal, said at a dinner meeting of the Philadelphia UJA film division at the Warwick Hotel last Wednesday night in an appeal for support of the drive to raise $170,000,000 in 1947.

"Today conditions are no better than they were two years ago," Mr. Balaban said, citing the Palestine situation. "Anti-semitism has grown to alarming proportions all over Europe."

The following day the Philadelphia chapter of the UJA set its local quota for the 1947 campaign at $200,000. Ted Schlanger, A. M. Ellis and Sam Gross conducted the meetings.

Mr. Balaban left New York for Hollywood last Friday to discuss the film capital's participation in the campaign with industry leaders.

Votion Sees French Films Limited in Home Gross

The highest possible gross French pictures can expect to get out of the French-speaking market today is from 35,000,000 to 40,000,000 francs, and French producers, if they want to realize a profit, must keep their budget below that figure, Jack Votion, RKO studio representative in Europe, said this week in New York.

Mr. Votion, whose activities cover production liaison as well as the talent and story departments on the continent, said RKO had established story departments in London and Paris with these two centers handling material from all over Europe.

When "Man About Town," the RKO-Pathe Cinema joint French production venture starring Maurice Chevalier, is released in this country, it will have an English-language narration by Chevalier which, it is hoped, will make it completely acceptable to U. S. audiences. The vast majority of pictures now playing in Paris is American, Mr. Votion said, with the ratio established at about 10 to 1.

George W. Erdmann Dies

George W. Erdmann, 64, secretary of the Cleveland Motion Picture Exhibitors' Association for the past 20 years and former branch manager of the Cleveland First National and Universal exchanges, died March 29 at Cleveland following a long illness. He is survived by three children, George, Althea and Florence. Services were held Tuesday.

Samuel Lindenstein

Samuel Lindenstein, 72, Hollywood representative of the Jay Emanuel Publications, died in Los Angeles March 29 following a heart attack. The funeral took place Tuesday afternoon.

"WHAT THE PICTURE DID *FOR ME*"

. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product — providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS: What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

Columbia

BANDIT OF SHERWOOD FOREST: Cornel Wilde, Anita Louise—Good action with a nice story. It received favorable comments. Pleased the customers. Played Sunday-Tuesday, March 9-11.—D. W. Trisko, Star Theatre, Stanley, N. D.

BLONDIE KNOWS BEST: Penny Singleton, Arthur Lake—Usually the "Blondie" pictures are the best bets we get from Columbia. Played Sunday and Monday, but business was off although the weather was O.K. However, this is up to the "Blondie" good standard. Played March 10, 11.—Abe H. Kaufman, Fountain Theatre, Terre Haute, Ind.

PERILOUS HOLIDAY: Pat O'Brien, Ruth Warrick—Nice light mystery. Played Wednesday, Thursday, March 12, 13.—D. W. Trisko, Star Theatre, Stanley, N. D.

PERILOUS HOLIDAY: Pat O'Brien, Ruth Warrick—One of Columbia's socalled specials that fell down badly. Filled with talk, but very little action or story. Quite a number of walkouts, and very poor business. Played Tuesday, Wednesday, March 11, 12.—Arthur E. Phifield, Park Theatre, South Berwick, Maine.

Metro-Goldwyn-Mayer

BOYS' RANCH: Jackie "Butch" Jenkins, James Craig—First day this outdrew "Lassie." It is a knockout for small towns and one they will tell you about the next day. You can't possibly go wrong on this. As if you didn't already know. Played Sunday, Monday, March 16, 17.—Charles L. Jones, Elma Theatre, Elma, Iowa.

COURAGE OF LASSIE: Lizabeth Taylor, Frank Morgan—Perfect family picture. Second best grosser ever played. Gave a pup from the stage and stood them up for two out of three nights. One of these every month would be wonderful. Played Sunday-Tuesday, March 2-4.—Charles L. Jones, Elma Theatre, Elma, Iowa.

COURAGE OF LASSIE: Elizabeth Taylor, Frank Morgan—Here is a picture that is a pleasure to play. Your patrons will thank you for playing this picture. Beautiful color and a nice story. Played Sunday, Monday, March 2, 3.—Dow B. Summers, Royal Theatre, Unionville, Mo.

SON OF LASSIE: Peter Lawford, Donald Crisp—Played this late, but business was above average. It seems that a good picture in Technicolor will always do business regardless of age. Played Sunday, Monday, March 9, 10.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

Monogram

IN FAST COMPANY: Leo Gorcey, Huntz Hall—Very good action picture. It is O.K. for a midweek playdate. The weather was good, but business was off due to the general slump in business. Played Tuesday, Wednesday, March 11, 12.—Abe H. Kaufman, Fountain Theatre, Terre Haute, Ind.

JUNIOR PROM: Freddie Stewart, June Preisser—The first of a new series from Monogram. It seemed to please O. K., especially the younger set. Hope this series builds up like the "Bowery Boys" did. Played Thursday, Friday, March 6, 7.—Arthur E. Phifield, Park Theatre, South Berwick, Maine.

JUNIOR PROM: Freddie Stewart, June Preisser—Teen-age delight. Grownups liked it too. A good little picture that did business. Played Sunday, March 9.—Melvin Lipnick, Inverness Theatre, Inverness, Miss.

SPOOK BUSTERS: Leo Gorcey, Huntz Hall—The Bowery Boys have a good following here. Most people go to the theatre to laugh and forget their troubles. This picture will get the laughs. Played Friday, March 7.—Melvin Lipnick, Inverness Theatre, Inverness, Miss.

SUSPENSE: Belita, Barry Sullivan—A picture well named. It did barely average business, as this heavy type of picture never goes over in my town. This picture is very good and if mystery stories go over in your situation, play this by all means. Played Sunday, Monday, March 9, 10.—Arthur E. Phifield, Park Theatre, South Berwick, Maine.

WIFE WANTED: Kay Francis, Paul Kavanaugh—Did below average business on this picture. It could have been the cold wave. Played Monday, Tuesday.—L. Brazil, Jr., New Theatre, Bearden, Ark.

Paramount

MASQUERADE IN MEXICO: Dorothy Lamour, Arturo de Cordova—The title alone was bad enough, but the acting and the story were worse. Played Wednesday, Thursday, March 5, 6.—D. W. Trisko, Star Theatre, Stanley, N. D.

STRANGE LOVE OF MARTHA IVERS, THE: Barbara Stanwyck, Van Heflin—This is a show for adults only. The children like to go, too, but this is no show for the kiddies. It is not for a small town. Played Sunday, Monday, March 9, 10.—Dow B. Summers, Royal Theatre, Unionville, Mo.

PRC

BORN TO SPEED: Johnny Sands, Terry Austin—Here is a good picture for the small town. It has plenty of excitement and appeals to all ages. It did better than average business for me. Played Friday, Saturday, March 1, 2.—L. Brazil, Jr., New Theatre, Bearden, Ark.

CARAVAN TRAIL, THE: Eddie Dean, Al LaRue—This Western is much better than the "Song of Old Wyoming," and the color is good. Emmett Lynn does a good job and looks like the kind of "Bogart menace" that might go places in pictures. Recommend that PRC keep him with Dean.—Abe H. Kaufman, Fountain Theatre, Terre Haute, Ind.

DEVIL ON WHEELS: Damian O'Flynn, Lenita Lane—By all means, play this. All the kids of the town turned out as well as a good percentage of the adults. Everyone was pleased. Better than average draw. Played Saturday, Sunday, March 15, 16.—L. Brazil, Jr., New Theatre, Bearden, Ark.

GAS HOUSE KIDS: Robert Lowery, Teala Loring—This is a good little action picture which did above average business and pleased the Friday and Saturday fans. Played March 7, 8.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

NORTH OF THE BORDER: Richard Hayden, Inez Cooper—This cowhand isn't as big as some, but there seems to be plenty of shooting to satisfy. Played Friday, Saturday, March 14, 15.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

PRAIRIE BADMEN: Buster Crabbe, Al "Fuzzy" St. John—Good little Western which pleased on Friday and Saturday. Played March 14, 15.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

RKO Radio

BAMBOO BLONDE: Frances Langford, Russell Wade—Used on top half of a double bill. Very weak. In fact, it would have been poor in the second spot. Business poor. Played Friday, Saturday, March 14, 15.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

CHILD OF DIVORCE: Sharyn Moffett, Regis Toomey—This is an entertaining little picture but business was below average. Played Tuesday, March 11.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

FALCON'S ALIBI, THE: Tom Conway, Rita Corday—Used on double bill for weekend. Every poor. No business. Much adverse criticism. Played Friday, Saturday, March 14, 15.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

LADY LUCK: Robert Young, Barbara Hale—Swell program picture which did average business. It was very entertaining with a carload of laughter. Clean and good for the family trade. No gunplay, no murders, no strange people. It was a good picture. Played Wednesday, Thursday, March 12, 13.—Charles L. Jones, Elma Theatre, Elma, Iowa.

LADY LUCK: Robert Young, Barabara Hale—We had no luck with the picture. Business below par. Played Monday, Tuseday, March 10, 11.—Harland Rankin, Plaza Thaetre, Tilbury, Ont., Can.

SWISS FAMILY ROBINSON: Thomas Mitchell, Edna Best—Very good. The children enjoyed it. Doubled with a Western to satisfactory business. Played Friday, Saturday, March 14, 15.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

TILL THE END OF TIME: Dorothy McGuire, Guy Madison—This was much better than expected, but in our estimation it could hardly be rated as an "A" picture. The acting was good and the action saved the day for our trade. Business fair. Played Sunday, Monday, March 2, 3.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

Republic

BELLS OF ROSARITA: Roy Rogers, Dale Evans—One of the first Rogers in several months. This one is real good with a fine supporting cast. Did a fine business on this and it pleased all. Played Thursday, Friday, March 13, 14.—Arthur E. Phifield, Park Theatre, South Berwick, Maine.

MY PAL TRIGGER: Roy Rogers, Dale Evans—One of the best. Big drawing power. Pleased the crowd 100 per cent. Has strong appeal. Played March 7, 8.—J. L. Thayer, Raymond Theatre, Raymond, N. H.

NIGHT TRAIN TO MEMPHIS: Roy Acuff, Adele Mara—Get behind this one and get out of the way. It is a small town natural. It is a fine picture, too. The second night crowd will be as good as the first. How many pictures will do that? Played Tuesday, Wednesday, March 4, 5.—Dow B. Summers, Royal Theatre, Unionville, Mo.

Screen Guild

NORTHWEST TRAIL: Bob Steele—A fine picture for the Saturday night trade. Nice color and a good story. Play it and you will be satisfied. Played March 1.—Dow B. Summers, Royal Theatre, Unionville, Mo.

ROLLING HOME: Jean Parker, Russell Hayden—Good family picture with lots of laughs. Did average business doubled with a Western. Played Friday, Saturday, March 7, 8.—Charles L. Jones, Elma Theatre, Elma, Iowa.

Twentieth Century-Fox

BLACK BEAUTY: Mona Freeman, Richard Denning—Fairly good horse picture without any stars to help draw, but it did big business for me on midweek, which helped a lot. A small town natural. Played Tuesday, Wednesday, Feb. 25, 26.—Arthur E. Phifield, Park Theatre, South Berwick, Maine.

BLACK BEAUTY: Mona Freeman, Richard Denning—What a surprise I got on this one. Young and old flocked to see it. It is a story that they had read sometime in their lives. It pleased generally, but it is just a mediocre picture. 20th-Fox would have had something if they had put "Smoky" production behind it. Play it, by all means. Played Saturday-Monday, March 1-3.—L. E. Mahoney, Columbus Theatre, Columbus, N. D.

BLACK BEAUTY: Mona Freeman, Richard Denning—The title sold the picture. Used on top half of a double bill to good business. It is very good for a double bill. Played Friday, Saturday, March 7, 8.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

BOWERY, THE: George Raft, Wallace Beery—A good reissue which played to good Thursday and Fri-

(Continued on following page)

(Continued from preceding page)

day business. Wallace Beery is a good draw for me. Played Feb. 27, 28.—Arthur E. Phifield, Park Theatre, South Berwick, Maine.

CLAUDIA AND DAVID: Robert Young, Dorothy McGuire—This was a pleasing little picture. The woman folks said it was a cute show and business was good all three days. It is down-to-earth entertainment and it is O.K. for any date. Played Saturday-Monday, March 8-10.—L. E. Mahoney, Columbus Theatre, Columbus, N. D.

CLAUDIA AND DAVID: Robert Young, Dorothy McGuire—A long draggy story. It is not for small town patronage. The small town is really taking it on the chin. Played Tuesday, Wednesday, Feb. 25, 26.—Dow B. Summers, Royal Theatre, Unionville, Mo.

CLAUDIA AND DAVID: Robert Young, Dorothy McGuire—This was a distinct disappointment both at the box office and otherwise. Perhaps it is a bit old fashioned, but we feel that discredit is reflected on the producers when partial undressing scenes and risque dialogue create an audible reaction from teenagers. Played Wednesday, Thursday, March 5, 6.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

DARK CORNER, THE: Lucille Ball, William Bendix—A good mystery that held the audience throughout. Bendix is good here. Played Friday, Saturday, March 7, 8.—D. W. Trisko, Star Theatre, Stanley, N. D.

DO YOU LOVE ME?: Maureen O'Hara, Dick Haymes—Just another musical which failed here. Played Sunday-Tuesday, March 2-4.—D. W. Trisko, Star Theatre, Stanley, N. D.

HOUSE ON 92ND STREET: William Eythe, Lloyd Nolan—The first real thriller we have played for some time and it pleased an average crowd. Hope more of this type will be available soon. It is well worth playing. Played Monday, March 3.—Fred J. Hutchings, Community Theatre, Leader, Sask., Can. Small town and rural patronage.

IF I'M LUCKY: Vivian Blaine, Harry James—Even Phil Silvers couldn't pull this one out of the category of a weak sister. Business way off. The patronage knew more about it than I did. They went elsewhere. Played Sunday, Monday, March 9, 10.—Ted Keelen, Royal Theatre, Sheffield, Ill.

IT SHOULDN'T HAPPEN TO A DOG: Carole Landis, Allyn Joslyn—It shouldn't happen even to a dog. Played Friday, Saturday, Feb. 28, March 1.—Ted Keelen, Royal Theatre, Sheffield, Ill.

THREE LITTLE GIRLS IN BLUE: June Haver, Vivian Blaine—Not up to the usual standard of 20th-Fox musicals. It lacked the pep and solid entertainment we have learned to expect, but it is a good, clean, wholesome picture. The box office results were slightly below average. Played Sunday, Monday, March 2, 3.—Ted Keelen, Royal Theatre, Sheffield, Ill.

THREE LITTLE GIRLS IN BLUE: June Haver, Vivian Blaine—We were not too greatly impressed with this feature. It was not put together too well. The novelty dance sequence was too long and the lady who sang the French songs could have been left out. Business was poor. Played Sunday, Monday, March 9, 10.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

THREE LITTLE GIRLS IN BLUE: June Haver, Vivian Blaine—Above average musical. The audience liked it and business was good. Played Friday-Sunday, Jan. 31-Feb. 2.—J. L. Thayer, Raymond Theatre, Raymond, N. H.

United Artists

BACHELOR'S DAUGHTERS, THE: Gail Russell, Claire Trevor—Here is a good comedy, but it is weak on star power and business was just fair. It pleased those who came. Played Wednesday, Thursday, March 12, 13.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

BACHELOR'S DAUGHTERS, THE: Gail Russell, Claire Trevor—A very low gross. We would have been better off if we had closed the theatre. Played Wednesday, Thursday, March 12, 13.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

BLITHE SPIRIT: Rex Harrison, Constance Cummings—This English-made picture in Technicolor surprised me. It did average business and pleased. It is the second time I have played an English picture which pleased. Played Tuesday, March 4.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

BREAKFAST IN HOLLYWOOD: Tom Breneman, Bonita Granville—This picture has comedy, music, radio show and a love story. Comments were good. Slightly better than average draw. Played Saturday, Sunday.—L. Brazil, Jr., New Theatre, Bearden, Ark.

CAESAR AND CLEOPATRA: Claude Rains, Vivian Leigh—Beautiful scenery, but not beautiful enough to look at for a couple of hours. Played Monday, Tuesday, March 10, 11.—Melvin Lipnick, Inverness Theatre, Inverness, Miss.

FOOL'S GOLD: William Boyd, Andy Clyde—Very good weekend attraction that helps out on a double bill. Played Friday, Saturday, March 21, 22.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

REBECCA: Laurence Olivier, Joan Fontaine—Understand it took an Academy Award in its day. The picture runs closely to the book. The recording was poor in the first two reels. Then it seemed to clear up. It would seem that it is slightly a class picture. I personally thought it was fine. Above average attendance. Played Friday-Sunday, Feb. 28-March 1. J. L. Thayer, Raymond Theatre, Raymond, N. H.

SCANDAL IN PARIS, A: George Sanders, Signe Hasso—This is a fair picture but it will not draw at the box office. It barely took in film rental. George Sanders never does any business here. Played Wednesday, Thursday, March 5, 6.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

WHISTLE STOP: George Raft, Ava Gardner—Showed this late because of adverse comments in trade magazines. Little below average picture. Attendance poor. Played Friday-Sunday, Feb. 23-25.—J. L. Thayer, Raymond Theatre, Raymond, N. H.

Universal

BEAUTIFUL CHEAT, THE: Noah Beery, Jr., Bonita Granville—Nice program picture that we played to satisfaction with a Western. Played Friday, Saturday, March 21, 22.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

BLACK ANGEL, THE: Dan Duryea, June Vincent—This picture had no box office appeal. It is adult entertainment. Business was off due to Lent. Played Wednesday, Thursday, March 19, 20.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

CUBAN PETE: Desi Arnaz, Ethel Smith—Another Latin musical that failed to please. Played Friday, Saturday, March 14, 15.—D. W. Trisko, Star Theatre, Stanley, N. D.

KILLERS, THE: Burt Lancaster, Ava Gardner—This is a good action picture, but it lacks star power. Business only average. Should not have been sold on percentage. Played Sunday, Monday, March 2, 3.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

LAWLESS BREED: Kirby Grant, Fuzzy Knight—This was just a trifle off the beaten path. Our Western fans were all well pleased. Used on second half of double bill. Played Friday, Saturday, Feb. 7, 8.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

RUNAROUND: Ella Raines, Rod Cameron—This was a very nice little picture and would have been well placed on the second spot of a double bill. We used it alone on a single midweek bill and it didn't gross film rental. Miss Raines was the only bright spot. Played Wednesday, Thursday, March 12, 13.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

SHE WROTE THE BOOK: Joan Davis, Jack Oakie—We did not make peanuts on this. Double it. It won't stand alone. Played Monday, Tuesday, March 17, 18.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

WILD BEAUTY: Don Porter, Lois Collier—Doubled with "Cuban Pete." "Wild Beauty" drew them in this time, and "Cuban Pete" walked them out. Played Friday, Saturday, March 14, 15.—D. W. Trisko, Star Theatre, Stanley, N. D.

WILD BEAUTY: Don Porter, Lois Collier—Good wild horse action story which we played on Sunday and Monday. However, it did no business due to cold weather and a general slump in business which has been in effect since January. Played March 2, 3.—Abe H. Kaufman, Fountain Theatre, Terre Haute, Ind.

Warner Bros.

JANIE GETS MARRIED: Joan Leslie, Robert Hutton—This feature doubled our take on "Janie," so we were pleased. Our fans went for this. The stars are popular here and this certainly helped. Play it by all means. It is better than many socalled big films. Played Monday, Jan. 24.—Fred J. Hutchings, Community Theatre, Leader, Sask., Can. Small town and rural patronage.

JANIE GETS MARRIED: Joan Leslie, Robert Hutton—This picture is outdated. No draw for us in a small town. You cannot fool the customers. They know the good from the bad. Played Sunday, Monday, Feb. 23, 24.—Dow B. Summers, Royal Theatre, Unionville, Mo.

NEVER SAY GOODBYE: Errol Flynn, Eleanor Parker—As good a family picture as you could want. Very funny and lots of human interest, and it moves like a zephyr, but here is the catch. No draw. It did below average business. Played Sunday, Monday, March 9, 10.—Charles L. Jones, Elma Theatre, Elma, Iowa.

NEVER SAY GOODBYE: Errol Flynn, Eleanor Parker—"Cuddles" does it again. S. Z. Sakall gets my oscar for the best supporting performance of the year. Business weak on this one. Played Sunday, Monday, March 16, 17.—Ted Keelen, Royal Theatre, Sheffield, Ill.

NIGHT AND DAY: Cary Grant, Alexis Smith—A fine picture enjoyed by everyone. Beautiful color and a nice story. A little long. Big pictures should not run over 90 minutes. Played Sunday, Monday, Feb. 16, 17.—Dow B. Summers, Royal Theatre, Unionville, Mo.

NOBODY LIVES FOREVER: John Garfield, Geraldine Fitzgerald—Very good picture. Business below average. Trailer killed this. The trailer indicated a gun battle throughout. It was actually only one minute at the end of the picture. It was well received by those who saw it. Played Wednesday, Thursday, March 5, 6.—Charles L. Jones, Elma Theatre, Elma, Iowa.

NOBODY LIVES FOREVER: John Garfield, Geraldine Fitzgerald—A slightly below average crowd turned out for this effort. There seemed to be no complaints, although the film took a long time to start moving. A splendid cast put over the proceedings nicely. Played Friday, March 7.—Fred J. Hutchings, Community Theatre, Leader, Sask., Can. Small town and rural patronage.

NOBODY LIVES FOREVER: John Garfield, Geraldine Fitzgerald—A good exciting story with action. These kind of pictures always appeal to my audience. Excellent attendance. Played Friday-Sunday, Feb. 14-16.—J. L. Thayer, Raymond Theatre, Raymond, N. H.

Short Features

Metro-Goldwyn-Mayer

GLIMPSES OF CALIFORNIA: Fitzpatrick Traveltalks—Fitzpatrick Traveltalks always please.—C. L. Niles, Niles Theatre, Anamosa, Iowa.

Paramount

DIPSY GYPSY: Madcap Models—Entertaining cartoon.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

LIKE FATHER—LIKE SON: Sportlights—This sport reel will serve as a filler.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

OLD SEQUOIA: Walt Disney Cartoons — This is the first Disney cartoon I have used in four years and if the rest are no better, I'm convinced that I haven't been missing anything.—Ted Keelen, Royal Theatre, Sheffield, Ill.

POOCH PARADE: Speaking of Animals—"Speaking of Animals" is another good one-reel comedy.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

QUEEN OF THE COURTS: Sportlights—This routime sport reel on tennis will serve as a filler when needed. Not very entertaining.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

RKO Radio

BATH DAY: Walt Disney Cartoons—This cartoon was very good and pleased a fair crowd. We have played only a few Disney cartoons so the characters are new. The youngsters thought it was all right.—Fred J. Hutchings, Community Theatre, Leader, Sask., Can.

I'LL BUILD IT MYSELF: Edgar Kennedy—A good two-reel comedy which will make anyone laugh. Play it.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

Twentieth Century-Fox

GOLDEN HORSES: Sports Reviews—An excellent short on any program.—C. L. Niles, Niles Theatre, Anamosa, Iowa.

THE CRACKPOT KING: Terrytoons—Good cartoon with good singing and music on the style of a musical comedy.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

Universal

FRONTIER FROLIC: Name-Band Musicals—These two-reel shorts are real entertainment. I like all of the Universal short subjects very much.—Dow B. Summers, Royal Theatre, Unionville, Mo.

Warner-Vitaphone

KEYSTONE HOTEL: Featurettes—This is a good two-reel comedy made up of scenes from old-time comedies.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

MINSTREL DAYS: Featurettes—The Featurettes from this company can be relied upon generally to give satisfaction and this was up to the usual standard. This is very entertaining.—Fred J. Hutchings, Community Theatre, Leader, Sask., Can.

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

CHESTER FRIEDMAN, Editor

Manager Charlie Call of Century's Bliss theatre, Sunnyside, N. Y., wasn't taking any chances of passing out a pocketful of free tickets when he dreamed up the turtle promotion for "Blue Skies." Charlie acquired nine turtles and painted a letter from the title on the back of each reptile. Above the aquarium he arranged for them, a sign read: "Look! win a free pass . . . rules are simple . . . when the turtles assemble themselves to read 'Blue Skies' just notify the doorman."

Lamar Swift, the enterprising district manager for the Georgia Theatre company in Macon, walked off with top honors in the recent theatre participation in the annual March of Dimes Drive.

Lamar staged an intensive campaign for the drive, and as a result $8,600 worth of dimes were collected in the theatres under his supervision. The money was turned over to the National Foundation for Infantile Paralysis.

Many theatres throughout Canada and the United States have formed boys and girls clubs, and at considerable expense to the individual theatre. Just recently, manager Mel Jolley gave this idea a new twist and at practically no expense. Jolley formed the Maple Leaf Bantam Hockey Club at the Marks theatre, Oshawa, Canada, in cooperation with the Quaker Oats Company of Canada.

The company supplied membership certificates, official badges and autographed photos of the Toronto Maple Leaf Hockey Team to kids who wished to join the club. For their part the kids brought in Quaker Oats box tops. One box top is required for membership and an additional box top each Saturday. Over a period of 18 weeks, the kids could collect autographed copies of the entire Maple Leaf team.

Some New Patrons

DON C. WOLF, manager of the Elkader theatre at Elkader, Ia., looking for a promotion that would arouse interest in the coming of "The Jolson Story" to his theatre, brought back to life the old angle of discovering whether or not there was anyone in his community who had never seen a motion picture. One ad in the local weekly brought him 27 letters from people admitting that they had never seen a motion picture, and some of the letters came from towns 30 miles around. From this group, Don selected a couple as his guests to a preview of the picture. The promotion was covered by the Dubuque *Telegraph-Herald* and a daily newspaper 60 miles away. Elkader is a town of 1,800 people, proving that a town is never too small for live publicity or a live wire manager.

The Fox Wisconsin circuit has set up quiz headquarters in Milwaukee to sort through suggestions for a contest which can be used in their theatres. All circuit personnel are eligible to enter the competition and try for the $100 prize offered for the winning suggestion. What the circuit is looking for is a contest and possibly a quiz with a giveaway each week or something that will have cumulative value.

Theatre courtesy is not only the March slogan for Hamrick's Tacoma, Wash., theatres, but, according to Will J. Conner, it is to be particularly stressed in all houses of the circuit for the balance of the year.

In a check of 113 employees at the end of the first month of the courtesy competition, it was found that all had been eagerly striving to win an award. The four top winners for the first 30 days were Dolores Mott, Music Box; Hazel Hall, Temple; Jeannette Karbo, Blue Mouse, and Beverly Triplett, Roxy.

Investigations will continue over a six-month period and awards will be made each month for courtesy, the awards including cash and an attractive courtesy lapel pin. The winner of the top award at the end of the six-month period will receive an extra week's vacation.

Since the end of the war, the services have been eager to coöperate with any bona fide promotion that would help them to publicize their various recruiting drives. Many alert showmen have capitalized on this by tying-in with the drives.

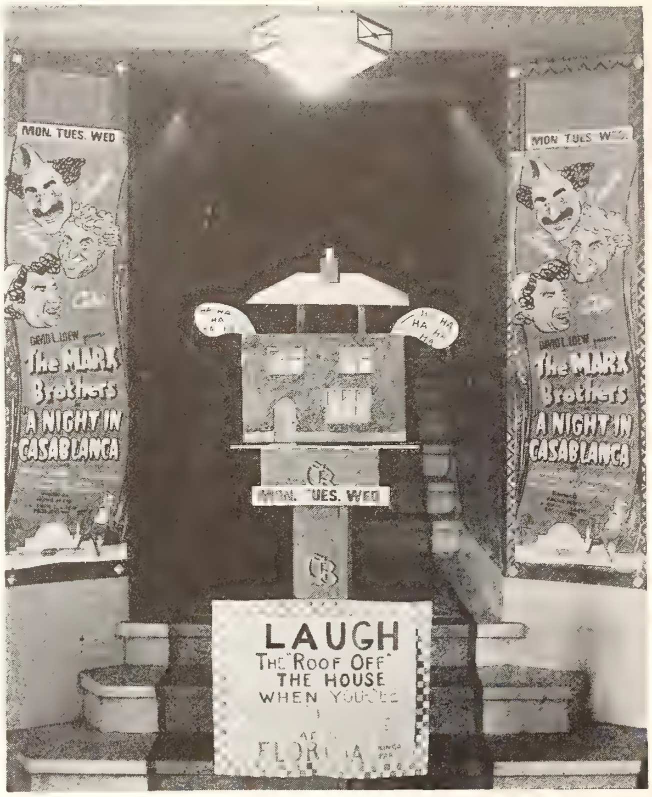
It was just such a tieup that drew considerable attention to the recent opening of "The Beginning or the End" in three west coast cities. Metro-Goldwyn-Mayer exploiteer Dick Schuette promoted an Army bomber to shower down more than 15,000 paper "bombs" on Seattle and Tacoma, Wash., and Salem, Ore. One side of the bomb advertised the picture while the other side publicized the Army recruiting drive.

The plane also had been scheduled to drop the paper "bombs" over Portland, Ore., but officials of that city refused permission to the flight at the last minute.

SELLING THE SHOW HERE AND ABROAD

RESERVED FOR
EDDIE BRACKEN ✶ CASS DALEY
SPIKE JONES and HIS CITY SLICKERS
in "LADIES' MAN"
9 SONGS AND A MILLION LAUGHS!
HERE THURSDAY

Arnold Gates, manager of the Stillman theatre, Cleveland, Ohio, attracted the attention of passersby by utilizing a park bench on Euclid Avenue for two days in advance to exploit "Ladies' Man".



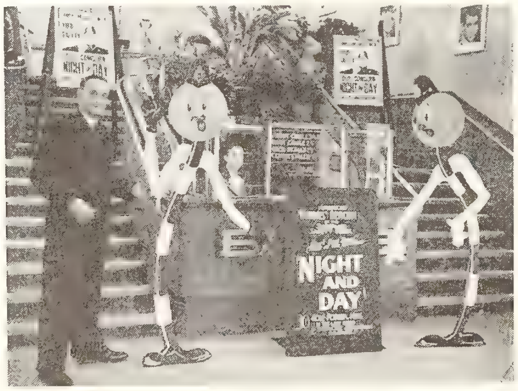
This ingenious display was designed by manager Lily Watt to publicize her engagement of "A Night in Casablanca" at the Florida Cinema, Kings Park, Glasgow, Scotland. The display proved very interesting to patrons, especially the "Ha, Ha, Ha" angle.

Manager Boyd Sparrow had 12 downtown Indianapolis newsboys wear the aprons, at left, for his playdate of "The Beginning or the End" at Loew's theatre there.

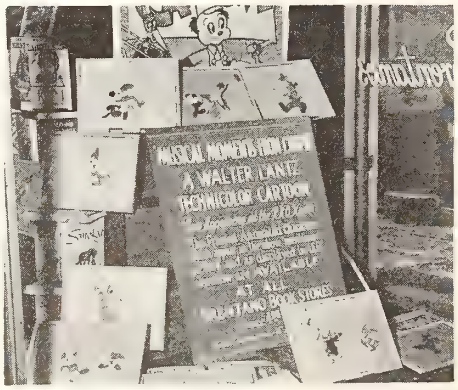
Nick Falzone, publicity director for the Stamford theatre, Stamford, Conn., at right, points to a lobby display of gifts he promoted for a "Nora Prentiss" contest.

"NORA PRENTISS"
LADIES • ZOOK • LADIES
Nora Prentiss CONTEST
THURS. FEB. 27, MATINEE ONLY
If you were Nora Prentiss WOULD YOU KEEP YOUR MOUTH SHUT?
IN 25 WORDS or Less Answer Why. YES or NO
PRIZES

Manager M. Sucre used sandwich men for "Casanova Brown" at the Ermitage Cinema, Paris, when a strike cut off his newspaper advertising.



The above display, designed by manager W. J. Joy, tied-in "Night and Day" at the Ritz Cinema, Sunderland, England, with a local safety week campaign.



A tieup arranged with Brentano by manager S. L. Sorkin, resulted in this window display for the Lantz cartoon at Keith's theatre, Washington, D. C.

The Selling Approach

ON NEW PRODUCT

[The material below reflects pressbooks now in preparation and represents the point of view of the distributors' exploiteers on selling points and special merit of these pictures.]

THAT WAY WITH WOMEN (Warner Bros.): Dane Clark, Martha Vickers and Sydney Greenstreet are the stars of this comedy-romance. Set your campaign in motion with a Martha Vickers beauty poll. For this contest arrange with the local newspaper to publish the mat showing Martha Vickers as a blonde, dark brunette and as herself (light brown). Votes are tallied and published daily and are also announced in the lobby and in beauty and cosmetic establishments. Award promoted prizes of beauty work and/or cosmetics and guest seats to three voters each day, chosen on the basis of the best 25-word-or-less reason for wanting to see the picture.

Take advantage of the title by arranging a contest to find the local Romeo and Juliet whose rules on "How to Win a Gal" are brighter, better and/or funnier than Dane Clark's. Enlist the cooperation of local merchants and promote, wherever possible, special wardrobes for the winners, a restaurant dinner, dancing at a local club, flowers, candy, etc. The Evening-On-The-Town is climaxed by attendance at the theatre, opening night.

Plant one-column teaser ads a week before opening, tying-in with the title of the picture. They can also be used as blowups for counter, window or lobby or can be printed on penny postcards.

TIME OUT OF MIND (Universal-International): This is a love story based on the novel by Rachel Field and starring Phyllis Calvert, Robert Hutton and Ella Raines. Miss Calvert is a British actress appearing in her first American film. If your city has a British Consul or a British colony, arrange for congratulatory telegrams and flowers welcoming Miss Calvert in her initial American movie.

The best-selling novels of Rachel Field offer an excellent springboard for book store and public library promotions. Previous hits based on her books include "And Now Tomorrow" and "All This and Heaven, Too". Offer prizes for the largest collection of clocks for display in the lobby. Use stills from the picture, plus the tag line: "Any time is the right time to see 'Time Out of Mind'."

For street ballyhoo, have a pretty girl roam downtown streets asking pedestrians if they can guess what time it is. If they guess within one minute, she hands them a guest ticket for the picture. If they fail, they are handed a printed card stating: "It's time to see 'Time Out of Mind'."

Tie-in with the theme of the picture, which concerns an old seafaring family in Maine. Arrange a window or lobby display of turn-of-the-century ship models with stills and playdate copy. The title also fits in nicely for spot radio promotion.

Novel Lobby Display Helps Exploit "Expectations"

A teaser lobby display set up by manager Ralph Phillips for "Great Expectations" caused a good deal of comment for the playdate of the picture at the New Cross Cinema, New Cross, London, England. For the display, Phillips used a drawing of the theatre with people lined up at the box office. Copy read: "Why are these people queueing? See next week's special announcement." The following week the second line of the copy was changed to: "They did not make a note of the times of showing of the finest film yet made in this country, etc."

Ballyhoo, Lobby Display Promote "Beast"

A ballyhoo man with fantastic makeup, cape, top hat, etc., paraded through the streets to exploit the engagement of "The Beast With Five Fingers" at the Lyric theatre, Cincinnati, Ohio. A nurse was used in the lobby to heighten interest in the horror angle. Weeks in advance, the lobby was covered with all sorts of hands of various sizes. 5,000 small envelopes containing "smelling salts" were distributed from the theatre, around schools, downtown, etc. The picture was previewed for the chief of police and his aides. The campaign was arranged by manager Florence Kipps and RKO publicist Nate Wise.

Guest Appearances Boost Flushing Birthday Club

Manager Mildred FitzGibbons has created a great deal of interest for her Saturday Birthday Fun Club shows by inviting well known personages to appear on the stage each Saturday at the Skouras Roosevelt theatre, Flushing, N. Y. Those who have already appeared include Harry Welch, impersonator of the cartoon character, "Popeye"; Ham Fisher, creator of the comic strip, "Joe Palooka," and Red Barber, sports announcer. The club has a membership of 3,500 children.

For the playdate of "The Jolson Story," an amateur song contest was held on the stage, with promoted prizes being awarded to winners. Major motion picture company talent scouts judged the contest.

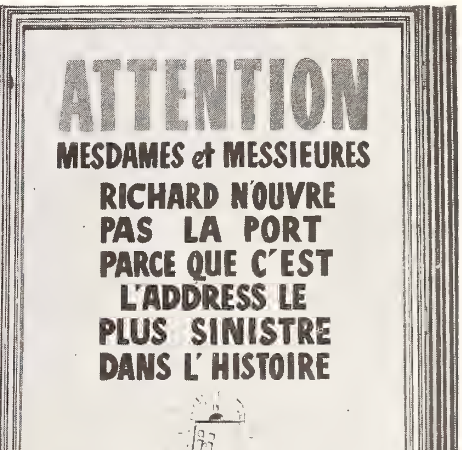
StarAppearance, Teaser Ads Help "The Yearling"

One of the largest newspaper teaser ad campaigns ever arranged in Chicago and the personal appearance of Claude Jarman, Jr., star of the picture, heralded the opening of "The Yearling" at the State Lake theatre there. The campaign was conducted by William K. Hollander, publicity director for B & K theatres in Chicago and his assistant, James Savage, in cooperation with Metro-Goldwyn-Mayer field representatives.

The first teaser ads began to appear six weeks before opening and ran daily, building up to smash ads five full days before and including opening day. Jarman spent nine days in Chicago, accompanied by Flag, the deer. In that time he appeared at the theatre, at schools, on radio programs and cooperated with the Junior Chamber of Commerce Safety Drive by presenting orchids to careful and courteous drivers.

A tieup was arranged with the Boys Clubs of Chicago for an art and handicraft contest among members. The winner received the honor of presenting a doe to the Brookfield Zoo with a suitable plaque for permanent display. In connection with the presentation, the Chicago *Times* sponsored a contest among school children to name the doe. A $50 prize was awarded to the winner.

All large department stores in the Loop district and book stores used window displays, tying-in the book with the picture. Other promotional ventures included buttons, stickers, bumper strips, truck posters, advance screenings, etc.



ATTENTION

MESDAMES et MESSIEURES

RICHARD NOUVRE
PAS LA PORT
PARCE QUE C'EST
L'ADDRESS LE
PLUS SINISTRE
DANS L' HISTOIRE

P.S. If you can't understand the above ...Ask the Doorman

To create advance interest in "13 Rue Madeleine", this 40 x 60, with copy in French, attracted unusual attention for Ansel Winston, manager of the RKO Coliseum theatre, New York City. Patrons requesting information from the doorman were handed cards which interpreted the message. Two intentionally misspelled words provoked special inquiry from many patrons.

Press and Radio Publicity Set For "Years"

An extensive newspaper and radio campaign heralded the opening of "The Best Years of Our Lives" at the Capitol theatre in Cincinnati. The campaign was arranged by RKO publicist Nathan Wise.

A five-day contest with art was planted in the *Times Star,* starting eight days in advance. Two follow-up stories in addition to the five contest stories also were used by the newspaper. Approximately 20 country newspapers, exclusive of Cincinnati, and within a radius of 25 miles, were covered with a 125-line ad, scene mat and story. A full page co-op ad was promoted with Jenny's.

Wise arranged an outstanding radio tieup with WLW, which is celebrating its 25th anniversary. On station break identifications it was announced that: "This is station WLW, celebrating its 25th anniversary and looking forward to 'The Best Years of Our Lives.'" Contests were promoted over radio stations WCPO, WSAI and WKRC. WCKY ran a half-hour forum for a discussion of the picture.

Cross trailers were used in all RKO theatres in Cincinnati. Cards were placed inside taxicabs and on the outside of street cars. Three special screenings were set up for newspaper and radio people.

Arranges Merchant Tieups For "Razor's Edge"

Julius Daniels, city manager for Walter Reade theatres, Perth Amboy, N. J., arranged local merchant tieups and displays in conjunction with the playdate of "The Razor's Edge" at the Majestic theatre. Window cards and brochures were distributed around Perth Amboy and 3,000 book marks were given out by book stores. Newspapers cooperated with publicity and in addition to the usual display ads, merchants placed cooperative ads in the *Evening News.*

Creates Goodwill for Theatre

A wealth of goodwill publicity resulted from a free show and a bicycle giveaway at the Gem theatre, Etowah, Tenn. Manager D. T. Stalcup arranged the promotion for the 35th anniversary celebration of R. E. Martin in show business. Mr. Martin is head of Martin Theatres. The show was arranged for children.

Designs Special Window Cards

A window card which had the appearance of a police reward sign was designed by manager Sabie Conti to exploit the playdate of "San Quentin" at Reade's Paramount theatre, Plainfield, N. J. Copy read: $5,000 reward for the capture of inmate 7863. For information contact Lawrence Tierney, star of 'San Quentin' at, etc."

THESE SQUEAMISH MEN

Extra newspaper publicity was garnered by manager James Tobin for a scare poll he conducted in conjunction with the playdate of "The Beast with Five Fingers" at the Warner theatre, Bridgeport, Conn.

A total of 878 question cards were handed out during the initial showing of the picture, and approximately 64 per cent, or 565, were filled out and returned to ushers as the patrons left the theatre.

A breakdown of the poll results showed that 189 men admitted to being scared, while 71 said the action on the screen did not affect them. Of the women returning cards, 201 confessed to feelings of fear while they watched the picture, while 104 reported they felt no fear. This would seem to prove that the males scare the easiest.

Youth Club Members Debate For "Mildred Pierce"

A tieup with the local Youth Club was arranged by manager Arthur Wolfson to promote "Mildred Pierce" at the Rex Cinema, Salford, Lancs., England. Members of the club held a debate on "Mother Love," theme of the picture. The tieup resulted in considerable word of mouth comment. Wolfson also arranged a tieup with a cafe opposite the theatre whereby imprinted slips of paper were placed on cutlery handles and tea cups. Two seats were marked off in each section, with guest tickets awarded to each mother and daughter combination sitting in them.

Mechanical laughing man at the Joy theatre in New Orleans provoked bursts of hilarity from passersby, according to James MacKenna, manager of the theatre, and helped to sell tickets for "It's a Joke, Son". The moving head and arms and electrical transcription of the laughing record through a loud speaker system made for realistic ballyhoo.

Parade Climaxes Contest to Find Local "Margie"

A contest to find the local "Margie" highlighted the campaign arranged by manager Nick F. Condello for the engagement of the picture at the Chakeres State theatre, London, Ohio. The contest was climaxed with a parade led by the local high school band and a 1926 Ford Convertible.

A little girl dressed in a white pleated skirt, red jacket with a little red and white cap carried a megaphone with "Margie" inscribed on it through the streets to ballyhoo the picture. The megaphone was filled with candy kisses and cards attached reading: "A Kiss from 'Margie.'" The kisses were distributed to passersby.

Condello promoted a "'Margie' Sundae" at two local ice cream parlors. Four thousand leaflets, publicizing the sundae and the playdate of the picture, were distributed by the ice cream parlors.

A phonograph, playing tunes from the picture, was set up in the lobby. An eight-foot flashing "Margie" upright sign with flashy pennants decorated the front of the theatre. Under the marquee, one-foot bright red letters spelled out the title of the picture.

Sandwich Man Parades Streets for "Secret"

A man in Mardi Gras costume carried a sandwich sign through the streets to ballyhoo manager Paul Klingler's playdate of "Her Sister's Secret" at the Strand theatre, Waterbury, Conn. Two 9-ft. silk valances and one silk burgee were used in the lobby in advance of the showing and on the marquee during the engagement. 5,000 napkins were imprinted and distributed to Woolworth's, Kresge's, Sneider's Restaurant, the Chocolate Shoppe, Mulligan's Restaurant, and Stone's Soda Bar. A window tieup also was arranged with Woolworth's.

Builds Novel Lobby Exhibit

Manager J. A. Achner designed a novel lobby exhibit to promote his playdate of "Appointment With Crime" at the Star Cinema, Wandsworth, London, England. Besides a "safe," which was made from a large wooden box, Achner used a dummy. The dummy was dressed as a rough character complete with a mask and burglar implements. He was placed in a crouching position as if he was about to open the safe.

Tieups Aid Double Feature

Window and counter tieups with several stores aided manager Bill Brown to put over his playdate of "Wake Up and Dream" and "Wanted for Murder" at the Bijou theatre, New Haven, Conn. Bookmarks were distributed at the public library and the lending library of Shartenberg's Department Store.

Boyle Arranges Press Contest For "Lake"

A hidden name contest in the classified ad section of the Norwich *Bulletin* was promoted by manager Joseph S. Boyle to publicize his engagement of "Lady in the Lake" at the Poli-Broadway theatre, Norwich, Conn.

A teaser campaign was started a week in advance of a sneak preview with newspaper ads, stories, etc. A man-on-the-street broadcast, usually held on the sidewalk in the center of the city, was moved to the theatre lobby. The announcer asked questions about "Lady in the Lake."

A teaser lobby display was set up a week in advance. It consisted of a barrel with a looking-glass bottom and copy reading: "You and Robert Montgomery in 'Lady in the Lake.'" Five hundred window cards were distributed through the cooperation of a local news agency, 1,000 bookmarks were planted in the public library, book stores and lending libraries.

Tepper's Department Store used a window on the attraction in addition to distributing 1,000 imprinted shopping bags. Five hundred A cards were displayed on the tables in the dining room of the Wauregan Hotel and at local restaurants.

Sound Truck Helps Exploit Lincoln's Birthday Show

A sound truck was used in populated kid centers to advertise a Lincoln Birthday show for children at the Poli-Palace theatre, Meriden, Conn. Announcements were posted on bulletin boards of every school in the city 10 days in advance. 5,000 heralds were distributed to children during school recess periods. 30x40's were planted in windows of Perlin's Children's Store, Kiddie Centre, Youth Centre and Little Folks Shop. The campaign was arranged by manager Mollie Stickles and assistant manager Lou Jaffe.

Essay Contest Aids "Jolson"

An essay contest over a local radio station was promoted by manager James F. Moyer to publicize his engagement of "The Jolson Story" at the Ritz theatre, Reading, Pa. Seven albums of Jolson records supplied by the Decca Record Company were awarded to winners. Eight 8x10 standees were placed in leading music stores and a 40x60 display was used in an empty store on the main street.

Ushers Wear "Abner" Costumes

Manager A. G. Painter had his ushers dress in old clothes two weeks before the playdate of "Li'l Abner" to exploit the picture at the Center theatre, Oak Ridge, Tenn. The ushers were dressed to represent citizens of "Dogpatch, U.S.A.," locale of the picture.

WIDE-AWAKE PATRONS SOLD ON "SLEEP"

A program, consisting of "The Big Sleep" and a short subject, "The Big Snooze", was sold to wide-awake patrons by manager John H. Arnold, Yale theatre, Houston, Tex. Copy for a trailer read: "Yes, sir. 'The Big Sleep' heading a program guaranteed not to give you sleeping sickness. Including that hare-brained epic of bedlam, Bugs Bunny in 'The Big Snooze'. Bogart! Bacall! Bugsy! All-one big show. Nerve-racking sagas of daydreams, nightmares. 'The Big Sleep' and 'The Big Snooze' for wide-awake patrons." The same idea was carried out on the marquee, in newspaper and radio promotion.

Poster, Teaser Ads Aid "Edge"

Six 24-sheets and two 6-sheets were posted three weeks in advance to herald the arrival of "The Razor's Edge" at the Bijou theatre, Savannah, Ga. The campaign was arranged by manager A. M. Sullivan, Jr.

At the same time small teaser ads were started in the local newspapers. The teaser ads were continued for two weeks and then replaced by regular theatre ads. Five 40x60 blowups, one of each leading star of the picture, were placed in the lobby two weeks before opening.

One hundred special window cards designed around an 8x10 still from the picture were distributed to stores. Ten thousand napkins, 5,000 bookmarks and 3,000 blotters also were distributed. Cards were planted on 100 Savannah buses.

Screens "Green Years" for Medellin Officials

A special screening was arranged for heads of parochial schools, newspaper editors and city officials to promote the engagement of "The Green Years" at the Metro Avenida, Medellin, Colombia, S.A. A picture of the guests at the screening was planted in *El Colombiano*. The same newspaper used a picture of the theatre front with a line of people waiting to purchase tickets. 3,000 bookmarkers were distributed through book stores. Window tieups, radio spot announcements, heralds and house programs also helped to exploit the playdate. The campaign was arranged by manager Humberto Manrique and Metro-Goldwyn-Mayer publicist Luis Ucko.

Anniversary Cake Displayed

A huge cake was put on display in the lobby by manager Louis Nye to exploit Anniversary Week at the Hoosier theatre, Whiting, Ind. The first 200 persons attending the theatre on Anniversary Day received a piece of cake.

Endorsement by Manager Sells "End" Date

The highlight of manager Robert A. Hynes' campaign for "The Beginning or the End" was his personal endorsement of the picture in newspaper ads, over the radio, on a lobby board and by letter. Hynes manages the Criterion theatre in Oklahoma City.

Hynes' opening theatre ad carried a personal endorsement of the picture in the form of a letter written to the general sales manager of Metro-Goldwyn-Mayer plus the views of a preview audience. The endorsement was used for five days before opening and five days after opening over the "Man About Town" program emanating from station KOCY.

Ten thousand copies of Matt Cochran's letter to his wife (used in the picture) and captioned "A Letter You Will Remember as Long as You Live" were sent to homes in the city and nearby suburban towns. The letter also carried the manager's personal endorsement.

Six 30x40 standees were placed in leading hotel lobbies. A 9x15 two-sided flag was used on the marquee flag pole. Six Royal Crown Cola trucks were bannered with theatre copy during the playdate.

Rose Sets Co-Op Display Ads for "Doll"

A cooperative display ad which ran for two days in both the morning and evening newspapers drew considerable attention to manager Harry A. Rose's playdate of "Magnificent Doll" at the Majestic theatre, Bridgeport, Conn. The ads were paid for by Madison Motor Sales. The automobile company also donated ice cream to children. A photo of the ice cream party, which was tied-in with the picture, was planted in the *Sunday Post*. A tieup was arranged with an exhibition of presidential dolls at Read's Department Store. Royal Crown Cola trucks were bannered, a live window display was promoted and the playdate was publicized by May Bradshaw Hays on her WICC radio program. Assistant manager Frances Connors helped to put the campaign over.

THEATRES WANTED

If your theatre is showing a profit and priced right we can sell it for you within 30 days.

Send complete information as we have buyers waiting. All information confidential.

Buyers, we have the theatre you want. Contact us.

NO BROKERS, DIRECT DEALS ONLY.

THEATRE ENTERPRISES

730 E. 11th Street Houston 8, Texas

Phones: V. 2-2839, V. 2-7841

SHOWMEN PERSONALS

In New Posts: Mike Immerman, manager, Howard theatre; Bill Doyle, Admiral; Mike Lynch, Drake; Phil Zeller, Woods; Dean Jones, State; all in Chicago, Ill. David Nolan, Mayfair, Asbury Park, N. J. Fred L. Danico, Strand and Majestic, East Moline, Ia.

George Kraska, managing director, Kenmore, Boston, Mass. Milt Herman, co-manager, Paradise; Rufus Shepherd, manager, Palms-State; Robert Salter, Fisher; Forest Mountz, Madison; all in Detroit, Mich. Ed Pelinan, Plainfield theatre, Plainfield, Conn.

R. C. Dick, Kansas and Strand, Fredonia, Kans. James Herman Sollock, Uptown; Ernest Hauser, Josephine; Douglas Naylor, Laurel; all in San Antonio, Texas. Leo Sidosky, Loew's Post Road, Bronx, N. Y. Irwyn Fredlyn, acting manager, Loew's Palace; Morris Tanney, acting manager, Loew's Boro Park; both in Brooklyn, N. Y.

Assistant Managers: Alfred Loewenthal, Loew's 46th Street; Mike Piccirillo, Loew's Lexington; both in New York, N. Y. Seymour Brond, Loew's Metropolitan, Brooklyn, N. Y. Pete Stencil, Paradise, Detroit, Mich. Carl Youngquist, Jr., Astor; East Hartford, Conn. Frank K. McDonald, Lancaster, Boston, Mass.

Gerald Pratt, Huntington theatre, Huntington; John Jackson, Fantasy, Freeport; Arthur Pearce, Floral, Floral Park; Bert Levine, Sunnyside theatre, Sunnyside, all in Long Island, N. Y.

Richard Grosso, Triangle; Joseph Schwab, Quentin; Ralph F. Small, second assistant, Kingsway; all in Brooklyn, N. Y.

Birthday Greetings: R. Borst, Frank Schellinger, J. E. McKinstry, Andrew Gibson, H. Arthur Leatherman, Herman Berlin, Jr., Herb Righthand, Gabriel Rosenthal, Garnet M. Wright, Sam Gilman, William E. Cooper, Max S. Silverwatch, T. C. Clement.

Howard B. Schuessler, F. H. Macomber, Donald J. Visger, G. B. Odlum, Richard Gustafson, John S. MacNeill, Victor E. Hudson, Frank Shaffer, James R. Martin, Bernal S. Lewis, Robert W. Sullivan, William S. Straub, Oliver B. Prickett, Farol Horton.

Loren S. Cooper, Jack Honannson, R. J. Freedman, Magan Kheta, Stanley D. Rothenberg, Joseph G. Polak, William M. Scruggs, William H. Freeman, Seymour Weiss, Milton A. Schosberg, Merle R. Blair, Walter C. Bowyer, Benedict A. Govan.

Robert Ingham, Jack Campbell, J. T. Hughes, Ben Weshner, Jack E. Alger, Jack Purves, W. M. Allison, Walter Fleck, Frank S. Nugent, Wendell Richardson, James McGarrity, Donald Bruyhees, Thomas B. Jayson, Oliver Wickett, Henry Ames.

Showmen's Calendar: May 1st: May Day; Dewey's victory in Manila—1898; Child Health Day. 4th: National Music Week starts; 6th: Robert Peary, discoverer of North Pole, born 1854. 8th: V-E Day. 11th: Mother's Day; Minnesota admitted to Union —1858. 12th: Florence Nightingale born—1820. 13th: Jamestown, Va., settled—1607. 14th: First constitutional convention—1887. 15th: Memorial Day in North and South Carolina. 24th: First telegraph message sent —1844; Brooklyn Bridge opened—1883; 29th: Wisconsin admitted to Union—1848; 30th: Memorial Day.

Chester Friedman Recuperating

Chester Friedman, editor of Managers' Round Table of MOTION PICTURE HERALD, is at home recuperating from an appendectomy. He is expected back at his desk next week.

UNIFORMS
IMMEDIATE DELIVERY!
USHER — USHERETTE
CASHIER UNIFORMS
Styled in Hollywood by our uniform division.
BANNERS
MARQUEE VALANCES
— FLAGS — BANNERS
NOW READY
COOL
BANNERS
HOLLYWOOD
ADVERTISING COMPANY
600 West 45th Street, New York City
1914 S. Vermont Ave., Los Angeles, Cal.
1927 - 1947
20 YEARS IN SHOW BUSINESS

"Rage in Heaven" Sundae Featured by Drug Stores

Manager Fred Reeth arranged a tieup with 15 Rennebohm Drug Stores for the featuring of a special "Rage in Heaven" sundae to exploit the date of the picture at the Capitol theatre, Madison, Wis. Attractive banner cards were used in all the cooperating stores. 8,000 novelty flyers were distributed three days in advance. 5,000 menus were imprinted with playdate copy. 50 window cards were placed in choice windows throughout the city.

Conklin Promotes Co-Op Ad

A cooperative newspaper ad was promoted by manager Ted R. Conklin to exploit his engagement of "Blue Skies" at the Ashland theatre, Ashland, Ohio. The ad was paid for by Paines Music Store and ran in the Ashland *Times-Gazette*. The store also used a window display. Songs from the picture were played on a phonograph located in the lobby.

Gets Window in Woolworth's

An eye-arresting window display in the local Woolworth store was promoted by manager Willis Shaffer for "The Razor's Edge" at the Orpheum theatre, Atchison, Kan. Stills from the picture, copies of the book and cutouts surrounded a large portrait of Tyrone Power, star of the picture. In addition, Shaffer mailed out 1,000 postcards to publicize the picture.

Cohen Promotes Press Contests In Hartford

Several contests were promoted by manager Lou Cohen to exploit the opening of "Boomerang" at the Poli theatre, Hartford, Conn. Manager Fred R. Greenway of the Poli Palace theatre assisted Cohen in arranging the campaign.

Through a tieup with a local newspaper, clues were published for a picture quiz contest, with winners receiving guest tickets. Another newspaper competition had readers naming a popular motion picture made in 1937, starring Jane Wyatt. The picture was "Lost Horizon." The first 15 persons correctly naming the picture received guest tickets.

An inquiring reporter asked pedestrians for opinions on whether justice was found in the case reported in the picture. On a radio record program, guest tickets were awarded to listeners naming the most films that Dana Andrews has appeared in.

Letter Writing Contest Tieup Helps "Sinbad"

A three-way tieup among the theatre, a department store and a radio station was arranged to exploit the engagement of "Sinbad the Sailor" at the Stanley theatre, Pittsburgh. For two weeks in advance, Jane Gibson on her KOV radio program plugged the picture through a letter-writing contest. The subject was "My Most Cherished Possession." The winner received "The Sinbad Treasure Chest of Gifts" offered by the department store, Boggs and Buhl. The store also ran a cooperative newspaper ad and used window displays to plug the contest and picture. The promotion was arranged by Jim Totman, advertising director for Warner Bros.' Pittsburgh theatres.

By the Herald

GENE LUTES, district manager for the Chakeres theatres, was a recent visitor to New York and the Round Table from Frankfort, Ky.

PICTURE GROSSES

A statistical compilation and comparison of Box Office Performance in first run theatres

Figures directly below picture title compare estimated dollar gross with average gross and show relative percentage of all engagements tabulated.

Figures opposite theatre names represent percentage of tabulated grosses to average weekly business based on the six months' period ending January 31, 1947.

SYMBOLS: (DB) Double Bill—associate feature title; (SA) Stage Attraction; (MO) Move-Over Run; (AA) Advance Admission.

INDEX: Over-all performance percentage figures from previously published final reports appear in Service Data section of Product Digest. See last column of Release Chart for Index.

SMASH-UP (Univ.)

First Report:

Total Gross Tabulated	$195,300
Comparative Average Gross	178,200
Over-all Performance	109.6%

BALTIMORE—Keith's, 1st week	148.6%
BALTIMORE—Keith's, 2nd week	103.6%
CHICAGO—Grand	139.1%
INDIANAPOLIS—Keith's	82.1%
LOS ANGELES—Iris, 1st week	137.5%
LOS ANGELES—Iris, 2nd week	110.0%
(DB) Gentleman Joe Palooka (Mono.)	
LOS ANGELES—Ritz, 1st week	128.3%
LOS ANGELES—Ritz, 2nd week	92.9%
(DB) Gentleman Joe Palooka (Mono.)	
LOS ANGELES—Studio, 1st week	113.0%
LOS ANGELES—Studio, 2nd week	89.2%
(DB) Gentleman Joe Palooka (Mono.)	
LOS ANGELES—United Artists, 1st week	138.2%
LOS ANGELES—United Artists, 2nd week	91.1%
(DB) Gentleman Joe Palooka (Mono.)	
PITTSBURGH—J. P. Harris	111.1%
SAN FRANCISCO—Esquire, 1st week	102.2%
(DB) Accomplice (PRC)	
SAN FRANCISCO—Esquire, 2nd week	56.8%
(DB) Accomplice (PRC)	
SAN FRANCISCO—Esquire, 3rd week	51.1%
(DB) Accomplice (PRC)	

●

THE LOCKET (RKO)

Intermediate Report:

Total Gross Tabulated	$235,800
Comparative Average Gross	223,500
Over-all Performance	105.5%

BALTIMORE—Hippodrome	87.5%
(SA) Vaudeville	
BUFFALO—20th Century	110.3%
(DB) Queen of Burlesque (PRC)	
CHICAGO—Palace	95.0%
(DB) Sweetheart of Sigma Chi (Mono.)	
CINCINNATI—RKO Palace	73.1%
DENVER—Orpheum	107.7%
(DB) Beat the Band (RKO)	
KANSAS CITY—Orpheum	86.1%
(DB) Beat the Band (RKO)	
NEW YORK—Palace	118.0%
PHILADELPHIA—Karlton, 1st week	219.7%
PHILADELPHIA—Karlton, 2nd week	159.3%
SALT LAKE CITY—Centre	99.3%
SALT LAKE CITY—Studio, MO 1st week	109.0%
SALT LAKE CITY—Studio, MO 2nd week	109.0%
SAN FRANCISCO—Golden Gate	84.9%
(SA) Vaudeville	
TORONTO—Shea's	108.2%

●

THE RED HOUSE (UA)

First Report:

Total Gross Tabulated	$250,800
Comparative Average Gross	239,800
Over-all Performance	104.5%

CHICAGO—Oriental	113.6%
(SA) Vaudeville	
INDIANAPOLIS—Loew's	85.1%
(DB) The Whistler (Col.)	
KANSAS CITY—Midland	93.0%
(DB) The Thirteenth Hour (Col.)	
LOS ANGELES—Music Hall Beverly Hills, 1st week	125.0%
LOS ANGELES—Music Hall Beverly Hills, 2nd week	104.1%
LOS ANGELES—Music Hall Beverly Hills, 3rd week	83.3%
LOS ANGELES—Music Hall Downtown, 1st week	151.7%
LOS ANGELES—Music Hall Downtown, 2nd week	137.9%
LOS ANGELES—Music Hall Downtown, 3rd week	68.9%
LOS ANGELES—Music Hall Hawaii, 1st week	116.6%
LOS ANGELES—Music Hall Hawaii, 2nd week	100.0%
LOS ANGELES—Musc Hall Hawaii, 3rd week	83.3%
LOS ANGELES—Music Hall Hollywood, 1st week	130.4%
LOS ANGELES—Music Hall Hollywood, 2nd week	108.6%
LOS ANGELES—Music Hall Hollywood, 3rd week	86.9%
MINNEAPOLIS—State	90.9%
SAN FRANCISCO—United Artists, 1st week	143.9%
SAN FRANCISCO—United Artists, 2nd week	93.9%
SAN FRANCISCO—United Artists, 3rd week	87.1%
SAN FRANCISCO—United Artists, 4th week	59.0%

●

SINBAD THE SAILOR (RKO)

Final Report:

Total Gross Tabulated	$847,800
Comparative Average Gross	802,000
Over-all Performance	105.7%

BOSTON—Memorial	111.5%
(DB) It's Great To Be Young (Col.)	
BUFFALO—20th Century, 1st week	183.5%
(DB) Vacation in Reno (RKO)	
BUFFALO—20th Century, 2nd week	110.3%
(DB) Vacation in Reno (RKO)	
CHICAGO—Grand, 1st week	113.3%
CHICAGO—Grand, 2nd week	97.9%
CHICAGO—Grand, 3rd week	82.4%
CHICAGO—Grand, 4th week	72.1%
CHICAGO—Grand, 5th week	87.6%
CINCINNATI—RKO Palace	115.8%
CINCINNATI—RKO Grand, MO 1st week	96.9%
CINCINNATI—RKO Shubert, MO 2nd week	69.2%
CLEVELAND—RKO Palace, 1st week	119.5%
CLEVELAND—RKO Palace, 2nd week	67.7%
CLEVELAND—Warner's Lake, MO 1st week	105.5%
DENVER—Orpheum, 1st week	137.7%
(DB) Vacation In Reno (RKO)	
DENVER—Orpheum, 2nd week	65.8%
(DB) Vacation In Reno (RKO)	
KANSAS CITY—Orpheum, 1st week	142.2%
(DB) Dangerous Money (Mono.)	
KANSAS CITY—Orpheum, 2nd week	94.8%
(DB) Dangerous Money (Mono.)	
LOS ANGELES—Hillstreet, 1st week	137.2%
LOS ANGELES—Hillstreet, 2nd week	90.6%
LOS ANGELES—Pantages, 1st week	125.6%
LOS ANGELES—Pantages, 2nd week	87.9%
NEW YORK—Palace, 1st week	185.3%
NEW YORK—Palace, 2nd week	174.2%
NEW YORK—Palace, 3rd week	134.6%
NEW YORK—Palace, 4th week	122.3%
NEW YORK—Palace, 5th week	101.3%
NEW YORK—Palace, 6th week	87.4%
NEW YORK—Palace, 7th week	83.9%
NEW YORK—Palace, 8th week	61.1%
OMAHA—RKO Brandeis, 1st week	106.3%
(DB) Betty Co-ed (Col.)	
OMAHA—RKO Brandeis, 2nd week	75.9%
(DB) Betty Co-ed (Col.)	
PHILADELPHIA—Goldman	127.0%
PITTSBURGH—Stanley, 1st week	125.6%
PITTSBURGH—Stanley, 2nd week	60.3%
SALT LAKE CITY—Utah, 1st week	108.5%
SALT LAKE CITY—Utah, 2nd week	73.6%
SAN FRANCISCO—Golden Gate, 1st week	114.3%
(SA) Vaudeville	
SAN FRANCISCO—Golden Gate, 2nd week	78.4%
(SA) Vaudeville	
SAN FRANCISCO—Golden Gate, 3rd week	57.1%
(SA) Vaudeville	

Documentaries Of the War Are Now Available

Documentary pictures of the war made by the Army are now available to the public on loan in both 35mm and 16mm prints, it was announced last week by General Courtney H. Hodges, commanding general of the First Army Area.

An Army Air Forces' documentary, "Thunderbolt," a 45-minute picture made in the Mediterranean theatre under the direction of former Lt. Col. William Wyler, is to be released by Carl Kruger through Monogram. Public premiere of this picture will be held early in May at the Four-Star theatre in Hollywood.

The Army pictures available on loan include those detailing the major battles of the war, training films on various subjects, the educational aspects of the war effort and similar topics.

Included in the list are such documentaries as "Prelude to War," "The Battle of Britain," "War Comes to America," "Seeds of Destiny," which won the Academy Award for the best documentary in 1946, "The Negro Soldier," and "Cotton at War."

The pictures are loaned free of cost and may be obtained from the First Army Film Library in New York.

SEE FREE!

See Filmack's New PREVUE TRAILERS before signing your next Prevue contract. Write, wire or call us for FREE SAMPLE PREVUES of our New Service. FILMACK — 1325 S. Wabash Avenue, Chicago 5 Illinois.

FILMACK gives QUICKEST SERVICE on SPECIAL TRAILERS

CLASSIFIED ADVERTISING

Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, $1. Four insertions for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P. M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)

POSITIONS WANTED

IT COSTS APPROXIMATELY $600 TO TRAIN A manager. Why go to this expense? Hire man with 10 years' experience. Family man, sober, go anywhere. BOX 2099, MOTION PICTURE HERALD.

PROJECTIONIST — THOROUGHLY EXPERIenced, single, sober, reliable. Go anywhere. Large theatre preferred. BOX 2103, MOTION PICTURE HERALD.

USED EQUIPMENT

THEATRE CHAIRS — 3,000 USED SPRING cushioned, part full upholstered back and part insert panel back, with spring edge and box-spring cushions; 1,000 veneer chairs; 800 good back, 500 spring cushions, and hinges. Immediate delivery. Advise how many you need. Write for prices and photographs. Phone Lenox 3445. JESSE COLE, 2565 McClellan Avenue. Detroit, Michigan.

SIMPLEX MECHANISMS, GENUINE REAR shutters, double bearing, spiral shockproof gears, rebuilt $330.00; Powers $109.50; Peerless lamphouses $199.50 pair; Late RCA sound system $950.00. Catalog available. STAR CINEMA SUPPLY COMPANY, 459 West 46 St., New York 19.

ARMY CLOSED 1,400 THEATRES—WE BOUGHT many complete outfits—Simplex SP, $995; Holmes L. I. Arc equipments, $1,295; DeVry High Intensity Arc equipments, $2,495. Ampro sound 16mm. high intensity Arc equipments, $1,350. Condition excellent. Super Simplex, RCA Sound, $3,850. S. O. S. CINEMA SUPPLY CORP., 440 W. 42nd St., New York 18.

1,000 HEYWOOD-WAKEFIELD FULL UPHOLstered back, boxspring cushion chairs, excellent, $4.95; (rebuilt $6.50); 340 General full upholstered back, boxspring cushion, rebuilt, $7.95; 200 Veneers, excellent, $3.95. Wire for list. S. O. S. CINEMA SUPPLY CORP., 449 W. 42nd St., New York 18.

FOR SALE: 35MM. FILM RECORDER. COMplete with RCA amplifiers and accessories. GRIFFITH THEATRES, 11 N. Lee, Oklahoma City, Okla.

POWERS INTERMITTENT $12.50. SPROCKETS, $4.95. WESLEY TROUT, 575 Enid, Okla.

325 REBUILT VENEER CHAIRS EXTRA HEAVY duty exceptionally good, ready to be shipped, $3.60 each. 800 Heywood-Wakefield chairs, has spring, veneer back, rebuilt, $5.50 each. BODELSON & CO., 10-38 Jackson Ave., Long Island City, N. Y.

FOR SALE—COMPLETE THEATRE EQUIPment. 900 upholstered seats in excellent condition; RCA sound equipment practically new; Ashcraft, Suprex projectors, Serial Numbers 1785 & 1786, in excellent condition. Equipment now intact with all connecting parts. All purchased new in 1942. Used about two years. For information contact, L. L. STEWART, c/o Nicksville, Hereford, Ariz. Phone: Nicksville, thru Bisbee, Ariz.

HELP WANTED

WANTED THEATRE MANAGER FOR MIDwest city. Give qualifications, references, salary expected, age, married or single, snapshot, first letter. BOX 2100, MOTION PICTURE HERALD.

WANTED — TRAVELING AUDITOR TO CHECK books and accounts of branch exchanges for national distributing company. Reply, giving full qualifications, to MADISON SCHWER, 346 S. LaBrea, Hollywood 36, Calif.

THEATRES

THEATRES, BEFORE YOU BUY, CONTACT Nolen Howard, Ritz Theatre Building, Payette, Idaho, or J. C. Butler, 304 S. W. 4th Avenue, Portland, Oregon. Information to qualified buyers only. A.B.C. BROKERAGE COMPANY.

WILL LEASE 520 SEAT THEATRE. NEW JERsey. Owner retiring. $12,000 security needed. BOX 2101, MOTION PICTURE HERALD.

WANTED TO BUY OR LEASE SMALL THEAtre, preferably in Indiana. BOX 2102, MOTION PICTURE HERALD.

BUSINESS BOOSTERS

BINGO CARD, DIE CUTS, 1 TO 100 OR 1 TO 75. $2.75 per thousand. $25.00 per 10,000 S., KLOUS, care of MOTION PICTURE HERALD.

WANTED TO BUY

WANT TO BUY 1,000 OR MORE GOOD USED theatre chairs, spring cushion and full upholstered back, also 1,000 or more good used veneer chairs, moderate prices. BOX 2096, MOTION PICTURE HERALD.

NEW EQUIPMENT

1,600 FOOT REELS FOR 16MM. SOUND PROjectors. Orders accepted now for early May delivery. THORNWOOD INDUSTRIES, INC., Thornwood, N. Y.

NEW CHAIRS, PROMPT DELIVERY! ATTRACtive—modern—durable. Veneer, $5.50, 30 days; Veneer back spring edge cushion, $9.35; applied upholstered back spring edge cushion, $11.; full upholstered back spring edge cushion, $11.95, 60 days; All steel unbreakable standards, high grade mohair or heavy leatherette upholstery. Wire or phone. S. O. S. CINEMA SUPPLY CORP., 449 W. 42nd St., New York 18.

ZEISS PORTABLE SOUND PROJECTORS, $275.; carbon savers, 6mm. to 13mm., 1/3 cost, 77c; 500W Stereopticons,, $27.50; Gyro Stabilizer GYB Soundheads, $195; Snowlike flameproof soundscreens up to 10', 21½c sq. ft.; Panic Bolts, $22.50; Dimmers, 2450W, $22.50; 2000W, $19.95; 1650W, $15.95; 1350W, $13.50. Catalog mailed. S. O. S. CINEMA SUPPLY CORP., 449 W. 42nd St., New York 18.

STUDIO EQUIPMENT

BEAUTIFUL CINE KODAK SPECIAL CAMERA, Fl. 9 lens, $495; Mitchell animation Camera, $985.; WE Wire Recorder heads less motor and amplification, $49.50; BH Ultra Speed Shuttles, $195.; Camera Dolly, $275.; RCA Photophone complete Recording outfit, $6,475; BH 16mm. or 35mm. Soundprinters, new, $3,250.; RCA latest dual playback magazine, $395.; new Mitchell 24V Camera Motors, $295.; BH Eyemo Motorized Cameras, 3 speeds, 2" lens, 24V motor, case, $295.; New 35mm. Film Phonographs, $795. Send for Bulletin STURELAB, S. O. S. CINEMA SUPPLY CORP., 449 W. 42nd St., New York 18.

16MM.-35MM. USED AND NEW SOUND AND silent production equipment. Cameras. Film Recorders, Disc Recorders, Projectors, Moviolas, Tripods, Dollies, Lights, Booms, Reeves Sensitester, for Cinex tests. Sales and Service to Laboratories and Studios. We have in stock Arriflex, Cinephon as well as American made Cameras. Write for information. THE CAMERA MART, 70 West 45th St., New York.

TRAINING SCHOOLS

THEATRE EMPLOYEES, TRAIN FOR BETTER position. Learn modern theatre management and advertising. Big opportunities for trained men. Established since 1927. Write now for free catalog. THEATRE MANAGERS SCHOOL, Elmira, New York.

BOOKS

INTERNATIONAL MOTION PICTURE ALmanac—the big book about your business—1946-47 edition now available. Contains over 12,000 biographies of important motion picture personalities. Also all industry statistics. Complete listing of feature pictures 1937 to date. Order your copy today. $3.25 in the U. S. A., $5.00 elsewhere. Send remittance to QUIGLEY BOOKSHOP, 1270 6th Avenue, New York 20, N. Y.

RICHARDSON'S BLUEBOOK OF PROJECTION. Best seller since 1911. Now in 7th edition. Revised to present last word in Sound Trouble Shooting Charts. Expert information on all phases of projection and equipment. Special new section on television. Invaluable to beginner and expert. $7.25 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20.

Universal Gives "Egg and I" Top Promotion Drive

With Universal-International's "The Egg and I" having key city openings in the midwest and west April 4 and 5, the company has mapped out and conducted an elaborate pre-selling campaign to support the picture. In its drive it is greatly aided by the fact that Betty MacDonald's best-selling novel has already been read by an estimated 25,000,000 in the United States.

The publicity and advertising department is putting to good use the break given the picture through the selection of "The Egg and I" as a "Book-of-the-Month-Club" choice, and the resultant sale of approximately a million and a half copies, as well as the serialization of the novel in three leading magazines—*Reader's Digest, Liberty* and *The Atlantic Monthly*. In addition, the book has been on the nation's best-seller lists ever since its publication late in 1945.

"The Egg and I" was to open at the Fox theatre, Detroit, April 4, and in Cincinnati, Indianapolis, Louisville, Kansas City, Los Angeles and other West Coast theatres April 5. It goes into the New York City Music Hall following the run of the current "The Late George Apley." Universal has set a promotion budget of $850,000 for the film and spent $150,000 alone in February for an advance teaser newspaper campaign. The 100- and 150-line ads started eight weeks in advance of key city openings. A special three-minute animated cartoon teaser trailer for the picture has been made by Walter Lantz' cartoon studio.

The "egg" idea provided countless tie-ups, including a "Slick Chick Contest" to find America's most beautiful hen and involving some 5,000,000 poultry producers; a tieup with the Pacific Coast Association of Poultry and Egg Dealers' convention, and an auction of the eggs laid by the chickens on the set of "The Egg and I." *Life Magazine* ran a spread on Miss MacDonald early in 1946 and the press services gave widespread coverage to a stunt involving an attempt by a Hollywood press agent to hatch an ostrich egg by sitting on it for 19 days.

"The Egg and I" also was given widespread attention on the air.

Warners' Albany Drive Honors C. J. Latta

In honor of C. J. Latta's sixth anniversary as zone manager of Warners in Albany, a 13-week drive, which began March 30 and continues to June 28, is being conducted among the various Warner theatres in Albany, Troy, Utica, Batavia, Dunkirk, Elmira, Hornell, Jamestown, Medina, Olean and Wellsville. Mr. Latta originally was head of theatres in Cleveland for Warners, later moving to New Haven and then to Pittsburgh. He took over the position of zone manager in Albany in November, 1941.

MOTION PICTURE HERALD

Better Theatres

EQUIPMENT · FURNISHINGS · DESIGN

THE POST-WAR VENDING SCENE

A Simple Interior for a One-Floor Plan

Miller's Schedule for Two-Man Projection

Plan Your Carpeting

PHYSICAL OPERATION · MAINTENANCE

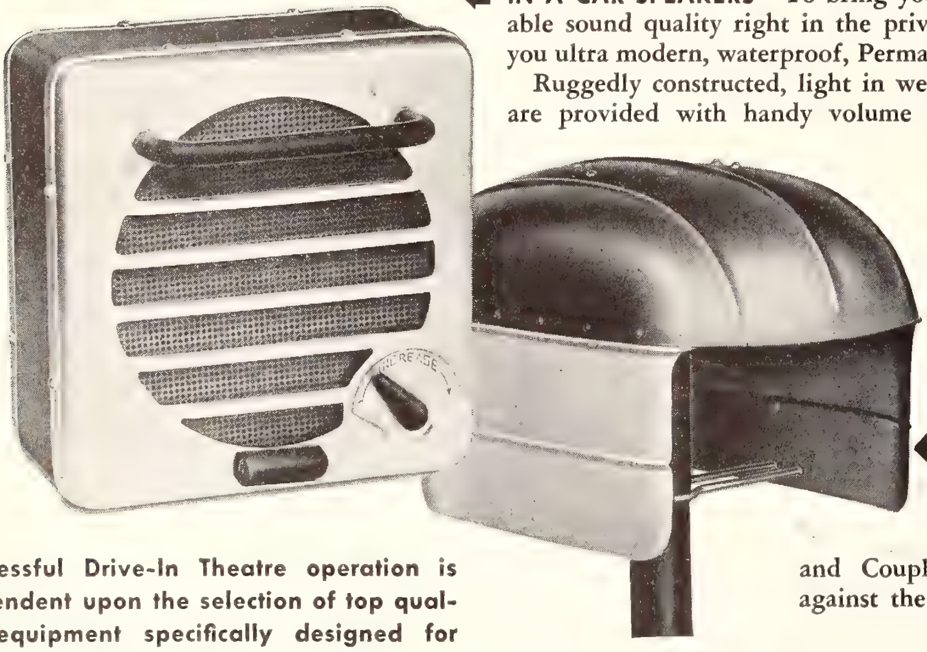
APRIL 5, 1947

PLANNING A DRIVE-IN THEATRE?

NATIONAL THEATRE SUPPLY

OFFERS YOU

COMPLETE DRIVE-IN THEATRE EQUIPMENT



IN-A-CAR SPEAKERS To bring your Drive-In Theatre patrons incomparable sound quality right in the privacy of the family car, National offers you ultra modern, waterproof, Permanent Magnet Speakers with 6½″ cones.

Ruggedly constructed, light in weight, these durable aluminum speakers are provided with handy volume control to make easy adjustment of sound volume to satisfy the most exacting patron.

Easily mounted on car window or within car, these speakers permit windows to be closed on cold, damp, or rainy evenings, extending operating seasons and adding weeks of profitable operation in Spring and Fall.

SPEAKER SHELTERS National In-A-Car Speakers are mounted in pairs, between every two cars, in a combination, heavy aluminum Shelter and Coupling Unit designed to protect them against the most adverse weather conditions.

Successful Drive-In Theatre operation is dependent upon the selection of top quality equipment specifically designed for outdoor theatre exhibition.

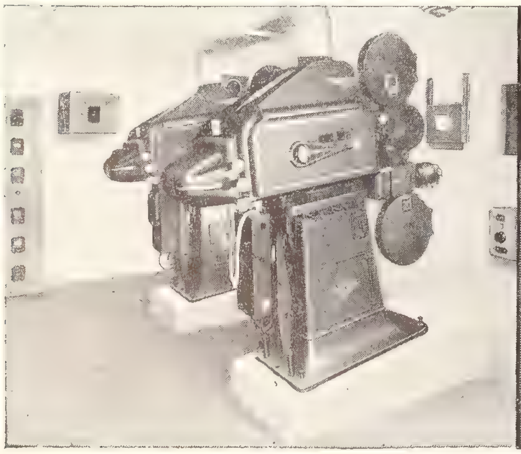
That is why Drive-In Theatre Planners, from coast to coast, turn naturally to National Theatre Supply — for more than two decades headquarters for the world's finest theatre equipment.

NATIONAL'S DRIVE-IN THEATRE DEPARTMENT — *AT YOUR SERVICE!*

We invite you to consult us on any special problems you may have on Sound, Projection, Lighting, Power, and other associated equipment.

- **The complete National Drive-In Theatre line includes:** ***SIMPLEX PROJECTORS and SOUND SYSTEMS, PEERLESS ARC LAMPS and HERTNER TRANSVERTERS.***

Ask for DRIVE-IN THEATRE PLANNING BOOK!
A valuable guide to selecting essential equipment for profitable Drive-In Theatre operation.



DISTRIBUTED BY
NATIONAL
THEATRE SUPPLY
Division of National • Simplex • Bludworth, Inc

NATIONAL THEATRE SUPPLY
92 Gold Street • New York 7, N. Y.

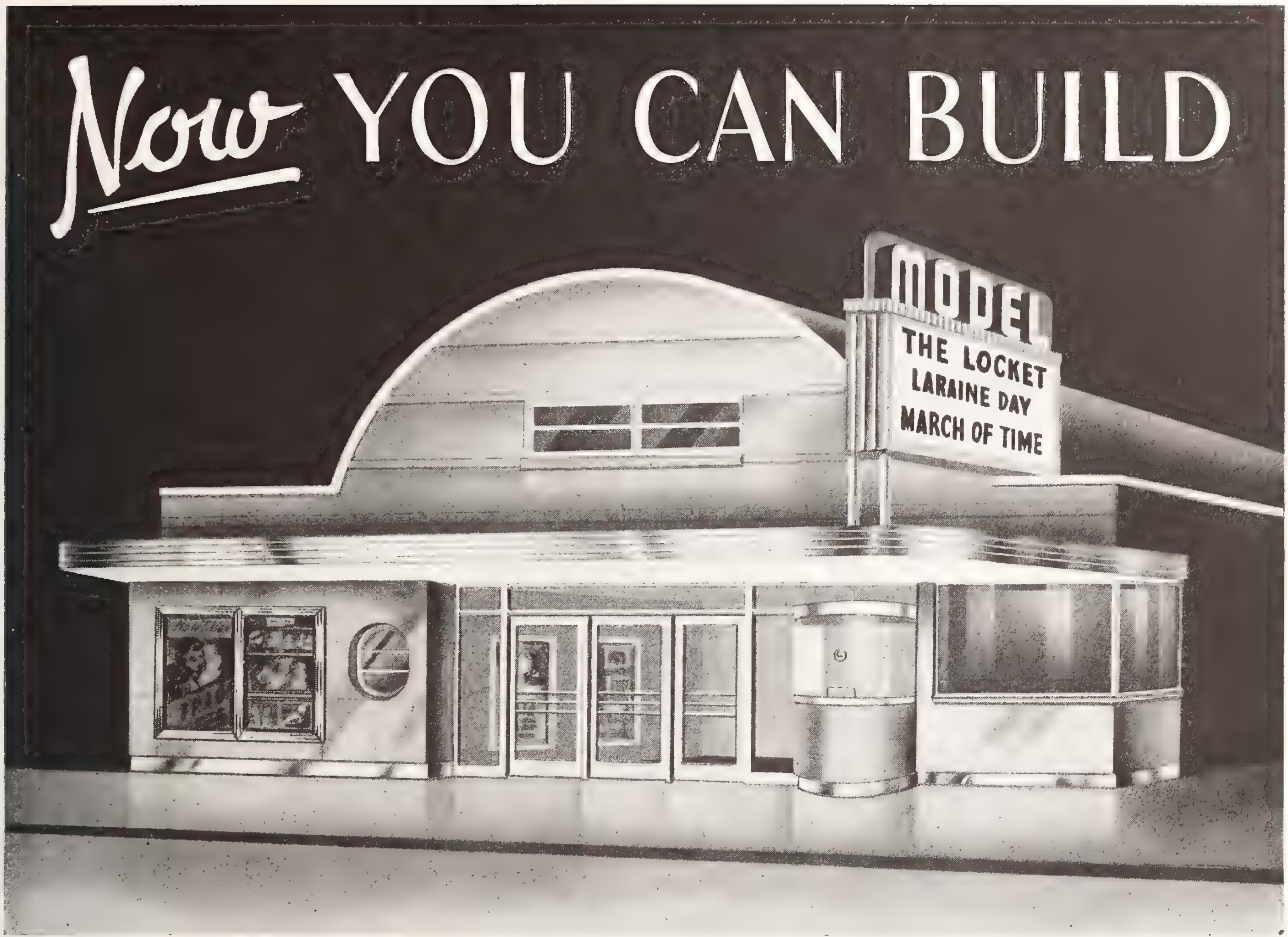
GENTLEMEN: I am interested in Drive-In Theatre planning and would like to receive copy of your new book "PLANNING THE DRIVE-IN THEATRE."

NAME..

ADDRESS..

CITY..............................ZONE..........STATE..................

Now YOU CAN BUILD



in less time and at lower cost

Here is some plain language about pre-fabricated theatres for those of you who would like to build a new theatre or remodel an old one.

We have complete plans, specifications, and details which will enable you to build a pre-fabricated theatre at a tremendous saving in time and money. These plans are so detailed that any good contractor can erect the theatre in one half the time required to build the conventional type. And you will have a theatre that will be years ahead of the conventional design in beauty and practical utility. The saving in construction and maintenance and the efficiency and beauty of the theatre will often make it more profitable to build by these plans than to remodel your old theatre.

These plans are complete in every detail for 1) all structural and mechanical details, 2) seating and sight lines, 3) heating, 4) air conditioning and cooling, 5) electrical wiring diagrams, 6) projection room layout, and 7) acoustics. The whole theatre is designed in accordance with the Uniform Building Code, 1946 edition. The most stringent requirements were met with respect to type of construction, exits, seating, fire safety, and related problems.

The plans are now perfected — they are the result of long research and development by a firm of architects with a nation-wide reputation for excellence in theatre design. This firm has specialized in this field for 25 years. Expert consultant engineers and advisory counsel from every branch of theatre construction, operation and maintenance were employed in the development of the plans and specifications.

The building is a permanent structure where nothing has been sacrificed in good construction, luxury, convenience, or functional utility. The enclosing walls, floors, and roof are constructed of concrete, steel, and masonry. No wood is used so the building is as fire-resistant as possible and maintenance problems are at a bare minimum. The inside shape of the building is perfect for sound, heating, air conditioning, and ventilation. It is clean, modern, and beautiful. It lends itself well to ideas in attractive decoration. The theatre is adaptable to any part of the country and to any locality. You can get plans for theatres with 325, 435, 550, or 650 seats.

For more information contact your local authorized dealer or write to Poblocki and Sons, 2159 South Kinnickinnic Avenue, Milwaukee 7, Wisconsin.

THEATRES

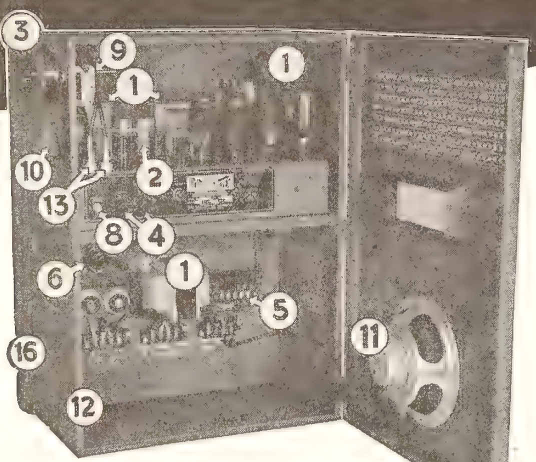
Poblocki AND SONS

2159 S. KINNICKINNIC AVE.
MILWAUKEE 7, WISCONSIN

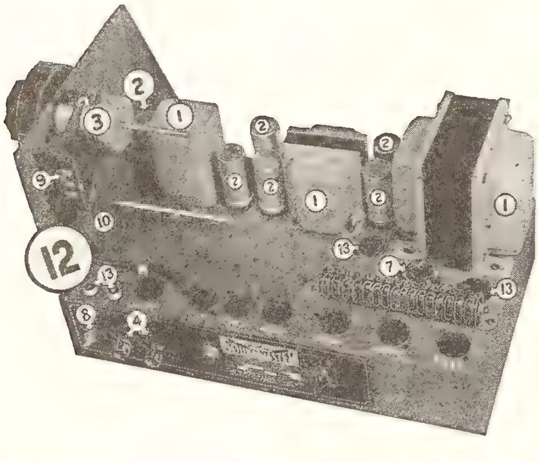
ROYAL SOUND MASTER PD-50 SERIES AMPLIFIER

Licensed Under U. S. Patents of Western Electric Co., Inc.

Look Inside



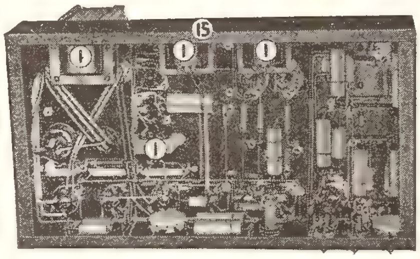
See why it's TOPS in the field!



The PD-50 series amplifier is recognized throughout the world for its ability to stand up under the most severe operating conditions. Its long record of trouble-free, uninterrupted performance . . . its accepted superiority in faithful, life-like reproduction is the result of expert designing and precision engineering. If you have an outdated sound system, the best place to start your modernization plans is with a Royal Sound Master Amplifier. Later you can add the Sound Heads, and still later the two-way Horn system, giving you a complete Royal Sound Master Sound System.

Check these features:

1. All transformers and chokes "Climatite" treated.
2. Plug-in type filter condensers.
3. Calibrated step-type volume control.
4. Wide range tone control.
5. Exciter lamp balance.
6. Exciter supply voltage control.
7. Amplifier voltage control.
8. Photo-electric cell voltage control.
9. Auxiliary volume control.
10. Sound change-over in photo-electric circuit.
11. Built-in booth monitor and monitor amplifier.
12. Complete extra chassis available for stand-by protection.
13. All connections from chassis to cabinet plug-type.
14. Remote volume control and change-over available for working side of No. 2 projector.
15. Highest quality workmanship throughout.
16. Gray crackle finish to harmonize with your projection equipment.



See Your Nearest Independent Theatre Supply Dealer or Write Direct to

THE BALLANTYNE COMPANY
1707-11 DAVENPORT STREET OMAHA 2, NEBRASKA
Export Department, FRAZAR & HANSEN, Ltd.
301 Clay Street San Francisco 11, California, USA Cable Address "FRASEN"

about People of the Theatre

AND OF BUSINESSES SERVING THEM

AL BOUDOURIS is head of a new theatre equipment and supply company which will serve northwestern Ohio, northeastern Indiana and southern Michigan, with headquarters in Toledo, Ohio. Formed as the General Theatre Equipment Company, the firm, which opened March 1, has a store and service shop at 109 Michigan Street. A complete line of equipment and supplies is offered, including Century projectors and sound systems, Ideal chairs, and Strong projection lamps, rectifiers and reflectors. A 24-hour repair service is also available.

AL BOUDOURIS

WALTER B. LACHICOTTE has joined the theatre equipment organization of K. STREUBER in New York. Since Mr. LaChicotte's release from the Navy he has been sales manager of sound products of the RCA International Division. While in the Navy he was an electronics officer and was appointed an instructor of communications at the Massachusetts Institute of Technology.

C. S. LUNDY has joined the Altec Service Corporation's Detroit district as an inspector, with headquarters in Lansing, Mich. Mr. Lundy is a veteran of the sound equipment field, having joined in Electrical Research Products in 1929 and continuing with Altec Service as an inspector until 1943. In 1945 he established the Engineering Development Company, Cambridge, Mass.

Three Fox West Coast's theatres in San Francisco—the Paramount, St. Francis and State—have been taken over by the Paramount Theatre Service Corporation All three houses will be under the directio of JERRY ZIGMOND, managing director fo Paramount Theatres.

ELMER BALABAN, president of th HARRY and ELMER BALABAN theatre circuit of Chicago, have announced that th site of the projected "Amusement City," embracing a shopping and amusement center to be known as Drive-In City, ha been changed from the northeast corner o North Avenue and 25th Street in suburba

f it's SALES you want...
se *Manley* Popcorn Supplies!

LEY'S JUMBO POPCORN $8.00

ed and packed in double lined moisture-
f bags to preserve quality, high volume
assure a tasty, tender product.

MANLEY'S SUPREME POPCORN

$10.75 Eastern—$10.50 Middle West—$11.00 Western

Grown from the best 1946 hybrid seed to assure greater expansion and more profit. Graded by experts and guaranteed to be the finest quality — the cream of the hybrid crop.

MANLEY'S PREMIUM POPCORN $9.25

Selected grades for less waste, packed in our double lined moisture-proof bags to preserve quality, high volume and assure a tender, tasty product.

SALT

10c per 2 lb. Box, in cases of 12 or 24.

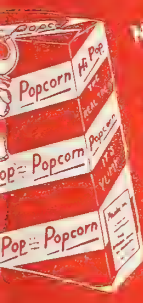
Refined and processed according to
ur own laboratory-tested formula to
it the taste of the most discriminating
stomer, stimulating the taste and
nging out the natural flavor of the
corn.

MANLEY'S POP-CO-BETTER SEASONING

40c per Pound

Our original formula, taste-tested and consumer approved by millions of theater goers throughout the nation, compounded to pre-war standards. The best that money can buy.

Money spent for good supplies—Manley supplies—comes back like homing pigeons with repeat sales and more profit. No matter how good the popcorn machine, even a Manley Machine, it can't produce the best product without *good* supplies — popcorn, salt and seasoning—selected and produced especially for fine uniform quality, efficient operation and assured customer satisfaction.



CARTONS

No. 10 $8.50 per M; Western $9.00

Colorful Hi-Pop Movie-Show cartons that identify Manley Popcorn and make repeat sales.

BAGS

1½ oz. (10c seller) $3.30 per M, Western Only

Attractively designed, trade-marked bags that make your customers remember the brand of the popcorn they liked so well. A good product deserves to be remembered by name.

VAILABLE IMMEDIATELY AT YOUR NEAREST MANLEY WAREHOUSE

EASTERN

SOUTHERN SALES & WHSE. CO.
eters St., S. W. Atlanta, Ga.

MANLEY, INC.
326 Binghampton, N. Y.

WIGGIN TERMINALS, INC.
rminal St. Boston, Mass.

AROLINE TRANSFER & STORAGE CO.
Morehead Charlotte, N. C.

ROANOKE PUBLIC WAREHOUSE
Roanoke, Va.

WESTERN

VEICKER TRANSFER & STORAGE CO.
15th St. Denver, Colo.

NINGS-NIBLEY WAREHOUSE CO., LTD.
Los Angeles, Calif.

HASLETT WAREHOUSE CO.
ebster St. Oakland, Calif.

AMERICAN WAREHOUSE CO.
nnecticut St. Seattle, Wash.

Manley, inc.

(Formerly The Burch Mfg. Co.)

KANSAS CITY 8, MO.

MIDDLE WEST

MERCHANDISE WAREHOUSE
370 W. Broad St. Columbus, O.

ZANES-EWALT WAREHOUSE
420 Laws St. Dallas, Texas

MERCHANTS TRANSFER & STORAGE CO.
Des Moines, Iowa

STROHM WAREHOUSE & CARTAGE CO.
230 W. McCarty St. Indianapolis, Ind.

MANLEY, INC.
1920 Wyandotte Kansas City, Mo.

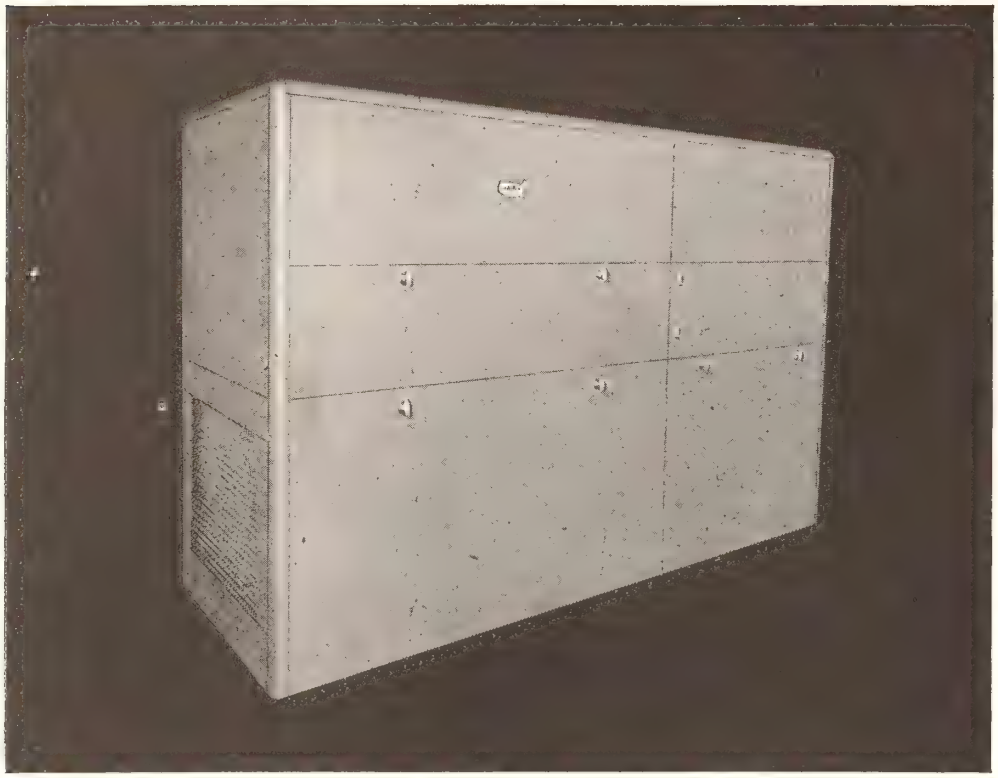
UNITED WAREHOUSE & TERMINAL CORP.
137 E. Calhoun Memphis, Tenn.

DOUGLAS PUBLIC SERVICE CORP.
118 N. Front St. New Orleans, La.

O. K. TRANSFER & STORAGE CO.
531 W. Main Oklahoma City, Okla.

FEDERAL WAREHOUSE CO.
800 South Adams Peoria, Ill.

CENTRAL WAREHOUSE CO.
University & Pillsbury Ave.
St. Paul, Minn.



Many Air Conditioning Systems

Can Be Modernized . . . Brought Up to Date

● If your comfort cooling system is more than five years old, chances are it doesn't meet your present requirements.

Surveys show that some fifty per cent of present equipment should be modernized and brought up to date. Newer and better equipment has been developed—making it possible to have profitable comfort cooling at lower operating cost.

Profitable customers are comfortable customers. Check up on your air conditioning now—keep your "profit climate" in top working order. And, when it comes to modernizing, remember that usAIRco has a complete line of modern comfort cooling systems engineered for your requirements—Washed Air—Cold Water—and Refrigerated Kooler-aire, the modern packaged refrigeration system. usAIRco engineers are ready to work with your architect or contractor. United States Air Conditioning Corporation, Minneapolis 14, Minnesota.

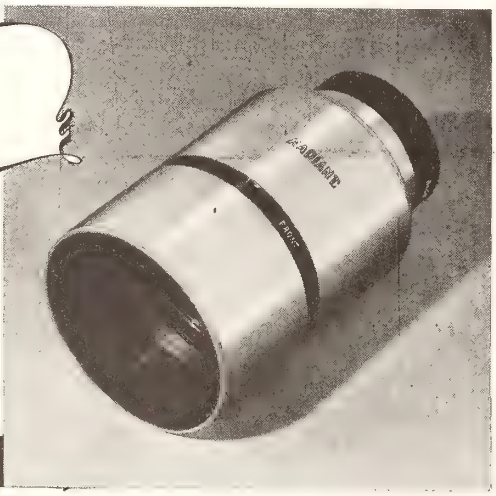
usAIRco

The Aristocrat of Projection Lenses

Since pioneering the first quality improvevment of projection lenses in 1908, and originating the Standard 1 & 2 sizes, Gundlach's Radiant Projection Lenses have maintained unmatched clarity, brilliance and flatness of field. No. 2 in 4½" E.F. ¼" steps. Coated surfaces.

GUNDLACH RADIANT PROJECTION LENSES

GUNDLACH Manufacturing Corp. Fairport, New York



Melrose Park, to Mannheim Road and North Avenue on Chicago's outskirts.

W. E. Dumbar has purchased the Broadway theatre in Knoxville, Tenn., from George L. Denton. Mr. Dumbar plans to enlarge the theatre and to install a new cooling plant as soon as materials are available. He also operates the Dawn in suburban Knoxville.

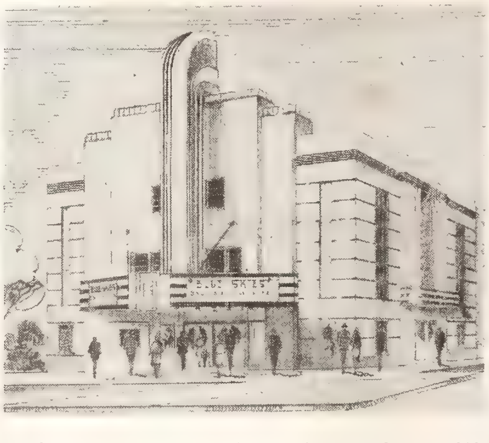
The first of a circuit of new theatres throughout Canada, planned by the J. Arthur Rank interests, has been completed. It is the Odeon at North Sydney, N. S., and is being operated in partnership by A. I. Garson and Odeon Theatres of Canada. The theatre seats 570.

The Rose theatre at Hamlet, N. C., was reopened recently by Arthur C. McSwain. The new theatre now has 312 seats, a new heating system, new carpeting and the latest in electric light equipment. Robert Wicker of Carthage, N. C. is the projectionist.

The construction of three new theatres has been announced by William Coovert of the Golden State Theatres Corporation in San Francisco. The theatres will be built as soon as possible in Lomita Park, San Bruno and Millbrae.

The Lee theatre at Clinton, Mo., managed by C. W. Dickgrafe for the commonwealth Amusement Corporation, has been remodeled and redecorated. New carpeting and stage drapes were installed. Other improvements include new seats, an RCA sound system, acoustical treatment for the walls, refrigerated drinking fountains, and an aluminum front. The undertaking is reported to have cost $20,000.

James T. Clark of Philadelphia, who heads the Northampton Theatre Company operating the Roxy theatre at nearby



Architect's rendering of the theatre that F. W. Davis plans to build in Morgantown, N. C. The Davis interests now own and operate the Mimosa and Alva theatres in Morgantown. The new theatre will seat 1000. Construction is to begin as soon as the Government approves, Mr. Davis reports.

HERE'S A WAY TO CUT SEAT CLEANING COSTS...

- Just watch your cleaning crews try to remove candy, gum, lipstick and dirt that get embedded in ordinary fabrics. Figure the cost in time. Then figure the money you'd save by covering seats with Lumite. Lumite's smooth, non-absorbent filaments clean fast and easily. They're proof against staining — are unaffected by cleaning fluids. In addition, Lumite woven plastic fabrics will not support combustion. Because Lumite wears like iron, it also cuts down on repairs and re-upholstering. It saves in *every* way!

Lumite is wearproof · beautiful · luxurious

1.

Unlimited choice of beautiful patterns

The pattern, weave and color-combination possibilities of Lumite are endless! Lumite reflects LUXURY...to the eye *and* to the touch...yet low cost, plus amazing long-wearing qualities, make it a highly practical investment.

2.

Cannot fade...won't stain

Lumite's fresh, bright colors can *never* fade or run. Because it is woven of Dow's Saran, the color is IN the plastic filament itself. *Nothing* can stain it...neither dirt, dust, mud, ink, grease, chewing gum, food, lipstick nor any liquids.

3.

Easy to clean...at less cost

No scrubbing...no vacuuming...no complicated cleaning methods! Easy to clean! That means less time and less labor required to maintain seats...which reduces your annual cost of upkeep considerably.

4.

Pliable...fits snugly...ventilated

Lumite fabric "upholsters well"! It cannot ravel, sag or tear. There is no "cupping." It holds a snug fit on the seat...*permanently!* Because Lumite "breathes", it never becomes sticky in hot weather nor clammy in cold weather.

WRITE TO OUR DEPT. 76—for free samples and descriptive literature. Our trained engineers will be glad to work with you on your special applications.

LUMITE

woven plastic fabrics

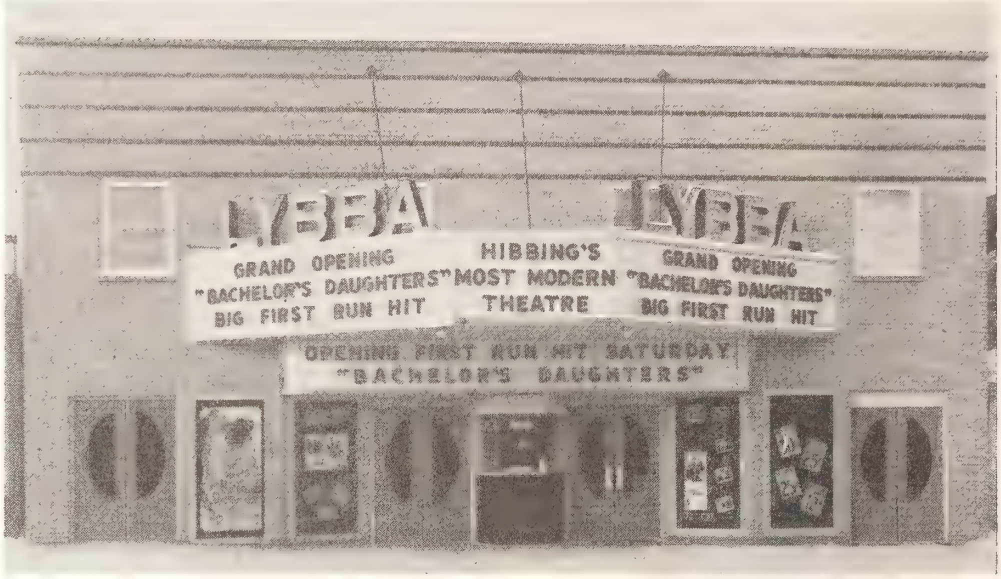
LUMITE DIVISION
CHICOPEE MANUFACTURING CORPORATION
47 WORTH STREET, NEW YORK 13, N. Y.

Northhampton, Pa., has announced the purchase of a property in that town for the erection of a new 900-seat theatre. Construction will start as soon as government regulations permit.

Herbert Rosner, head of the Rosner foreign film theatre circuit on the West Coast, has announced the acquisition of two theatres in San Francisco, the Stage Door and the Nob Hill, bringing the circuit's total to eight.

The Levenson Circuit of Hartford, Conn., has reopened the Lincoln theatre at Valley Falls, R. I. The theatre was formerly called the Roosevelt.

George Stamm, who has been operating the El Campanil and Casino theatres in Antioch, Cal., for the past eighteen years, has announced plans to build a third theatre in that city. The new theatre will be called the Stamm and will seat 1,000. Facilities for television will be included.



The Edelstein Amusement Company's new Lybba theatre in Hibbing, Minn., which is now being operated by the Minnesota Amusement Company, under the managership of Vernol Smith, formerly assistant manager of the Norshor in Duluth. The Lybba is a 600-seat house, and despite its size, it has a large general lounge and an attractive women's cosmetic room. It also is completely air-conditioned. The theatre is named after the wife of B. H. Edelstein, a showman in Hibbing for over twenty years.

Tom Vetries, owner of the Crown theatre in Lowell, Mass., has sold his interests in the theatre to **John Anthony**, who operates the Modern theatre at Manchester, N. H.

J. George Schilke, Hartford, Conn., realtor, who recently announced plans for the construction of a 1,000-seat theatre and shopping center at Elmwood, Conn., has moved his office to West Hartford.

Mitchell Kelloff of Aguilar, Colo., plans a theatre at Monte Vista, Colo.

H. B. Moog, Atlanta district manager of the Altec Service Corporation, announces that a service contract has been signed with **Harvey Fleischman** for his new Park theatre in Tampa, Fla. Other new contracts recently signed by that office include the Center, Greenville, Miss.; Liberty, Chicamauga, Tenn.; Park, Cave Springs, Ga.; Island, Sicily Island, La.; Lake, Lake Arthur, La., and the Wake at Wake Forest, N. C.

Announcement has been made by **Ben Levin** of General Theatrical Theatres of San Francisco, Cal., that plans have been completed for the construction of a new theatre in Gilroy, Calif. The house will seat 1,100 and will be built at a reported cost of $250,000. Partners with Mr. Levin are **John Peters** and **James Lima**. **William G. Smeltzer** will manage it.

THIS THEATRE IS EQUIPPED WITH
ESSIONAL PROJECTOR SOUND EQUIPMENT
AND THE BEST IN THE CITY OF CEBU
OSEPH BROTHERS INC. DISTRIBUTORS
MANILA.

From one of the world's new nations, America's erstwhile ward, the Philippines, comes this exhibit of post-war theatre activity in the Far East. Here Mr. Escano, circuit operator, poses in front of his Gem theatre in Cebu with members of the film colony there. According to the banner, the Gem has a new set of DeVry 35-mm. projectors and sound equipment. Eight of Mr. Escano's ten theatres are now so equipped.

Plans are under way for several new theatres in New England. **Samuel Bomes** has been granted a permit for the erection of a theatre in East Providence, R. I. The theatre will have a seating capacity of 900. **Currie and Harmon**, owners of the Darlton theatre in Pawtucket, R. I., have purchased land in nearby Cranston for the erection of a theatre. The Graphic circuit has reopened the Capitol theatre in Franklin, N. H., following extensive renovation and alteration.

Kenneth Vohs, former manager of the Ritz theatre in Chariton, Ia., has rejoined the Central States Theatre Corporation, the Iowa theatre in Fort Dodge.

O. F. Bolinger has sold his State theatre in Billings, Mo., to **Buford L. Lowrance**, a former service man entering the business. Mr. Bolinger formerly operated the Times theatre at Hot Springs, N. C., and his first Midwest theatre was the Pastime at Marionville, Mo.

Ray Brown, owner of the Columbia, Ohio, Morrison and Mount Union theatres in Alliance, Ohio, recently celebrated the 40th anniversary of his entrance in show-business. He is president of the Wallace Theatres Corporation, president of the Alliance Theatres, Inc., and general manager and treasurer of Tri-Theatres, Inc.

For Better Drive-In "Takes"

...use

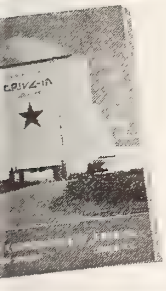
RCA IN-CAR SPEAKERS

THE RCA IN-CAR SPEAKER permits audiences to enjoy the show with their car windows closed . . . thus extending the regular operating season many weeks in most localities . . . provides more opportunities to make more money.

RCA's In-Car Speaker mounts in pairs on a permanent parking-lot pedestal between every two cars. Convenient cradle-bracket makes it easy and handy for patrons to pick up and replace the speaker. The entire assembly withstands extremes of heat, cold and moisture far in excess of any conditions encountered in actual operation.

The smartly styled speaker itself is of special design for acoustically correct in-car sound reproduction. A support bracket makes it easy for the patron to attach the speaker to the car window or to any convenient support within the car.

See your RCA Independent Theatre Supply Dealer—for information on RCA's complete new line of drive-in equipment—or write RCA Theatre Equipment Section, Dept. 57-D, RCA, Camden, New Jersey.



FREE BOOKLET

Get a copy of "The Drive-In Theatre" Planning Booklet for helpful aids in building a profitable drive-in theatre.

THEATRE EQUIPMENT
RADIO CORPORATION of AMERICA
ENGINEERING PRODUCTS DEPARTMENT, CAMDEN, N.J.

In Canada: RCA VICTOR Company Limited, Montreal

"Have you noticed the crowds since we modernized our seating?"

LASTING BEAUTY WITH

Firestone Velon*

Those wonderful fabrics that shrug off dirt at the touch of a damp rag — don't snag, scuff or buckle out of shape — are cool and comfortable to the touch — and come in a rainbow-choice of decorator colors all made of Firestone *Velon.* Firestone will be glad to send your fabric or seating suppliers samples and technical information.

LASTING COMFORT WITH

Firestone FOAMEX*

Tested for years in transportation seating, *Foamex* has never shown a sign of wear. And now it's electronically processed for even longer life. It's comfortable — as only foamed latex can be. And because it's made of millions of air-and-latex cells, it practically breathes itself clean. Write Firestone, Akron, for further information and full-color booklets on *Velon* and *Foamex.*

*TRADE MARK

BEST TODAY··· STILL BETTER TOMORROW

LISTEN TO THE VOICE OF FIRESTONE MONDAY EVENINGS OVER NBC

Better Theatres

GEORGE SCHUTZ, Editor

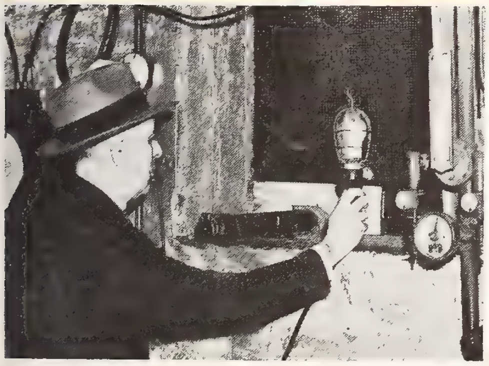
A Circuit Checks Itself Up On Fire Prevention and Control

BE PREPARED to reduce the chance of fire, be prepared to put out a fire quickly should one occur. These are the objectives of an intensive circuit-wide program instituted by Neighborhood Theatres of Richmond, Va.

There is nothing really new about efforts in the motion picture theatre business to keep fire from being a menace. On the whole, it has been vigilant, with a healthy fear not only of fire, but of panic, to keep it so. And it has earned an economical rating, for its inherent hazards, among all businesses.

It isn't always easy, however, for the awareness of fire at the top of a theatre enterprise to be constantly felt throughout the staff. And the people who are in immediate contact with the physical property are the ones upon which any system of prevention and control must depend. Executives of Neighborhood Theatres recently had reason to believe that their methods of dealing with fire hazards needed re-examination, an overhauling, and intensification. What any experienced theatre operators do about fire hazards, at any time, is of important interest. Here is what the Richmond circuit did, as told in its house organ, *Naborvues*.

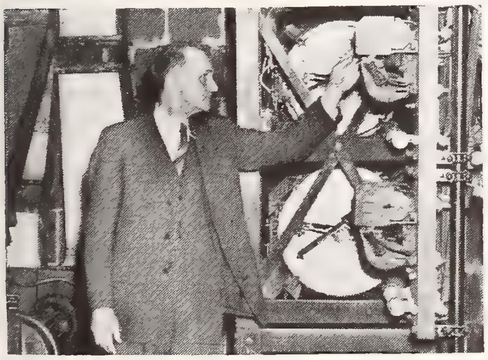
The need was seen to institute "a more definite program of fire prevention and emergency procedure in every theatre." Officials of the Richmond fire department were asked to help develop such a program. First a set of rules and duties for members of all theatre staffs was formulated, and with this as a guide, a program of training in fire prevention was conducted at the Byrd theatre in Richmond. Staff members were instructed by fire department officials,



Manager Robert Coulter of the Byrd theatre in Richmond, Va., inspecting air ducts for trash. Fire spreads easily through air ducts.

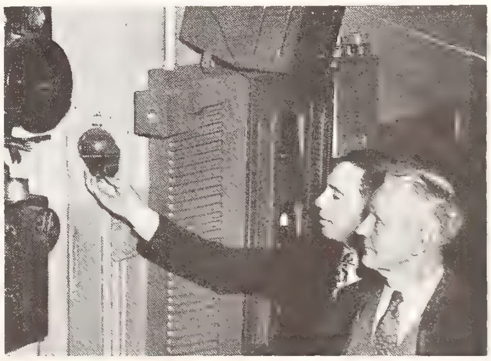
If audience must leave, house lights go on, high voltage off. Mr. Coulter and a fire official conduct this demonstration for staff members.

An official of the Richmond Fire Prevention Bureau instructs ushers in the proper use of various types of fire extinguishers.



Claude Wilson, Byrd theatre maintenance chief, demonstrates proper checking of electrical connections for sound insulation.

Many fires originate in basements and furnace rooms. Here Mr. Coulter inspects the Byrd furnace room with a fire official.



Assistant manager George Stitzer of the Byrd (left) reviews with Chief Projectionist A. L. Ford proper use of booth fire equipment.

and the program calls for following up the lectures with fire drills for all personnel.

In describing the program, *Naborvues* gave as the highlights of the instructions to managers and their staffs:

1. *Be alert*—for smoking violations, blocked aisles, people lighting matches to find dropped articles, burnt out exit lights, live cigarette butts in trash cans, etc., adding that "alertness on the part of a single person can often prevent a tragedy."
2. *Be calm in case of fire*—calmness on the part of the staff induces a similar attitude in the patrons.
3. *Learn the location and use of all emergency fire fighting equipment.*
4. *Do not delay in calling the fire department,* unless it is *absolutely certain* that the fire can be put out promptly with the theatre's equipment.
5. The manager and staff should remember that he is responsible for the safety of the people in his theatre.

Stock Plans Based on Quonset Construction

PREFABRICATED units, applied to more or less standardized space and architectural specifications, probably mean most, in terms of benefit to the motion picture business, as a means of making movies easily available to a larger number of small communities, and doing so without resorting to clumsy, makeshift methods. The Quonset hut of the Great Lakes Steel Corporation quite promptly appeared as one possibility in this direction, and now the Ben B. Poblocki & Sons Company of Milwaukee has developed schemes for their general application to theatres of small capacity. Detailed plans are now available from this company for theatres of 325, 435, 550 and 650 seats, including specifications for the front and all of its advertising and ticket sales appurtenances, wiring diagrams, air supply and conditioning layouts, auditorium floor pitches, etc., "so that," according to a communication prepared by the company's designers, "an owner will be able to build these theatres with very little effort and without professional service."

Alternate schemes have been drawn up to meet varying climatic and other local conditions. "For instance," the designers explain, "these plans are prepared with heating equipment under the stage or at the rear. Supplementary details are available so that this equipment room can be entirely eliminated and just a screen and loudspeaker platform installed. The heating room, of course, can also be used for air-conditioning and other types of equipment in localities where a central heating plant is not required. In case the owner preferred to use package air-conditioning units, again the room could be omitted and the cost of it saved."

Among other alternative arrangements for specific conditions are several affecting the floor plan. The designers point out:

"In connection with the lobby and foyer end, an alternate layout is provided so that the outer lobby can be eliminated in localities where it is not required. The plan is drafted in such manner that the lobby partition can be installed, if an outer lobby is desired, without changing any other construction.

"Another alternate detail will be available so that masonry walls can be installed at both side areas as well as at the rear of the building. The side walls will be from 8 to 10 feet high and will entirely enclose the Quonset structure.

"These side enclosing walls can be constructed of corrugated asbestos siding, wood louvre frames or any other suitable material chosen by the owner for sake of better appearance in localities where this is desirable."

The report from the Poblocki designers estimates savings "from $5,000 to $20,000, around 25% over the conventional type" of construction. This, of course, would be accounted for partly in materials, and partly in the cost of local labor for erection. Cubage also is low because the buildings would follow the semi-circular form of the Quonset construction, which is advantageous as well with respect to acoustics and air supply and conditioning.

In addition to building specifications, details are included for such installations as seating, carpeting, mats and all necessary equipment. The plans were developed in accordance with regulations acceptable to leading building code authorities and have been approved for either small town or city use by the Wisconsin State Industrial Commission.

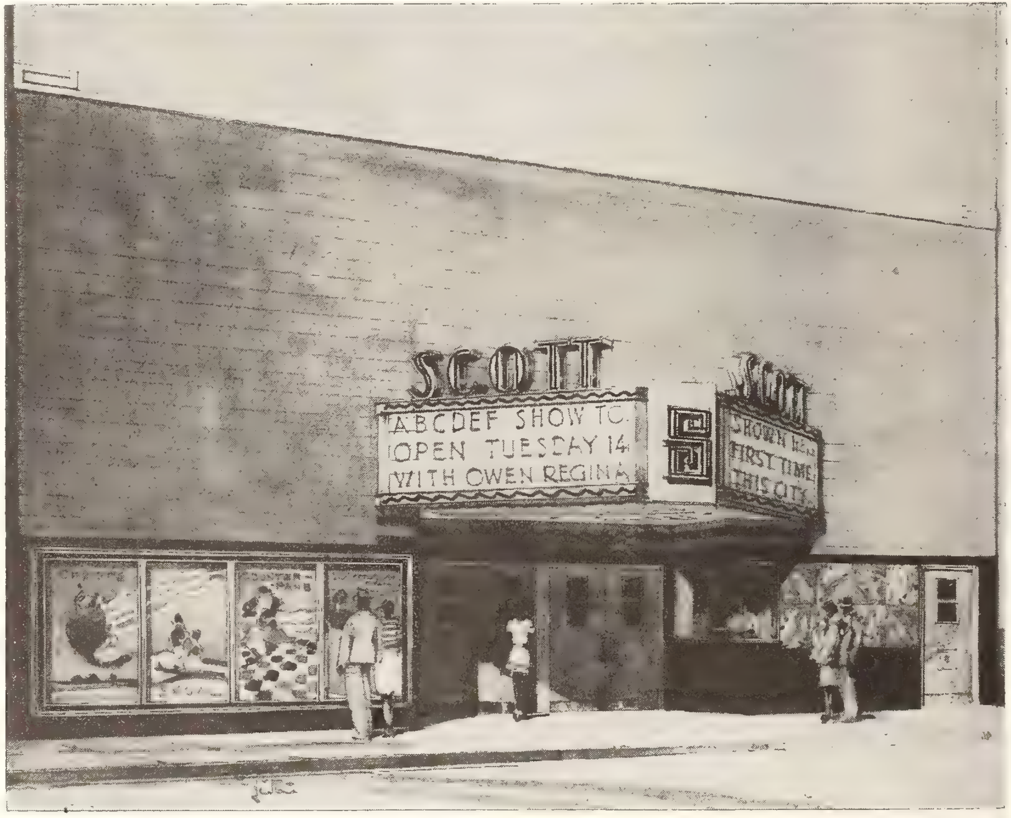
TESMA Gets a Trademark

DIRECTORS of the Theatre Equipment and Supply Manufacturers Association, prior to their meeting at the Drake Hotel in Chicago scheduled for April 20th to discuss preparations for the annual convention and trade show at the Shoreham Hotel in Washington, D. C., September 24-29, have approved an association emblem, one of the purposes of which is to identify members in advertising and on letterheads.

Steady growth of the organization is reported by Roy Boomer, secretary, with the following companies being recently added to the membership:

Metropolitan Scenic Studios, Omaha—stage equipment; *Mohawk Carpet Mills, Amsterdam, N. Y.; Theatre Specialties, Inc., Los Angeles,* changeable letters and attraction panels.

CERAMIC TILE TO FACE THE FRONT OF THIS SMALL THEATRE



Sketch of the front elevation of a 550-seat theatre to be built by Mr. and Mrs. Harry C. Walsh in Scottsburg, Ind. The design, by the F & Y Building Service, Columbus, Ohio, calls for front facing in Arketex ceramic tile. Merle Robert Maffit is the architect.

The Post-War Vending Scene

More Service for Patrons

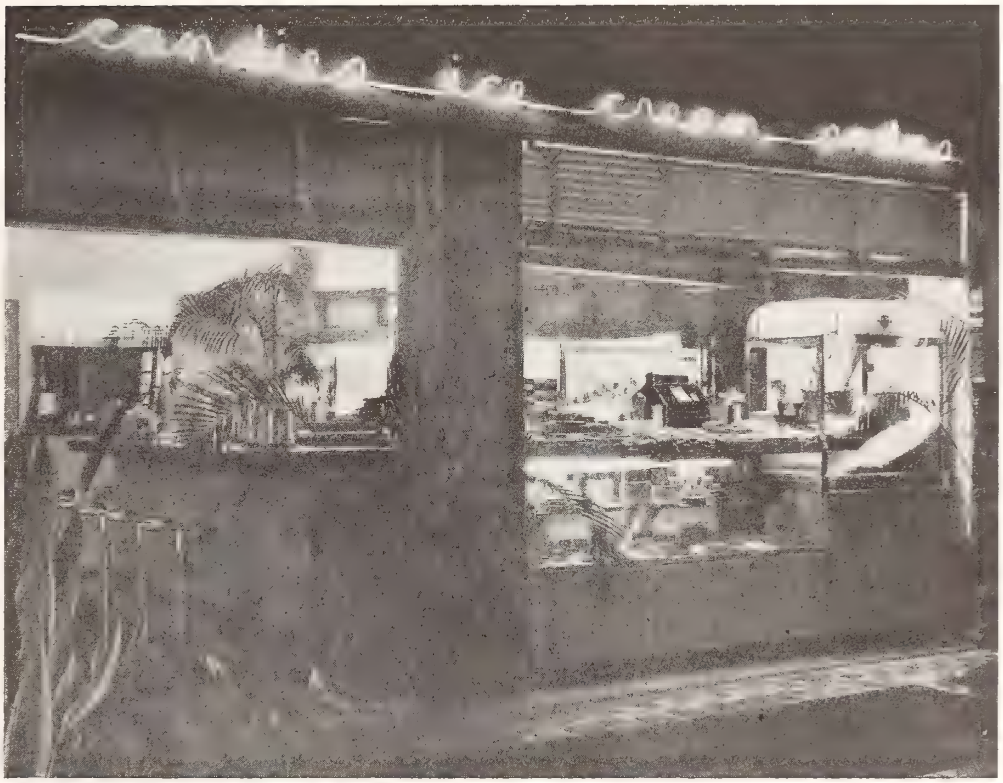
More Money for Overhead

Extra income for exhibitor, or extra pleasure for theatregoer? Both make up today's picture of theatre vending, and its dimensions now are increasing rapidly.

MODERN VENDING in motion picture theatres—as distinguished from the intermittent efforts of the candy butcher in the industry's long-ago—began as an effort to catch a few stray nickels automatically. Today it is an important service to patrons, who like it and therefore make it a substantial source of extra income with which to carry the regular operating overhead and to maintain and advance the standards of motion picture exhibition.

The theatre business was well on its way toward this classification of refreshment vending before the war. Post-war vending is rapidly fulfilling those promises. Then beverages were available in relatively few theatres, while the soda fountain had barely made its appearance, and that a very tentative one. The candy counter, with an attendant, was the more usual indication that the coin dispenser no longer represented the only interest of theatre operation in confectionery sales.

Few, if any, sizable theatres today are being designed without built-in facilities for a refreshment service, where the popcorn machine has an honored place in keeping with its handsome appearance and profits. There, too, increasingly, is the Coca Cola dispenser. And the signs today are that this refreshment booth will be enlarged tomorrow to accommodate America's favorite rendezvous—the soda fountain.



Two soda fountains, two Manley popcorn machines, serving counters and candy cases—such is the equipment of the new Soda-Snack Bar in Wometco's Rosetta theatre in Miami, managed by Ed May. Gwen May (left) is in charge of refreshment service.

An impressive forerunner of things to come generally in the motion picture theatre's refreshment service department is the recent installation by the Wometco circuit in Florida at its Rosetta theatre in Miami. This theatre well exemplifies the changed scene in theatre vending. Its lobby used to contain an 8-foot candy counter. Today it has a Soda-Snack Bar occupying some 18,000 cubic feet, with two soda fountains.

Further, this service is available to pedestrians as well as theatre patrons. One entire side of the lobby was removed to join this area with large commercial space that had been occupied by a restaurant. Remodeled decoratively to provide a restful environment, this space is now equipped with two large candy counters in addition to two stainless steel soda fountains and a 60-foot S-shaped service counter with 26 fixed stools.

The Rosetta Soda-Snack Bar is completely open on the lobby side. Along the street side adjoining the theatre vestibule are sidewalk counters and an entrance for pedestrian trade. Besides the conventional confections of soda fountains, the Snack-Bar offers popcorn—there are two of the latest type Manley popping machines—soft drinks, fruit juices, sandwiches and coffee.

The color scheme of the Snack-Bar is red, white and black. The wall opposite the street side is finished in red and white wallpaper with mirror 3 feet square placed at eye level. The wall opposite the lobby is completely mirrored. Potted plants help to contribute to an atmosphere of leisure. This service is in charge of Mrs. Gwen May, former supervisor of confection for the Wometco circuit. She has a staff of eight fountain and counter girls. The Rosetta is managed by Ed May.

Here are scenes typical of what is happening today in theatre vending. The refreshment bar of substantial proportions, open to pedestrian as well as theatre trade, is not confined to the larger theatre, as the El Cajon theatre in El Cajon, Calif. (above) testifies. At left is how popcorn has come to patrons of Kansas City's palatial, dignified Newman. Immediately below is the elaborate refreshment bar installation of the Fox in San Francisco. Here several girl attendants serve candy and ice cream as well as Coca Cola and other beverages. The counter was especially built, with an 18-inch Formica top rimmed with brass. Padded Tolex simulated leather faces the counter and covers the canopy frame. . . . Distinct from the developing refreshment services are accommodations for checking coats, parcels and umbrellas, as illustrated in the lower view of the installation of American Locker Company coin-operated equipment in Boston's Keith Memorial Theatre.

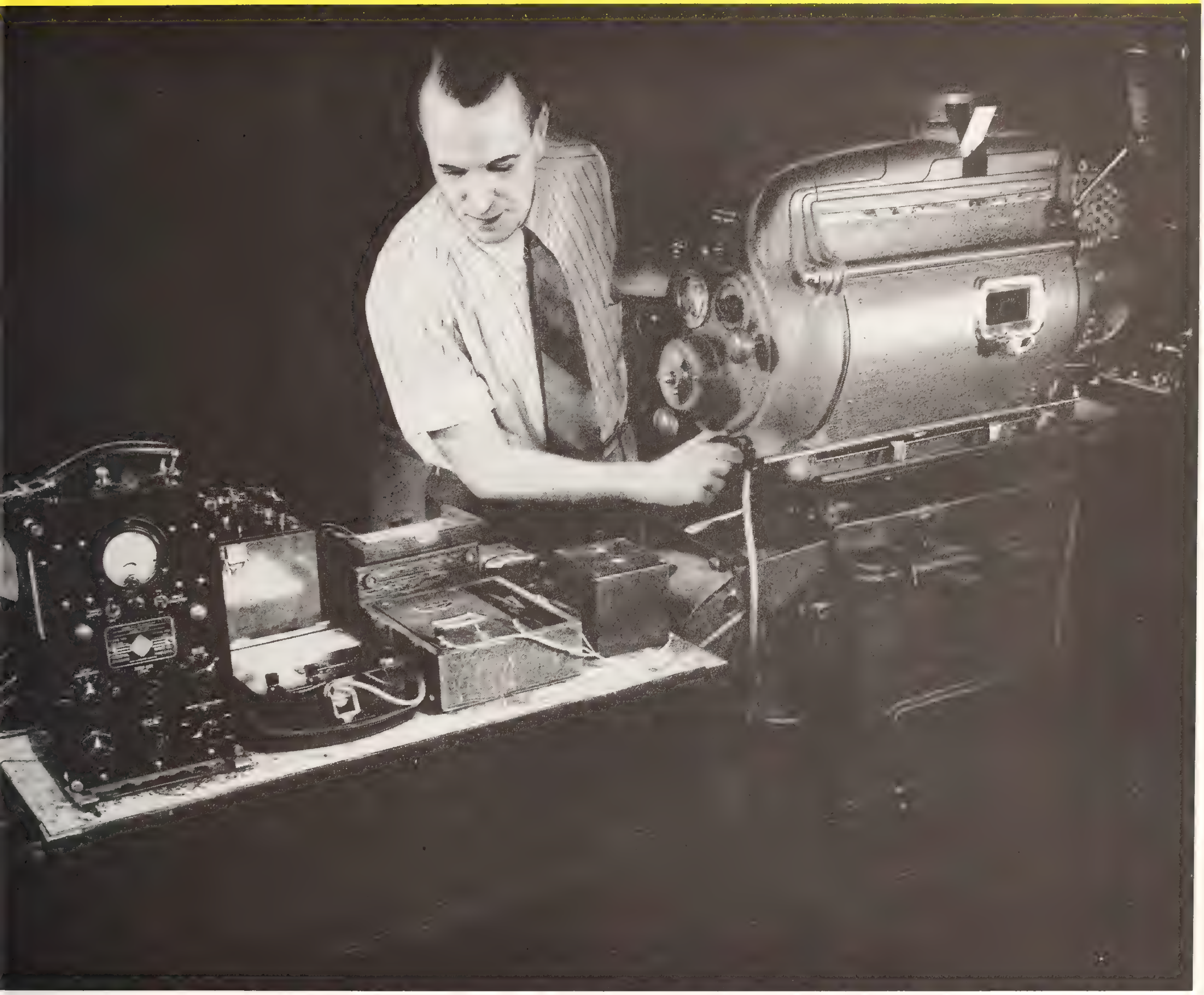
SERVICE IS THE OBJECTIVE

The profits of confectionery vending and more elaborate refreshment services were always potentially there, but for years theatre operators fought off the temptation, fearing that it would lead them too far afield, aggravate their present headaches, dirty up the place beyond reasonable levels of maintenance, and—in the case of the deluxe operation—lower the dignity of the house. The change in the theatre vending is also convincingly illustrated in Kansas City's austere Newman theatre. Architecturally, the Newman is one of the first of the nation's monuments to the arrival of the motion picture as a respectable art form. It has maintained that dignity throughout the quarter of a century since its erection. But it is selling popcorn to its patrons today.

M. B. Cohn, manager of the Newman (once managed by G. S. Eyssell, now managing director of New York's opulent Radio City Music Hall), admits that the management, which had previously allowed a modest candy counter, has added popcorn on demand of patrons. It

(*Continued on page* 41)

h Intensity Arc Lamps · One Kilowatt Arc Lamps · Low Intensity Arc Lamps · Portable Arc Lamps · Junior High Arc Lamps for 35 mm. · Junior High Arc Lamps for 16 mm. · Strong two-tube Rectifiers · Delaware two-tube Rectifiers · Four-tube Rectifiers · Six-tube Rectifiers · Copper Oxide Rectifiers · Precision Reflectors



HERE MOTORS

nust be almost human!

e designing of a carbon feed l control mechanism that will ure stable arc operation re-res exhaustive testing by ans of intricate and sensitive oratory equipment in the nds of highly trained tech-ians of long experience.

own is one of many checks be- made in The Strong Electric Corporation laboratories to determine the response of the feeding motor speed to any variations in arc characteristics which result from the burning away of the carbons. The data compiled as the result of these tests are employed to calculate the exact motor speed variations necessary to maintain a uniform arc gap length, hold the arc crater at the optical focus of the reflector and establish the proper magnetic field direction and strength surrounding the arc.

THE STRONG ELECTRIC CORP.

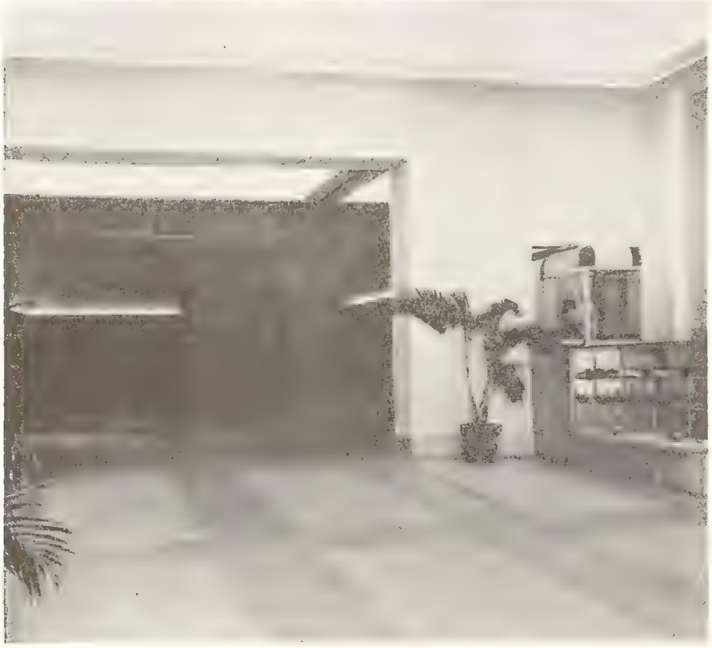
87 City Park Avenue
Toledo 2, Ohio

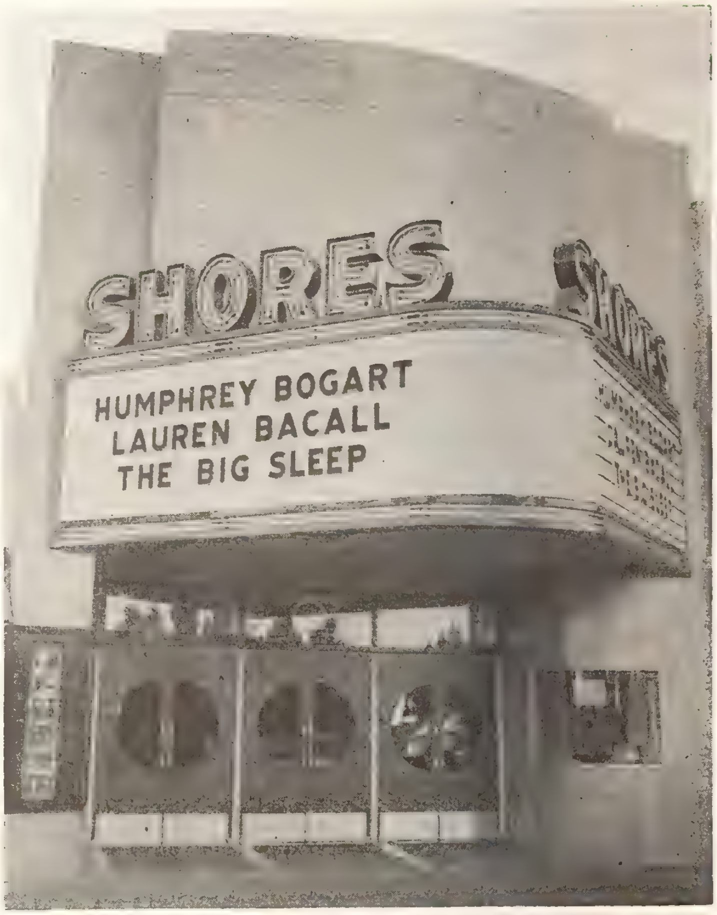
"THE WORLD'S LARGEST MANUFACTURER OF PROJECTION ARC LAMPS"

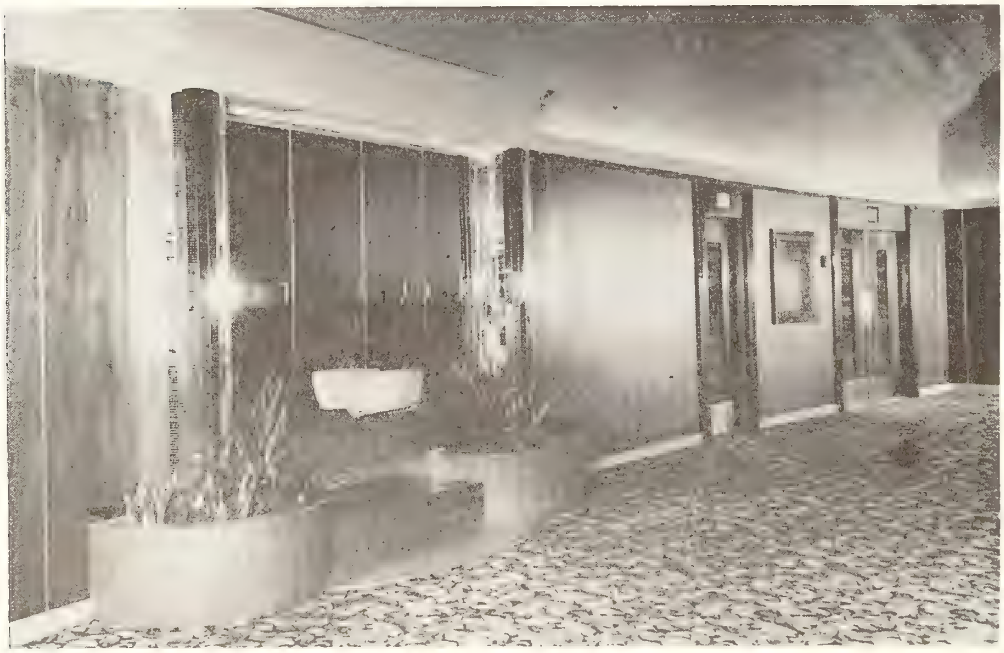
no frills

CHARM BUILT IN . . .

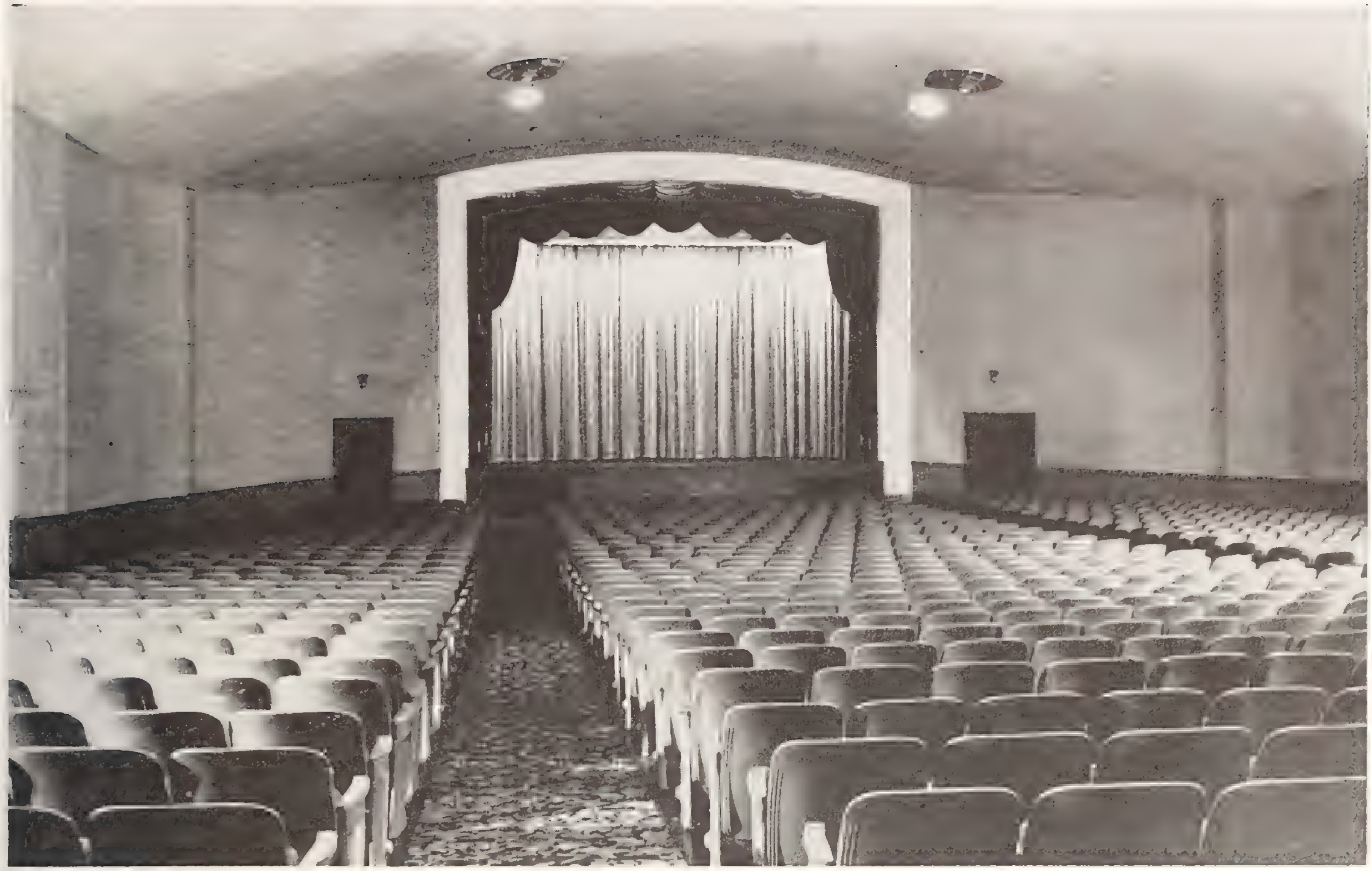
ABSENCE of extraneous decoration marks the design of Paramount Enterprises' new Shores theatre in Miami, Fla. Seating approximately 1000 on a single floor, it is constructed of concrete blocks, stuccoed and waterproofed, with bowstring steel trusses and built-up roof on metal deck. The architects were Steward & Skinner of Miami, with Kemp, Bunch & Jackson, Jacksonville, as associates.

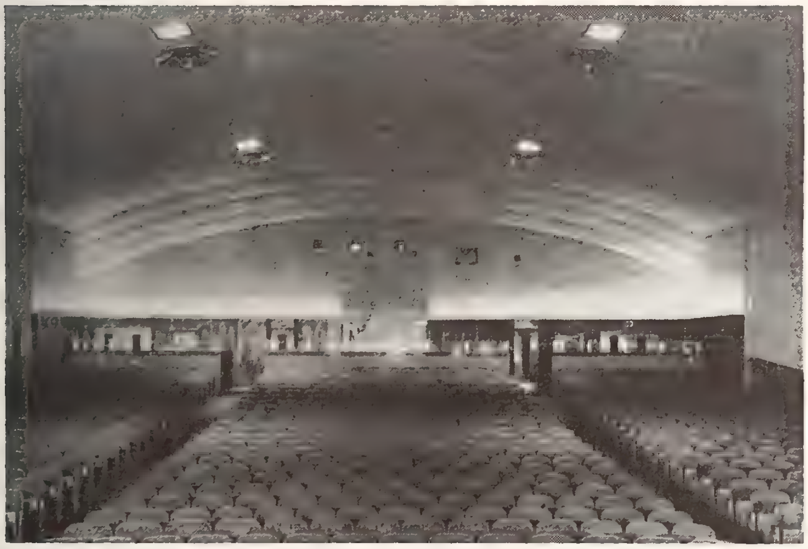






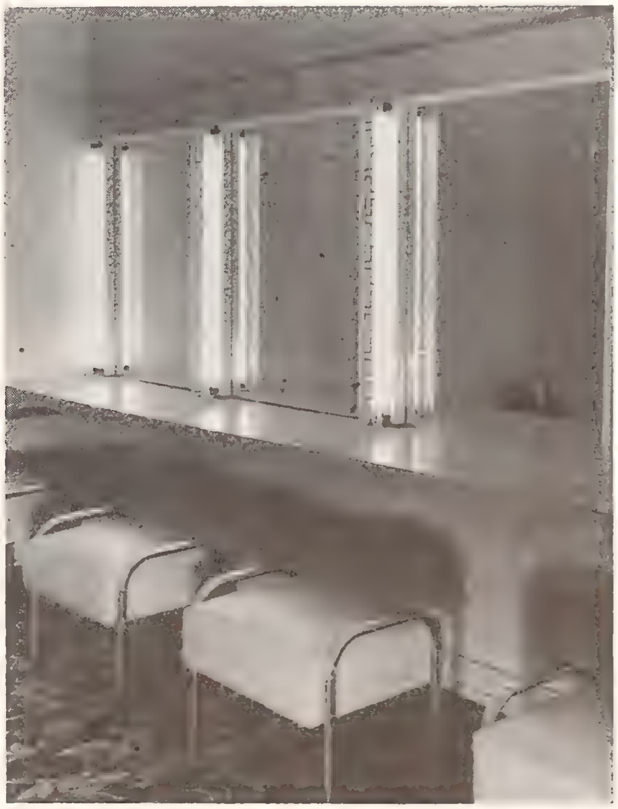
■ The upper face of the facade is stucco, that below the marquee stucco above a marble base. Entrance doors are Formica with rubbed architectural glass transoms. The marquee, which has a stucco soffit, is tan and turquoise porcelain with neon trim in white and green. A vestibule leads into a spacious lobby (upper left) which has plaster walls painted deep turquoise. Plaster ceiling and pilasters are bone white, the terrazzo floor coral pink and green. Poster frames are mahogany. A corner candy bar and popcorn booth is done in coral and white. The foyer treatment consists in walls of natural walnut veneer, plaster ceiling bone white, red-tan-rust carpeting in a floral design, and a fountain piece with mirrors framed by Flexglass columns and tile.



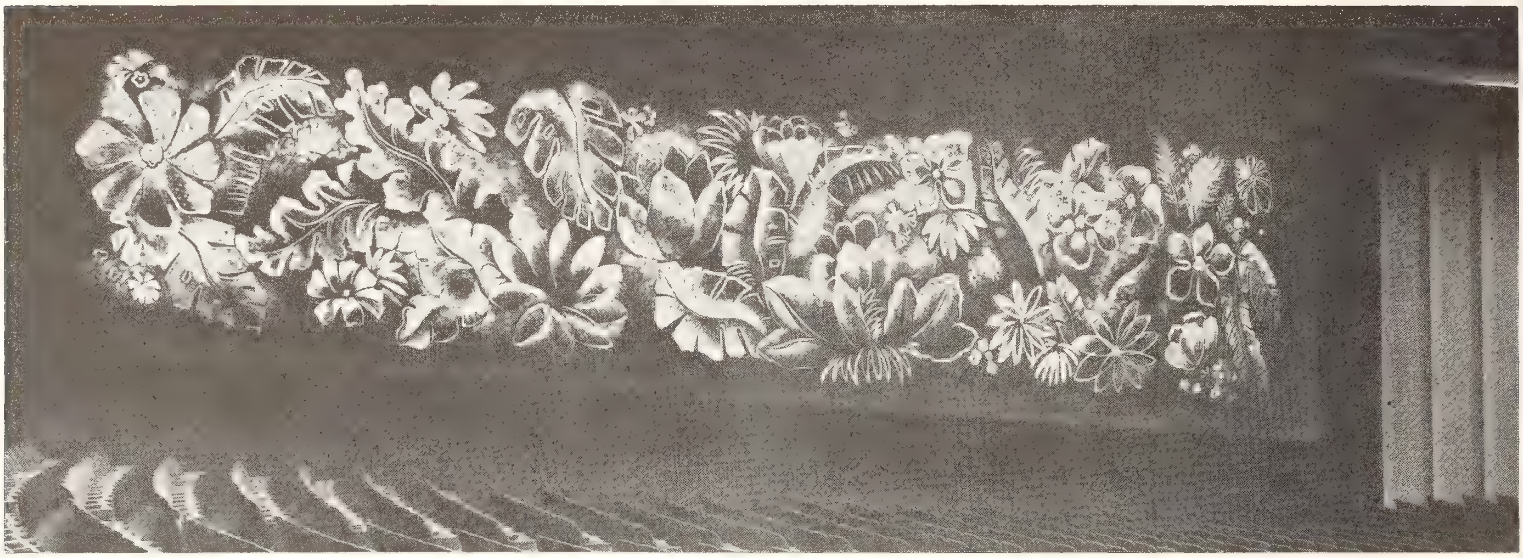


■ The Shores auditorium has walls of acoustic plaster above walnut veneer wainscoting, and the vaulted ceiling is also acoustic plaster. Both walls and ceiling are tinted beige, and a reeded proscenium arch border is bone white, framing a drape of copper-color with white ropes, a cyclorama in gold, and screen curtain of jewel cloth. The chairs, which are American "Bodiform," have beige standards and maple arms and are upholstered in blue-green simulated leather. The Shores is equipped for summer-winter air-conditioning, with cooling by Carrier mechanical refrigeration and air diffusion by flush-set Anemostats. Illumination in the lobby, foyer and rear of the auditorium is by neon in ceiling cornice coves; the auditorium is additionally lighted by glass-covered recess sources in the ceiling, for house lighting, and by wall luminaires with varicolored fluorescent lamps. The lobby neon is power rose. The foyer and auditorium coves have two lines of neon—blue and power white.

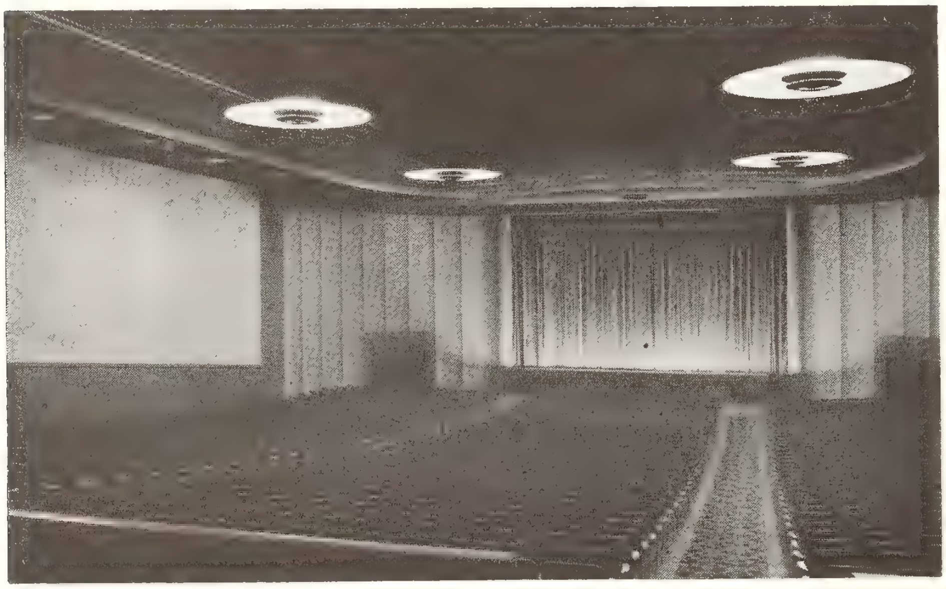
■ The women's cosmetic room has plaster walls painted in shades of light coral and turquoise, ceilings, doors and trim of light turquoise and bone white. A Formica cosmetic shelf extends below a mirror with etched sectional divisions and daylight fluorescent lamps.



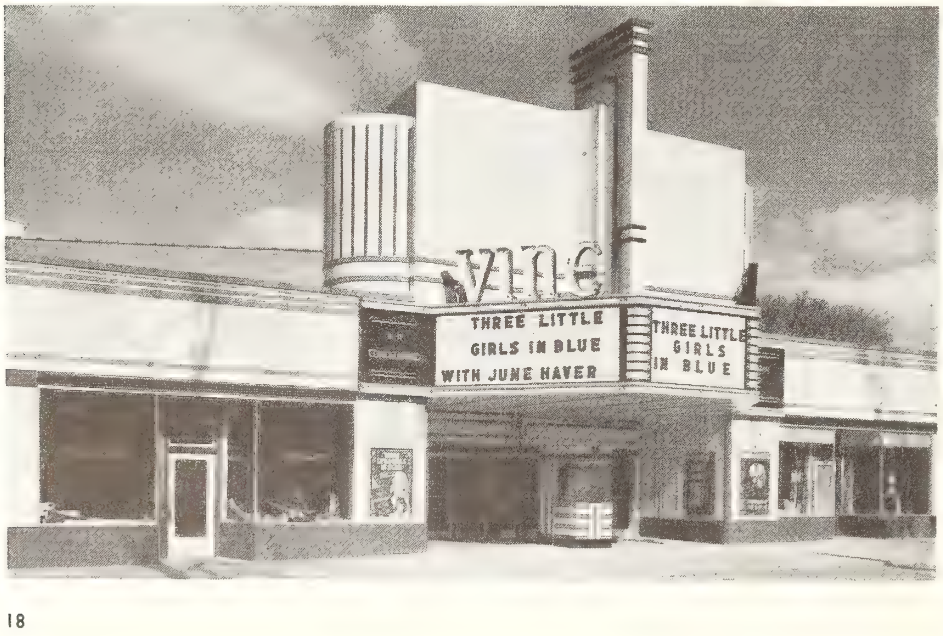
LUMINOUS MURALS for a continuous setting



One of the two overall luminous auditorium murals of the Vine theatre in Willoughby, Ohio, as photographed in monotone under black light. Red, yellow and blue flowers run riot through vivid green tropical vines.



Vine auditorium with house lights on; and, below, the front, faced in porcelain enamel.



The new Vine theatre in Willoughby, Ohio, where black light floral designs cover the auditorium side walls for a persisting theatrical environment.

NO MATTER how logical it is for the theatre designer to stress the show on the screen, the showman—and he may very well be the designer as well as the fellow who employs him—knows the value of theatrical atmosphere as part of the merchandise sold at the box-office. By theatrical atmosphere the showman means those elements of the building and its interior which do something like that which the screen performance itself does—lift people up and away from the prosaic, the ordinary, familiar environment of their real world. There are people who do not crave this, but not enough of them to be a box-office factor.

It is this which directs attention to devices like luminous decoration which today's luminescent paints and "black light" sources make readily available. Black light murals as a spot effect of theatrical purpose have their place in many areas of the theatre interior, and can be adapted to those of relatively high general light level. In the auditorium, however, luminous decoration maintains such an effect where any other means of creating it recedes almost to the vanishing point.

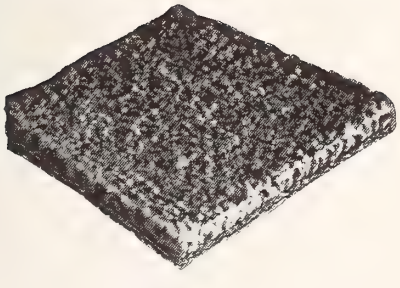
LETTING LUMINOUS MURAL DOMINATE

Recognizing this, some designers, in adopting the luminous mural for the auditorium, largely depend upon it, and they have a good argument for doing so when performances are continuous over

Beauty takes the floor in the Fifth Avenue, New York, showrooms of Prince Matchabelli

Plan for beauty and utility

– a showroom carpet with spare parts



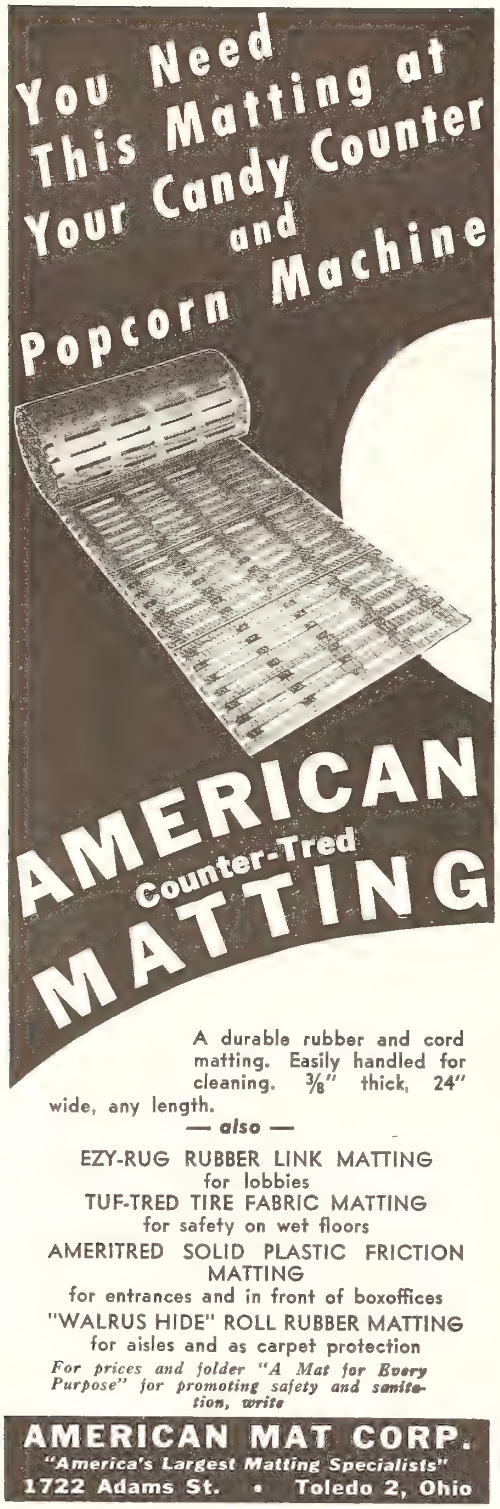
Bigelow Sonata

There's no doubt about it. Beauty will always remain in this showroom . . . with lush Sonata . . . a Bigelow carpet of Lokweave construction that was made to stay luxurious longer . . . to always be prepared for a quick comeback in spite of spills, burns or tears. Here's how:

This special Bigelow Sonata was made in smooth-fitting squares that are easily replaced . . . spare parts that mean real simplicity maintenance . . . without requiring complete replacement. It's a rich, thick carpet that always is and looks like *luxury* . . . always means economy. Ask Bigelow's Carpet Counsel to help you plan for beauty combined with utility, with rugs and carpets like this.

RUGS & CARPETS
BIGELOW
WEAVERS
Woven on Power Looms in U.S.A.

BIGELOW-SANFORD CARPET CO., Inc.
140 Madison Ave., New York 16, N. Y.



You Need This Matting at Your Candy Counter and Popcorn Machine

AMERICAN Counter-Tred MATTING

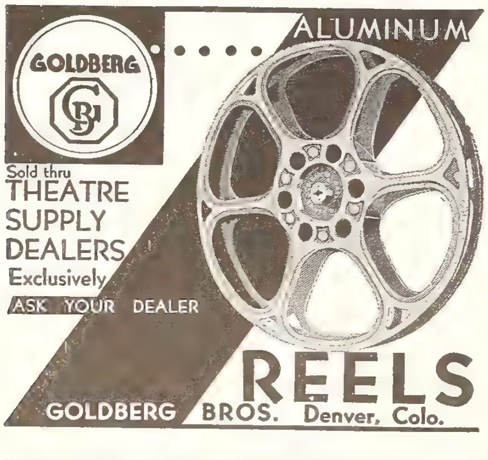
A durable rubber and cord matting. Easily handled for cleaning. 3/8" thick, 24" wide, any length.

— also —

EZY-RUG RUBBER LINK MATTING for lobbies
TUF-TRED TIRE FABRIC MATTING for safety on wet floors
AMERITRED SOLID PLASTIC FRICTION MATTING for entrances and in front of boxoffices
"WALRUS HIDE" ROLL RUBBER MATTING for aisles and as carpet protection

For prices and folder "A Mat for Every Purpose" for promoting safety and sanitation, write

AMERICAN MAT CORP.
"America's Largest Matting Specialists"
1722 Adams St. • Toledo 2, Ohio



GOLDBERG
ALUMINUM
Sold thru THEATRE SUPPLY DEALERS Exclusively
ASK YOUR DEALER
REELS
GOLDBERG BROS. Denver, Colo.

most of the day, with almost no interval of house lighting between shows. This is what Paul Matzinger, Cleveland architect, has done in the auditorium of the new Vine theatre in Willoughby, Ohio, a rapidly growing city about 25 miles east of Cleveland.

The interior scheme of the Vine is in general simple, and in the auditorium the side walls, which are finished in acoustic plaster, are plain except for an overall black light floral design. In a pattern of fairly large scale, most of the area of each wall is covered with tropical vines of vivid green foliage and red, blue and yellow flowers during the projection periods. The vines, obviously, are an expression of the name of the theatre.

Each of these two murals, which differs somewhat from the other in details of design, comes to life under the rays of six Switzer "Glo-Craft" 250-watt (Model 86) black light sources concealed in the ceiling. Specially fitted adapters direct the radiations upon the paintings, which are done in paints from a new line of Switzer fluorescent water colors. These differ from luminescent lacquer-enamels, which are frequently used on fabric, which then is attached to the wall. The "Glo-Craft" water colors bond to almost any surface that can be made wet with water. In the Vine they are applied directly on the acoustic plaster over a heavy white undercoating of non-fluorescent casein paint. The murals, plus the reflected light of the screen, supply all of the running illumination.

The Vine, which is owned and operated by Howard Reif and P. E. Essick, seats 1600, with the auditorium floor pitched on the "reverse slope" principle. It is of brick and steel construction with a front faced in porcelain enamel of a green-gray ground color. The building also contains two stores, and a parking lot adjoins it.

The Vine has an entrance lobby measuring 26x35 feet. This spaciousness is further emphasized by large mirrors mounted on the side walls, while this effect of magnitude is yet otherwise heightened by a dome in the ceiling, where light sources are concealed. At one side a refreshment booth is built into the wall.

The foyer-proper serves mainly as a traffic lane to the auditorium and to lounge and toilet rooms, but in it, out of the line of traffic, general lounge faciilties are provided. The Vine is equipped for year-around air-conditioning, with cooling by mechanical refrigeration.

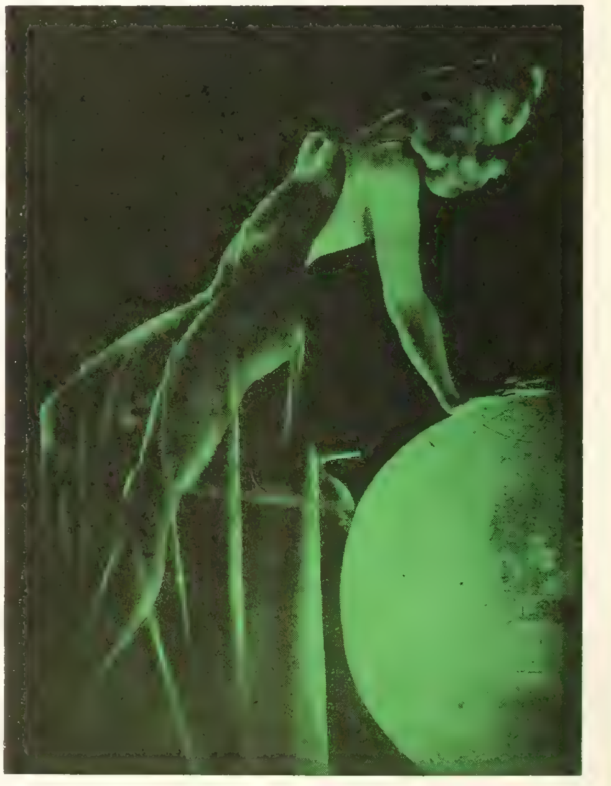
BLACK LIGHT EFFECTS AND HOW TO GET THEM

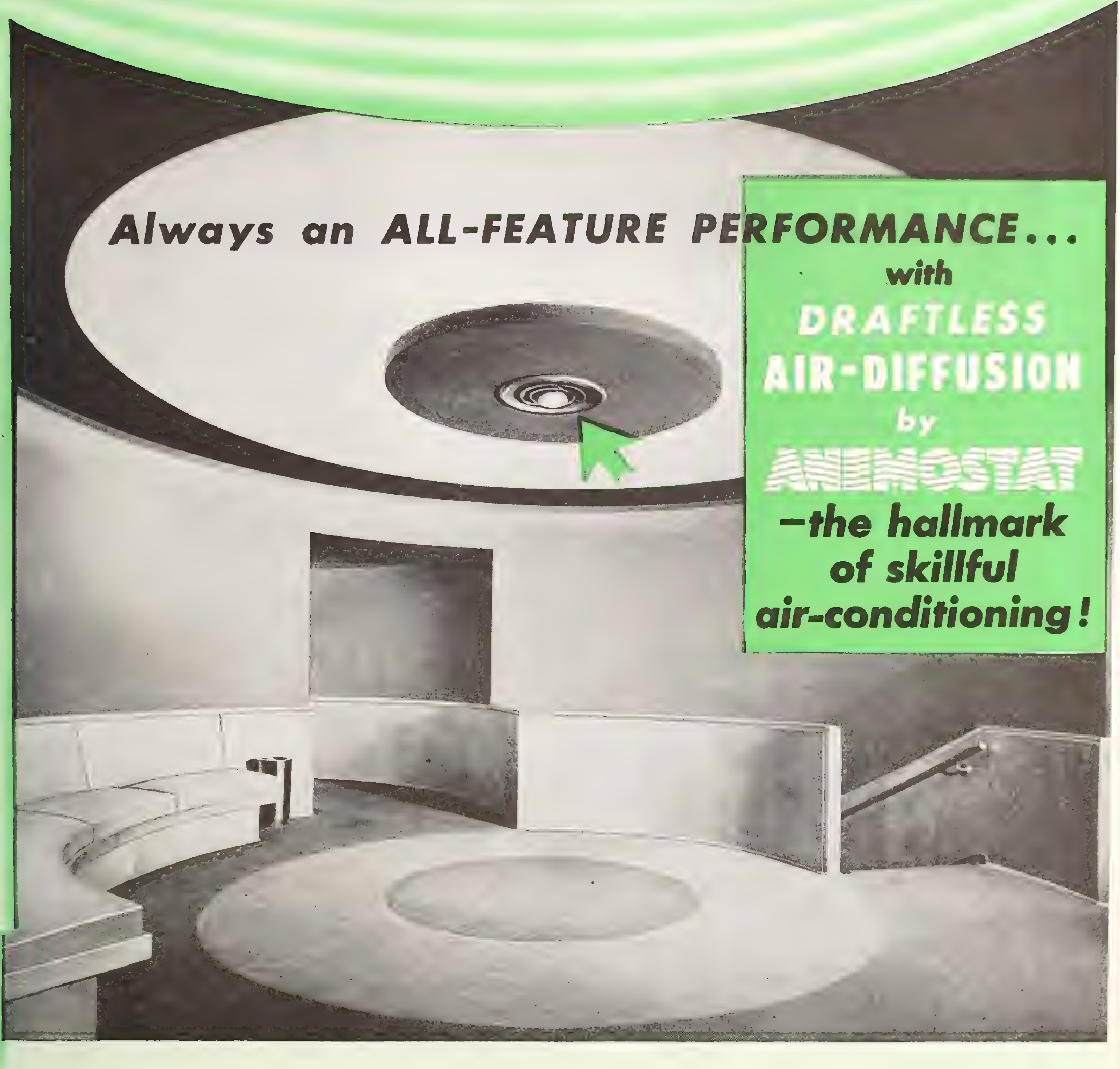
Suggestions for the application of black light to various types of decoration, and light sources proper for each, will be given in—

THE MAY 3rd ISSUE

GAYETY, ROMANCE SUGGESTED THEATRICALLY

In a figure ethereal and feminine, Art Radebaugh, Detroit artist, has thus personalized the spirit of recreative make-believe that lures people to the theatre the world over. Conceived as a theatrical black light subject, the girl comes to life in a fantasy of glowing color, with golden light seeming to come from the globe, highlighting the natural tints of the figure. The painting was executed in luminescent paints by Switzer Brothers, Cleveland, and was photographed as lighted by that company's black light equipment.





Always an ALL-FEATURE PERFORMANCE...

with
DRAFTLESS
AIR-DIFFUSION
by
ANEMOSTAT
—the hallmark
of skillful
air-conditioning!

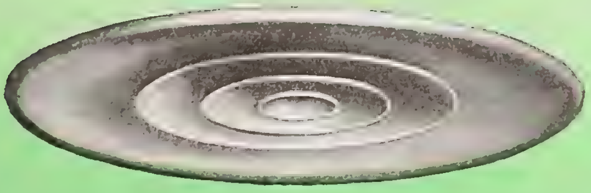
You'll get repeat patronage by removing — *through skillful air-diffusion*—air-conditioning's three theatre discomforts . . . cold air drafts . . . stale air pockets . . . unequalized temperature and humidity. You can depend on Anemostat patented air-diffusers to remove *all three*—and to build patronage for *your* theatre in the doing!

Anemostats distribute cooled, heated or ventilation air at an even, *draftless* tempo throughout your theatre. Temperature and humidity in loge, orchestra and balcony are equalized. Unpleasant evaporation auras around human bodies are dissolved. More comfortable surroundings put your patrons in the right frame of mind to enjoy your pics — and to make *your* theatre a regular habit!

Anemostats can easily be installed on present air-conditioning or ventilating systems as well as on new systems. And the cost for this *draftless* ALL-FEATURE PERFORMANCE is less than 5 per cent of your total air-conditioning investment — yet it determines the success or failure of the system. Anemostat *draftless* air-diffusion is truly the hallmark of skillful air-conditioning. No servicing or replacements to worry about, no moving parts to wear out!

For better air-conditioning performance — for better box-office — write today for complete Anemostat details.

AC-1122



"NO AIR-CONDITIONING SYSTEM IS BETTER THAN ITS AIR-DISTRIBUTION"

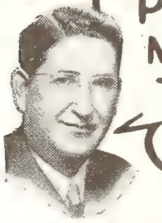
ANEMOSTAT

REG. U. S. PAT. OFF.

ANEMOSTAT CORPORATION OF AMERICA
10 East 39th Street, New York 16, N. Y.

REPRESENTATIVES IN PRINCIPAL CITIES

Special Strain POP CORN!



POPS 1/4 TO 1/3 MORE VOLUME THAN ORDINARY KINDS!

HOWARD C. SMITH, President

MAKE MORE MONEY THIS EASY WAY!

SEND the coupon today. Get the facts on how to increase your pop corn profits with this amazing BIG-POPPING CORN. Nothing else like it. Pops enormous volume. More tender, delicious. Everyone who tries it wants more. Produced by the world's largest pop corn company with strategically located branch offices to give you speedy service with minimum transportation costs. Also sent free, special plan to increase sales as well as details of national advertising benefits.

Send today. No obligation, and no salesman will call. FREE

AMERICAN POP CORN CO.
BOX 1017G Sioux City, Iowa

You bet I want to know about your special methods and exclusive strain of big-popping corn. Send details and sales plans today. We use a ....Popping machine.

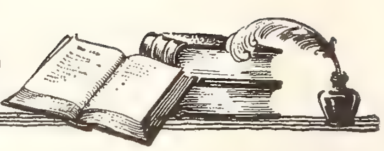
NAME..................

TITLE.................. THEATRE..................

STREET..................

TOWN.................. STATE..................

A LINE O' LAW OR TWO



Actual suits involving points of law bearing on theatre operation, concisely described and analyzed in laymen's terms for the purpose of helping theatre management to avoid conditions which might lead it to be sued, and of providing cases on which its own suits or legal defense might be based. All decisions given are of higher courts and of recent date.

By LEO T. PARKER, Member Ohio Bar

When an Employe Is Not an Employe

WHEN DECIDING whether a theatre employe is a "legal employe" or "independent contractor," many employment angles must be considered. An employer is not liable for payment of social security, unemployment insurance or state workmen's compensation on independent contractors; also, an employer is not liable for injuries to persons or property caused by independent contractors, and need not pay insurance premiums for this protection. Moreover, an employer may sue and recover damages from an independent contractor who fails to perform work or services in accordance with prior agreement.

LEO T. PARKER

Ordinarily an independent contractor, legally, is a secondary employer who performs specified work or services for the primary employer, and the latter is relieved from many and numerous obligations, responsibilities and liabilities.

For illustration, in Vaughan v. Warner (157 Fed. [2d] 26) it was shown that the only control a theatre operator had over vaudeville performers was the time of their appearance on the program and the power to delete objectionable matter. The higher court held that these vaudeville performers were "independent contractors" and not "employes" and the theatre owner was not obligated to pay the state unemployment compensation contributions on remuneration or wages paid such performers.

The higher courts have established law that an independent contractor is one (1) who performs work requiring skill; (2) who produces certain results according to his *own* means and *methods;* (3) who furnishes *part or all of the equipment for doing the work;* (4) who is engaged in a recognized employment and is paid *either a gross sum of money or by piece work;* and (5) who is free as to his hours of labor and under *no* obligation to work exclusively for his employer.

This was brought out in Boehick Company v. Industrial Commission (16 N. W. [2d] 298). Here it was shown that an owner of a truck rented it, with its driver, to a theatre operator. The owner of the truck carried the driver on his payroll, paid the driver's unemployment insurance, social security tax and compensation insurance. The theatre operator to whom the vehicle was rented paid the owner a flat rate of $6 per hour and had *no* control over the driver.

The driver of the vehicle was injured and the question presented the court was: Who is liable for payment of compensation to the injured driver?

The higher court held that the owner of the vehicle was an independent contractor and was fully responsible, thereby relieving the theatre operator from liability.

Testimony Determines Obscure Lease Terms

A COURT generally will construe the obligations of parties under a lease contract by reference to the testimony where the lease does not clearly define the rights and obligations of the parties.

For example, in Waukegan Times Theatre Corporation v. Conrad (70 N. E. [2d] 74) a dispute arose between a theatre corporation which leased a theatre building from its owner. The dispute involving payment by the theatre corporation for oil used to heat the building.

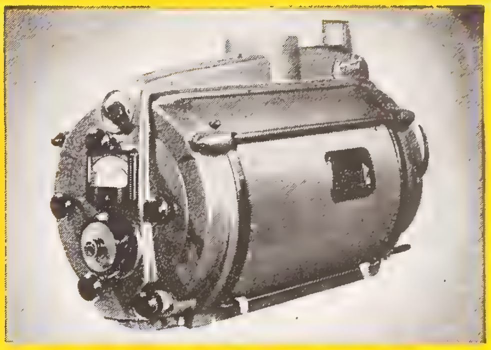
The higher court held that the theatre corporation must pay the oil bill because the lease contract did not clearly state that the landlord would pay to heat the building, and the theatre corporation did not demand that the landlord purchase the fuel.

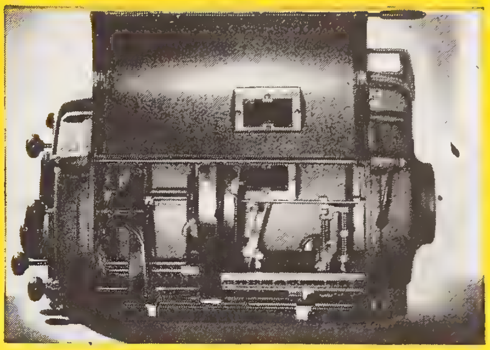
The Right to Operate In a Restricted Area

THE FACT THAT all property owners in a restricted residential subdivision sign an agreement to permit operation of one theatre in the locality, does not give *others* the privilege of establishing and operating new businesses therein. This is illustrated in Kundinger v. Bagna (298 N. W. 386).

Here a subdivision was platted in 1898 and the lots were sold with limitations on *for*

brighter pictures...
better projection...
greater economy...

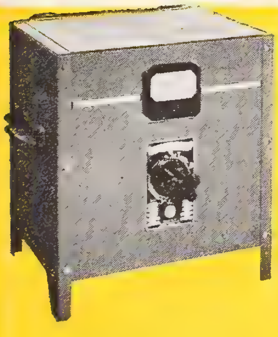




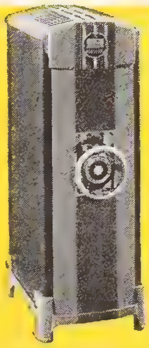
National offers a line of projection lighting equipment that meets the requirements of all theatres. The Simplex High Projection Arc Lamp delivers twice as much light as any low intensity lamp—the snow-white light that is essential to the satisfactory projection of Technicolor pictures. National Rectifiers afford the most efficient and dependable means of supplying your projection arc power requirements. National Reflectors are the logical choice for replacement in your lamphouse as they are manufactured by specialists.

NATIONAL

PROJECTION LIGHTING EQUIPMENT

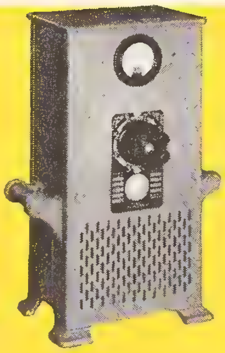


The National Four-Tube Rectifier for 40 and 50 ampere High Intensity Projection Arcs.



The National Heavy Duty Six-Tube Rectifier for use with Magnarcs.

The National Heavy Duty Two-Tube Rectifier for 15 and 30 ampere Low Intensity Projection Arcs.



The Acme Two-Tube 30 ampere Rectifier for Low Intensity Projection Arcs.

DISTRIBUTED EXCLUSIVELY BY

NATIONAL
THEATRE SUPPLY
Division of National • Simplex • Bludworth, Inc.

"There's a Branch Near You"

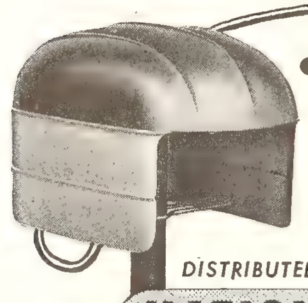
The name National assures you of the best engineering and production brains in the industry.

GREATER DRIVE-IN THEATRE PROFITS WITH NATIONAL IN-A-CAR SPEAKERS!

More Shows...
Longer Seasons...
Bigger Box Office...

- National's ultra-modern, waterproof, Permanent Magnet, In-A-Car Speakers with 6½" cones, bring to the Drive-In Theatre patron incomparable sound quality.

Ruggedly constructed, light in weight these durable aluminum In-A-Car Speakers are provided with a handy control to make possible adjustment of sound volume to satisfy the most exacting patron.



- The combination, heavy aluminum Shelter and Coupling Unit has been designed to properly protect two In-A-Car Speaker Units against the most adverse weather conditions.

The complete National Drive-In Theatre line includes: SIMPLEX PROJECTORS and SOUND SYSTEMS, PEERLESS ARC LAMPS and HERTNER TRANSVERTERS.

DISTRIBUTED BY
NATIONAL
THEATRE SUPPLY
Division of National-Simplex-Bludworth, Inc.

AUTOMATICKET
USED WHEREVER TICKETS ARE SOLD
AUTOMATICKET SYSTEMS
THE MARK OF PERFECTION
TRADE MARK

Cable Address
"GENISTER"
NEW YORK

GENERAL REGISTER'S
ELECTRICALLY OPERATED
"AUTOMATICKET"

THE TICKET MACHINE OF PROVEN DEPENDABILITY

GENERAL REGISTER CORPORATION
36-20 33rd ST., LONG ISLAND CITY 1, NEW YORK

LET US PLAN YOUR NEXT THEATRE CARPET NEEDS

We can supply you with WILTON CARPETS made by leading manufacturers. Exclusive theatre patterns of 100% wool face of heavy weight and luxurious pile. Each highly styled and colored at medium prices. Descriptive literature mailed upon request.

NEW YORK CARPET EXCHANGE, INC.
225 West 37th Street
MARTIN C. SEGAL
Contract Dept.
New York 18, N. Y.

The Show Must Go On...
AND DOES with a
Robin-Imperial STEDYPOWER
J. E. ROBIN INC. • 330 W. 42nd St. • New York City

OUTDOOR REFRESHMENT CONCESSIONAIRES
from Coast to Coast over ¼ Century

Now Specializing in Refreshment Concessions for
DRIVE-IN THEATRES

SPORTSERVICE, Inc. JACOBS BROS.
HURST BLDG. BUFFALO, N. Y.

their use for residential purposes. A man named Bagna purchased an old home in this subdivision and started alterations. He believed that he could legally operate his business in this subdivision because, previously, all of the property owners had signed an agreement permitting one of the homes to be used for business purposes. In a subsequent suit the higher court granted an injunction against Bagna's business.

An Easy Way to Fix Lease Renewal Rental

WHEN A LANDLORD and a tenant fail to agree on reasonable rental on renewal of lease, the court will fix the rental. In Graseck v. Bankers Trust Company (24 N. W. [2d] 426) it was shown that the Esquire Theatre Corporation entered into a lease under which a man named Graseck became its tenant. The lease was for a period of five years and covered a store and the lobby concessions of the theatre. Graseck carried on the business of vending confections, cigars, novelties, operating a delicatessen, soda fountain, etc. The lease provided for rental of $100 per month. It also provided that upon its expiration the lessee, Graseck, should have the right to renew for a like term "at such rental as these parties shall agree upon."

At the end of five years the parties were unable to agree on the rental in the renewal lease. The theatre corporation's representative demanded that Graseck pay $350 per month. Graseck asserted such demand was unreasonable and excessive and claimed $125 per month would be a reasonable rental. The higher court decided that the fair and reasonable rental for the next five years was $275 per month.

Libel—A Case with A Warning for Managers

IN DEALING with patrons, particularly those that may for some reason be objectionable, it is by no means outside the bounds of possibility for a manager to commit libel, by saying something about the patron which may be construed to be substantially disparaging. This point is suggested by a case involving a rather hasty judgment of a person's race, and reference to it in a damaging way.

This case is Cook v. Patterson, Inc. (39 S. E. [2d] 304). The testimony showed that a white man named Cook had an altercation with a man who thought Cook to be a Negro, and said so. Cook sued the man for damages. Although the lower court refused to allow damages, the higher court reversed the verdict and said:

"In a suit for insulting words, whether the words used are insulting is a jury question, depending on whether they may be construed as insults and tend to violence."

AVOID

EYE

MONOTONY

in your changeable copy sign

CASH IN ON THE TREMENDOUS POSSIBILITIES OF THE SENSATIONAL NEW

Wagner

17"

TRANSLUCENT PLASTIC LETTERS

in gorgeous everlasting colors (red, blue, green). They sell every attraction as a BIG show! There's nothing like them! They require no maintenance. The colors go all the way through, cannot chip or scale, never require painting.

EFFECT AN INTERESTING DISPLAY

by using

WAGNER MULTI-SIZE LETTERS

4" and 10" *Translucent*

PLASTIC LETTERS

Also Available for IMMEDIATE DELIVERY

Write today for prices and free catalog on the world's largest and most complete line of quality equipment for effective show selling.

Wagner Sign Service, Inc.

218 S. Hoyne Avenue
CHICAGO 12, ILL.

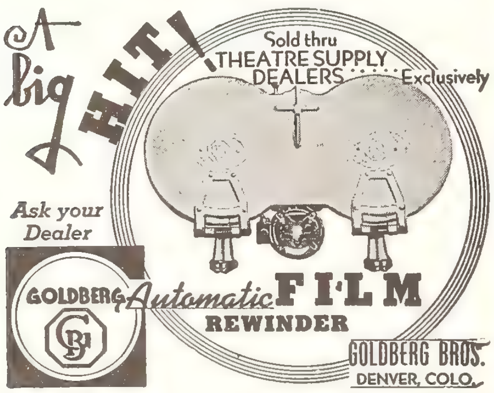
A
PHONE
CALL

TO YOUR
ALTEC
OFFICE

CAN HELP
YOU THROUGH
AN EMERGENCY

YOUR ALTEC
ENGINEER
KNOWS YOUR
EQUIPMENT

ALTEC
SERVICE CORPORATION
250 West 57th St.
New York 19, N. Y.



A big HIT!
Sold thru
THEATRE SUPPLY
DEALERS
Exclusively
Ask your
Dealer
GOLDBERG Automatic FILM
REWINDER
GOLDBERG BROS.
DENVER, COLO.

INSPECTION REMINDER—GUIDE

Air Conditioning and Ventilation

1 — BLOWER

If in operation for several months, bearing pillow blocks should be disassembled and cleaned with kerosene; check parts for uneven wear, bad mars, which may indicate improper grease or oil. Check for proper alignment of shaft (a spirit level should be used for this). Examine lag bolts or screws holding frame to foundation to be sure blower does not creep. Inspect connection from mouth of blower to duct for looseness.

2 — MOTORS

Inspection follows same procedure for motors in general (variously dealt with in preceding inspection charts). To summarize: Check bearings for wear and signs of poor lubrication, also bad alignment. Examine commutator and rotor windings for cleanliness and, if rotor clearance gauges are available, test clearances between stator windings, especially if uneven operation has been noted. Check stator coil pole pieces for looseness. Tighten loose connections and be sure splices are in good condition.

3 — PULLEYS

Check for looseness and travel out of line (keys should be firm in keyways and set-screws around hub turned down hard). Clean grooves. (Never strike pulley directly with hammer.)

4 — DRIVE BELTS

Make sure tension is not too much or too little. Check for undue flop, which may be due to misalignment of motor shaft and pulley with blower pulley. Examine for wear that may indicate replacement. (It is well to change belts around occasionally so each works in a different groove for a time.)

5 — HYDRAULIC DRIVE

Some drives are of this type to provide variable speeds. It principally needs checking for breaks and bends of oil feed lever; also be sure priming pump is in good condition.

6 — AIR WASHERS, DEHUMIDIFIERS, ETC.

Inspect spray nozzles for sediment, scale, rust. Check for broken feed pipes and condition of eliminator plates (if dirty, they should be washed down and given coat of rust-resistant paint). Examine makeup water tank or drip pan for cleanliness. Make sure louvres or doors over air intake operate easily and close tight.

7 — WATER PUMPS

For thorough checking, housing around pump should be removed and interior drained. It should be free of sediment. Check impeller blades, packing glands, washers and coupling for defects. Give pump motor usual motor inspection.

8 — COOLING COILS

Check fin surfaces for dirt and scale (never use a sharp instrument for cleaning). Make sure no fin is bent and all are clean (a steel wire brush is best for cleaning).

9 — COMPRESSORS

Check piping for leaks, joints and valves for tightness, diaphragm for corrosion, refrigerant line for cleanliness, controls for proper pressure in system. Be sure expansion valves seat properly and have full charge. See that fans are interlocked with compressor.

10 — CONDENSERS

General checkup is similar to that indicated for cooling coils. If putting the equipment in operation after layoff, be sure discharge and suction pressures are correct.

11 — THERMOSTATIC CONTROLS

Check for cleanliness, tight wiring connections, pitted or fused terminals (use tiny file or sandpaper to smooth off pitted terminals). Be sure there is no penetration of moisture.

12 — DUCT SYSTEM

Check for loose joints and dampers, defective sections, and general cleanliness.

(NEXT MONTH: CURTAINS, DRAPES AND FABRICS)

Seating that keeps its Smartness
TOLEX* UPHOLSTERY
TOLEX

*A registered trade name identifying Textileather's plastic leathercloth.

IT'S FAR TOUGHER! Defies wear in rough, hard service usage.

IT'S EYE-APPEALING! Offered in broad range of striking colors and leather-like effects.

IT'S EASY TO CLEAN . . . WASHABLE . . . VERMIN-PROOF.

IT'S STAIN-PROOF . . . can be **FLAME-PROOFED.** (Meets requirements of New York City's Board of Standards & Appeals.)

IT'S DURABLE . . . wears longer, costs less.

For new equipment or when you re-upholster—specify TOLEX. Write for samples and more details. Textileather Corporation, Toledo, Ohio.

FOR WALL COVERINGS—TEXTILEATHER richly enhances theater interiors with color and charm. Resists scuffing . . . easy to clean . . . enduring beauty.

Made by the Manufacturers of

TEXTILEATHER

NOT LEATHER

For the impression of
Complete Remodeling
YOU CAN NOW USE
BLACK LIGHT DECORATION

- Fascinating murals
- Dramatic atmospheric effects
- Illusion of spaciousness are all easily and inexpensively created with

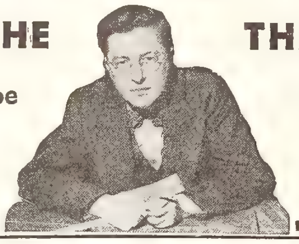
GLO-CRAFT
PERMANENT FLUORESCENT PAINTS AND LACQUERS
and
THEATRICAL BLACK LIGHT EQUIPMENT
AVAILABLE NOW!
Free Advisory Service
Expert layout and design engineering
Write today for full details.
SWITZER BROTHERS, INC.
1220 Huron Road • Cleveland 15, Ohio

MAKES THEATRE AIR AS PURE AND REFRESHING AS A MOUNTAIN BREEZE
ELECTRO-AIRE OZONE EQUIPMENT
Cleans the air electrically. Positively eliminates all odors, including those prevalent in restrooms and from popcorn concessions.
No Chemicals
No Refills
No Extras Required
For literature and prices write
THE
ELECTROAIRE CORPORATION
41-38 37th Street
LONG ISLAND CITY 1, N. Y.

"Built to Excel — IDEAL CHAIRS Not Just To Compete"
IDEAL SEATING COMPANY of GRAND RAPIDS

Specs and Speculations

CONCERNING THE THEATRE BUILDING



. . . how some things can be done and how some things might be done better.

by
BEN SCHLANGER
Theatre Architect & Consultant

HOW OPERATING POLICY AFFECTS BALCONY LEVEL

THE FLOOR LEVEL of the first row of chairs behind a crossover in a theatre balcony should be determined by the policy of operation. If a theatre is to be operated, or is likely in the future to be operated, on a continuous performance policy, thereby creating considerable traffic in such a crossover, it is advisable to place the level of this row of seats high enough so that vision of the entire height of the picture will clear over the heads of people walking through the crossover. The person walking in the *forward edge* of the crossover (nearest the screen) creates more of an obstruction than the person walking close to the first row of the balcony.

If it is possible, crossovers should be placed *behind the last* row of seats of the balcony, if the building code allows it. (For example, a balcony of more than seven rows depth in the city of New York requires such an intermediate crossover.)

•

SPACE FOR LOCKERS

GOING FURTHER into the provision of coin-operated lockers for coats, umbrellas and parcels—about which we wrote awhile back—we have come to the conclusion that, for the average situation, there should be one locker for every 25 seats.

These lockers could be placed back-to-back, with space in front of each row about 3 feet 4 inches wide. A two-locker unit measures 18 inches in width and depth. The floor space required amounts to something, it is true, but it is space put to a very good purpose from the point of view of service to patrons, and the return generously pays the rent on the space, particularly when you consider that most theatres have space that can be well adapted to this service without taking anything from other functions.

•

We have always been an advocate of a lift or dumbwaiter for carrying film to and from the projection room. Now it strikes us that the use of this device can be easily extended. It could be employed, for example, to transport cleaning materials and other supplies to upper levels and back again. The shaft size would have to be increased, of course, to accommodate packages and implements larger than a program of film, with the mechanism geared for the increase in load. Hand-operated dumbwaiters are manufactured to take loads up to 500 pounds. Doors leading into the shaft should be fireproof and self-closing.

•

AIR RECIRCULATION DUCTS ALONG AUDITORIUM SIDES

AIR RECIRCULATION in theatre air-conditioning systems is usually carried through metal mushroom openings placed under the auditorium chairs, these mushrooms leading to masonry trenches to return the air to the main fan system. These mushrooms create construction difficulties due to the accuracy of location necessary for their spacing under the chairs. Furthermore, they project above the floor level, which somewhat hampers cleaning and leads to scuffing of patrons' shoes.

There is at least one substitution for these mushrooms. That is to place the masonry air trenches that serve the main floor against the side walls of the auditorium. The side walls in the auditorium immediately above the trench would then be constructed with an air space between the structural wall and the interior.

Small grilles could be used in the interior wall for openings to the trench below, kept as close to the floor as possible for efficient air circulation, although at least 6 inches should be allowed between the finished floor and the bottom of the grille to make a base for mopping.

It is advisable to have a damper arrangement behind these grilles to enable maximum adjustment of air flow. Being vertical and away from the floor, such grilles would reduce the chances of dirt and papers finding their way into the air system. Floor mushrooms can suck in considerable dirt and paper scraps.

•

A continuous check has been made on the serviceability of asphalt tile as a wall finish. The reports have been excellent over a six-month period in a recent installation.

Occasional washing of these surfaces is recommended by the manufacturers, using recommended by the manufacturers, using a cleaning compound prepared for this work.

●

BE SURE PLASTER IS DRY WHEN PAPERING OR PAINTING

WITH WALLPAPER getting greater attention as an effective as well as convenient means of finishing interior walls of theatres (one of the very best where economy is important and local painters are not skilled in interior decoration), we point out that when it is applied on new plaster, one should be absolutely sure that the laster is thoroughly dry. This, of course, is true of painting, also.

There are two pretty reliable methods of testing plaster for dryness. One is to use an electrical meter having two needles which are pressed into the plaster; the meter registers any dampness.

The other is to apply a liquid size which shows up a reddish stain if the plaster is damp, or if the chemical consistency of the plaster is such that the paper or plaster will be injured. (If the surface is to be painted, the size also acts as a primer coat.)

Incidentally, we have just received some samples of the heavy-duty wallpaper called Varlon. They include a number of attractive patterns suited to various parts of the theatre. We shall have occasion to discuss use of the new wallpapers later on.

KILROY CAN'T REGISTER IN THIS PHONE BOOTH!

Most any place where people of mischievous are or the doodling habit may tarry awhile, plaster walls are an invitation to apply a pencil. A telephone booth is especially subject to such vandalism. So Fox West Coast Theatres decided to try a way to end the nuisance. In the phone booth of the Loyola theatre, Los Angeles, the walls were finished in glazed ceramic tile. On it a pencil has little effect, and that little can be removed with even a dry cloth.

"Tactful Sanitation" in Theatre Housekeeping

HOSPITAL ODORLESS HYGIENE

FOR INDUSTRY

FORT-A-CIDE

"Multi-Purpose" Odorless Anti-Infective and Bacterial Deodorant

DISINFECTS AS IT DEODORIZES. LEAVES NO FRIGHTENING OR EMBARRASSING ODOR. *IT'S ODORLESS.* NON-DAMAGING ON FINE SURFACES, FABRIC AND COLOR.

Mix One Part "Fort-A-Cide" Solution with Ten Parts Plain Water. Use in Sprayer on Malodorous and Infected Plumbing. Leaves Microscopic inhibiting residue on surfaces after water evaporates. Replaces unsightly urinal blocks.

EFFECTIVE IN HOSPITAL AND PUBLIC LABORATORY TESTS ON "SCALP RINGWORM," TUBERCULOSIS, STAPHYLOCOCCUS, STREPTOCOCCUS, DYSENTERIC-TYPHOID AND VENEREAL GERMS—ALL COMMON IN REST ROOMS AND AUDITORIUMS.

Ideal for vomit eradication on seats and carpets, bacterial accumulations in air-conditioning systems that cause foul odors, "Stink Bombs". A few ounces of "Fort-A-Cide" added to pail of soap water performs dual action on floor and mop. Compatible with and reduces amount of soap. Contains detergents and penetrants.

ECONOMICAL: ONE CASE OF 4 GALLONS MAKES 40 GALLONS of "ON CONTACT" 1:10 DILUTION

—ORDER NOW FROM YOUR SUPPLY DEALER OR CIRCUIT—

FORT-A-CIDE CORPORATION 160 East Illinois St., Chicago 11, Ill.
FREE SEND ME YOUR 4-PAGE COLORED, ILLUSTRATED FOLDER SHOWING HOW TO USE "FORT-A-CIDE".

NAME OF THEATRE.......................ADDRESS..........................

CITY.. STATE.........................

Plan For Your SUMMER Uniforms *NOW*

We don't like the idea of a "planned life" nor do we want to "plan yours," but if you are really serious about purchasing new summer weights for your theatre staff, this is the right time to make plans for it. Our present supply of fabrics will enable us to accommodate your needs. *Don't put it off too long.*

You incur no obligations by sending for literature and suggestions.

QUALITY ML UNIFORMS CO MAKERS CHICAGO

MAIER-LAVATY COMPANY
2141 LINCOLN AVENUE CHICAGO 14, ILLINOIS

About Product for the Theatre

NEWS AND VIEWS OF THE MARKET AND ITS SOURCES OF SUPPLY

New Century Sound Equipment

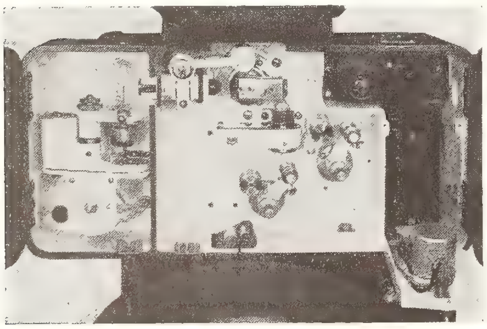
NEWLY DESIGNED sound reproducing equipment emphasizing simplicity in mechanical arrangements with a high degree of selectivity for specific capacity, acoustical and application requirements, has been announced by the Century Projector Corporation, New York. The new equipment, the manufacturer points out, has been based fundamentally on the design of the previous Century systems developed in co-operation with the Western Electric Company.

In the announcement the manufacturer states, "Century will welcome requests for assistance in making a proper choice of this equipment to fulfill special requirements. Not only can the initial installation be tailor-made, but should later developments require additional power, reproducer modifications, or other unforeseen specifications, they may be easily added to or subtracted from as changing engineering standards may dictate."

THE SOUNDHEADS

The "Master" reproducer combines, for filtering, an adaptation of an electromagnetically damped flywheel and an oil-damped stabilizer, his dual device is engineered with mechanical simplicity, however, to make it easily serviceable in the theatre.

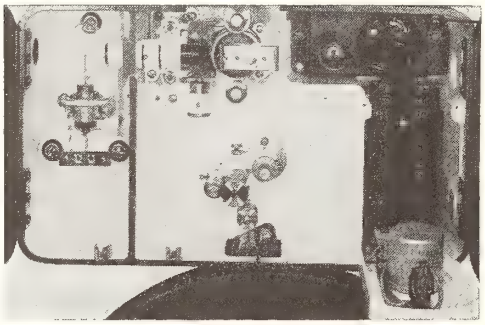
The "Master" has twin exciter lamps, shock-mounted and switch-controlled, providing for quick replacement in case of lamp burnout and an off position for cutting out undesirable portions of leaders, noise, bad splices, etc. Micrometer adjustments are provided for guiding the film, focusing and azimuth control of the optical system. The optical system includes an image-destroying collector lens. This transfers the light, after it passes the film, to the photoelectric cell surface, which varies in intensity over its whole area. This arrangement for freedom from distortion emphasizes variable area sound tracks.



Century "Master" soundhead.

Both "Master" and "Standard" reproducers may be equipped with a photoelectric cell panel for use only with those sound systems which require low-capacity cable connections to amplifiers mounted on front walls, or with the Century preamplifiers and volume control for use with the Century amplification systems. They also may be equipped with push-pull optical systems for theatre or studio use.

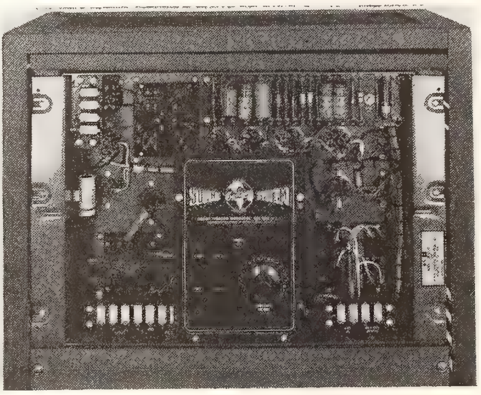
The motor is mounted vertically, and the direct drive arrangement can be adapted to 25-, 50- or 60-cycle induction motor operation, or for synchronous motor or interlock motor systems for studios or other high-precision sound reproduction.

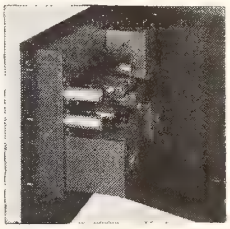


"Standard" soundhead, eliminating sound sprocket.

The "Standard" reproducer, designed especially for small theatres, eliminates the sound sprocket entirely. The film passes from the lower projector sprocket past the scanner drum and rollers to the hold-back sprocket and lower magazine. There is thus only one driven shaft.

The new Century amplification system has been especially designed for selection of units to meet either special or conventional requirements. The preamplifier, which fits either the "Master" or the "Standard" reproducer, has one stage of amplification giving, according to the manufacturer, approximately 10 db. gain, and reduces the output impedance from the reproducer to 600 ohms through a precision variable network. This allows individual volume control from each reproducer and is designed to prevent electrical interference or pick up.





The new Century main amplifier, which uses only two amplifying tubes and is available in ranges of 30-40, 75 and 250 watts. At right it is pictured with door open, showing a. c. exciter lamp power supply arrangement.

MAIN AMPLIFIER

Available in ranges of 30-40 watts, 75 watts and 250 watts, the new Century power amplifier is a single, push-pull stage of amplification entirely self-contained and employing only two amplifying tubes, thus departing from design which parallels high-gain amplifiers in the power unit.

The main amplifier is equipped with a fixed variable attenuator for setting average theatre volume. It may be used as a flat frequency amplifier to within 1 db. from 40 to 20,000 cycles, or may be modified to obtain any frequency characteristic which may be desired. It is factory-adjusted to meet the standard frequency characteristic specified by the Society of Motion Picture Engineers and the Academy of Motion Picture Arts and Sciences. The distortion rating the manufacturer states, is guaranteed to be less than 2% total harmonics, and less than 8% intermodulation from 40 cycles to 10,000 cycles at full 15 watts output. The manufacturer adds that this output can be increased to

18 watts for average practical purposes.

The amplifier also includes a separate 5-watt amplifier circuit with separate volume control for high quality monitoring, "cryroom" reproduction, a manager's office, or hearing aid equipment. It is electrically isolated from the main amplifier to obviate interference from the regular speakers. Power supply of the main amplifier is separately filtered and voltage-controlled.

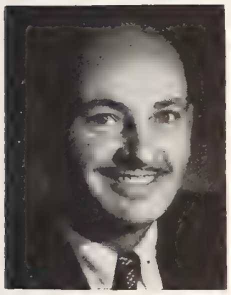
The new Century Systems may have either a.c. or d.c. exciter lamp power supply. Emergency operation may be selected with either a.c. or d.c. power.

Facilities for providing emergency switching of amplifiers, and other special arrangements, is accomplished with specially designed switching panels.

All units are designed for standard relay rack type of mounting. However, on small reproducing systems a wall-mounted cabinet with a convenient hinged rack provides ease of service and installation. For larger systems with power amplifiers, either open or closed relay racks are available.

The manufacturer recommends the use of Altec-Lansing's "Voice of the Theatre" speaker systems with the new Century equipment.

Sprocket to Prevent Fire by Dowsing Light



LLOYD MANNON

A PROJECTOR safety device, with a mechanism for actuating the change-over dowser contained within a special sprocket, has been announced by the Control Engineering Corporation, San Francisco. The device is the invention of Lloyd Mannon, a member of IA Local 162 and head of the company.

Proceeding on the basis that, as his announcement states, "the only effective means of preventing a film fire is automatic, instantaneous control of the projection light and the accompanying heat," Mr. Mannon has developed a mechanism sensitive to speed which is contained entirely within a sprocket variously adapted to insertion in different makes of 35-mm. projectors. The adaptation and the function are thus explained by Mr. Mannon:

"The automatic safety sprocket is a very accurate speed sensitive mechanism which needs neither adjustment nor maintenance. It is very simple to install as it comes on an adaptor bracket made for each model of projector. To install on a Super Simplex, simply remove the three screws holding the lower back plate, remove the plate and replace with the adaptor bracket.

Mounted thus in the projector, the speed

CRETORS

America's Pioneer Maker of Corn Popping Machines Since 1885

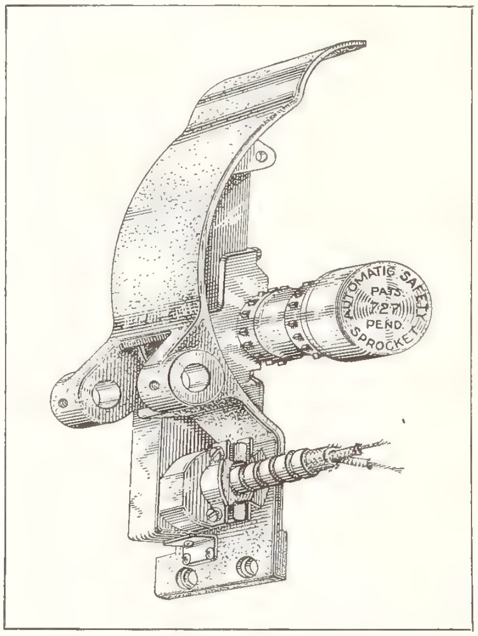
CHECK AND DOUBLE CHECK

1. EYE-ARRESTING BEAUTY
2. THERMOSTATIC CONTROL
3. REMOVABLE POPPING ELEMENTS
4. CONCEALED MECHANISM
5. FILTERED EXHAUST SYSTEM
6. DOUBLE HEATING
7. GREATER STORAGE SPACE
8. FRONT OR REAR OPERATION
9. SPEEDIER PRODUCTION
10. GUARANTEED FRESHNESS

C. CRETORS & CO., 56 East 13th Street, Chicago 5, Illinois

sensitive mechanism operates a switch that is connected to the closing coil of the changeover dowser. In threading the projector, a normal lower loop is made which rides on the sprocket. During normal operation of the projector, the safety sprocket is rotated at 360 r.p.m. by the film.

"Anything that might cause a fire will instantly affect the sprocket. A blown fuse or frozen bearing will slow the sprocket; loss of the loop, torn sprocket holes or a break in the film will stop the sprocket. Should any of these things occur, the mechanism within the sprocket will instantly cause the changeover dowser to close before a fire can start. By using the changeover dowser, which is standard equipment for all projection installations, the extra cost of an additional safety dowser is saved."



Drive-In Equipment Demand Seen Growing

THE DRIVE-IN theatre is "growing up" as a division of motion picture division and has come to warrant the establishment of special provisions for supplying it according to its particular requirements. This is the view voiced in a press statement by J. E. Currie, manager of National Theatre Supply's Drive-In Theatre Department. He said that inquiries and orders for drive-in equipment had been steadily increasing since the end of 1946.

He emphasized the significance of the in-a-car type of speaker as an equipment development representing the growing popularity of the automobile theatre.

"Our in-a-car speaker, for example, was designed to bring the drive-in theatre patron high sound quality right in the privacy of the family car," he pointed out. "This compact, ultra-modern, waterproof permanent magnet speaker has a 6½-inch cone, is mounted in lightweight durable housing, and is provided with a handy volume control to satisfy the most exacting patron."

The National in-a-car speaker is mounted in heavy aluminum shelters. Placed within easy reach from a car window, the speaker can be attached directly to the window or it can be placed on the front seat, and in either case the windows of the automobile can be closed.

National in-a-car speaker and aluminum shelter.

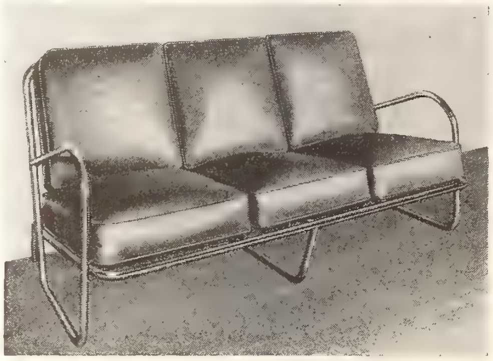
●

William H. Marsh has been appointed Western sales manager of Marsh Wall Products, Inc., Dover, Ohio, manufacturers of Marlite plastic-finished paneling for decorative interior treatments, and also of aluminum mouldings. Mr. Marsh is one of seven brothers operating the company and although he has been an executive in another field, he has been a director of the Marsh corporation for ten years. He will now have charge of the Western states, with headquarters at 1628 Webster Street, Oakland, Calif.

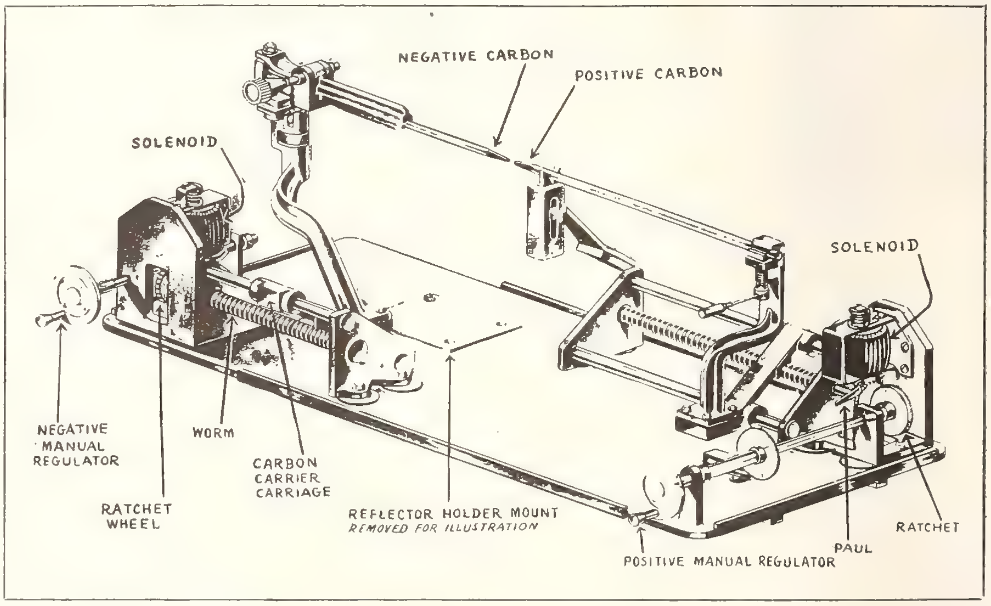
Steel Lounge Furniture With Changeable Cushions

FOR JUST SUCH requirements in service and maintenance, in addition to attractiveness, that are found in theatre lounges, a line of steel furniture with reversible cushions has been brought out by the Admiral Chrome Furniture Company, New York. The line includes a club chair, a two-cushion love seat, and a three-cushion settee.

Each style is constructed of 16-gauge (diameter 1 inch) tubular steel, which is triple-plated in copper, nickel and chrome. The cushions in all models are reversible, yet are made with inner coiled springs, built as a unit. Further, the cushions are interchangeable as back or seat cushions. They are covered in two-tone leather type coated fabric, which is available in any of nine different colors.

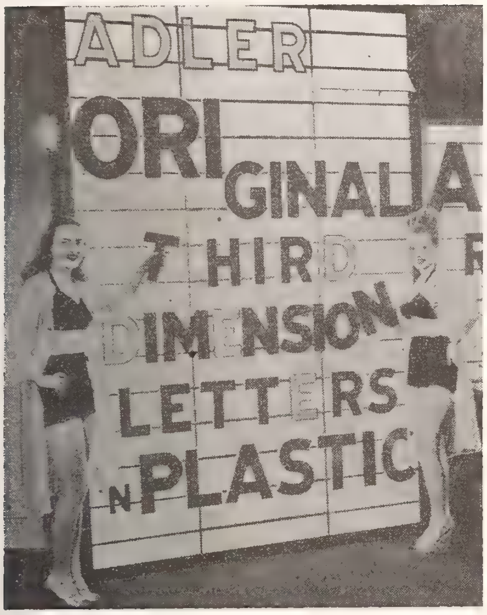


HOW ELECTRONIC LAMP CONTROL OPERATES



The automatic carbon feed control of the new projection lamp developed by the Forest Manufacturing Corporation, and placed on the market last fall, is sketched with the elements labeled. The solenoid coil for actuation of the feed control mechanism is itself controlled by an electronic timer which is set for a certain number of impulses. This timer consists in a small thyratron tube in circuit with condensers and resistors for the regulation of current flow. The number of impulses is set, as desired, by turning a knob of the variable resistor. For such regulation a dial is provided to show arc amperage according to the type of carbon, and the timer can thus be set at the specific arc current of the lamp. The rate of carbon feed, when set, is maintained without further manipulation of the control so long as the arc current or carbon size is not changed.

EXHIBITS PLASTIC LETTERS



Display of the Adler Silhouette Letter Company at the recent National Electric Sign Association Convention in Chicago, including the company's new plastic letters. Identifiable in the picture as of lighter tone than the aluminum letters, the new plastic letters have the same reinforcing bevel design. The mounting lugs are moudled integrally with the letter itself. The original production included only the 10-inch size, but other dimensions will be added later, the manufacturer states. The translucent plastic letters are available in red, green, blue and amber.

Sponge Rubber Lining For Carpet Installations

BLOWN SPONGE rubber underlay or lining for carpeting in theatres and buildings where floor coverings receive comparable wear, has been announced by the United States Rubber Company, New York, in various widths in a standard thickness of ¼-inch. (*The use of sponge rubber lining is discussed by John J. Sefing in his "Ways and Means" department, page* 42.)

Sponge rubber lining of the ¼-inch thickness is pointed out as being capable of increasing carpet wear by almost a third according to actual tests; moreover, it will not pack with age, and is vermin-proof.

The widths available for attached carpet installations are 36 and 53 inches. For special conditions it can also be supplied a thickness of half an inch. The lining can be joined both in width and length with adhesive binding tape.

•

Elmer D. Eades has been named manager of the Southern Regional Office in Atlanta of the RCA Victor Division of RCA, which he joined in 1932.

•

John F. Chester is the new director of public relations of the Carrier Corporation, Syracuse. A newspaperman for many years, he was general business editor of the Associated Press from 1945 until his recent appointment to the Carrier post.

the New GAUMONT-KALEE "21"

The first totally-enclosed, industrially-designed projection and sound equipment ever presented, providing advantages in silent operation, neatness and cleanliness. Gracefully styled and finished in beige and maroon, the new Gaumont-Kalee "21" is destined to set the standard in design and performance for a long time to come. Considerable improvement in the mechanical and optical design results in the highest attainable faithfulness in picture and sound presentation. Full details available on request.

GB-KALEE

Distributed throughout the world by

G. B-KALEE, LTD., 60-66 WARDOUR ST., LONDON

Represented in Canada by —

GAUMONT GK KALEE LIMITED

591 YONGE STREET, TORONTO, ONT.

WALKER - PM - SCREENS

Quality

NATIONAL THEATRE SUPPLY
Division of National • Simplex • Bludworth, Inc

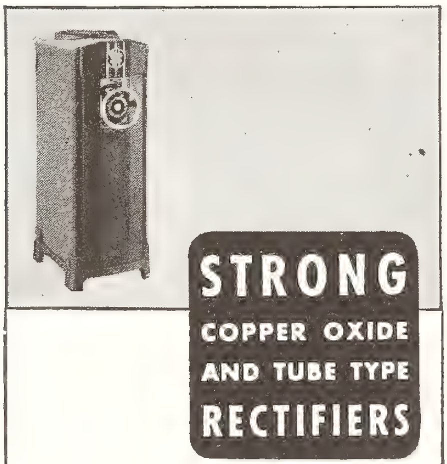
PUT MORE LIGHT ON YOUR SCREEN

Install new *National* **REFLECTORS**

● All reflectors gradually deteriorate to a state where replacement cost is insignificant. A drop of only 10% in reflective efficiency results in a corresponding decrease in screen brilliancy, and represents a loss amounting to 10% of the cost of your current and carbons. Replace yours now, and regularly. Available for all types and makes of arc lamps.

NATIONAL THEATRE SUPPLY
Division of National·Simplex·Bludworth, Inc.

"There's a Branch Near You"



STRONG COPPER OXIDE AND TUBE TYPE RECTIFIERS

For converting A.C. to D.C. as the ideal power supply for projection arc lamps.
Low original, operating and maintenance costs. Quiet operation.
Distributed through leading independent theatre supply dealers.

THE STRONG ELECTRIC CORP.
87 City Park Ave., Toledo 2, Ohio
The World's Largest Manufacturer of Projection Arc Lamps

Disastrous Film Fires—Don't Just Happen

Pro-Tex REEL BAND

- PREVENTS FILM DAMAGE
- PREVENTS FILM FIRE

PRO-TEX REEL BAND CO., 200 Film Bldg., Cleveland, O.

The Needle's Eye

A DEPARTMENT ON PROJECTION & SOUND REPRODUCTION EQUIPMENT & METHODS FOR THEATRE OWNERS, MANAGERS AND THEIR STAFFS

> "No other art or industry in the world narrows down its success to quite such a needle's eye as that through which the motion picture has to pass—an optical aperture—in the continuous miracle of the screen by a man and his machine, the projectionist and his projector." —*TERRY RAMSAYE*

Conducted by GEORGE F. MILLER
Chief projectionist and head of maintenance, St. Cloud Amusement Corporation, New Jersey; president of local 365, IATSE & MPMO

Dividing the Work in A Two-Man Booth (Socko!)

THIS ARTICLE sets forth what are my own—my very own—ideas as to how a two-man projection room should be run—that is, the work divided up. You readers who disagree are free—in fact, you are invited—to state your views in writing, and I'll print 'em, too! I have been asked so many times for my views on the subject and matters related to it that I am going to give them. Maybe my neck is too long for my own good. However, here goes.

First, regardless of contract, I think that on the opening day of a new show, both men should report to work at least one hour ahead of their usual reporting time, and every reel of film should be examined by hand. A report should be made out and handed to the manager before show time, stating the condition of the prints. This would include print number, seal number and exchange, and running time of each subject. This method protects the projectionist and theatre against paying for someone else's damage. If after the first show the manager finds there is trouble in the recording, he can fill in the report accordingly.

The show being made up, the sound should be tested, and the machines and lamps be given a light cleaning (assuming that they were left in good condition the night before). One more thing on early arrival: There should be one day set aside for a real house-cleaning each week. By a real cleaning I mean every part of the booth should be gone over—in fact, everything that could stop a show should be checked, oiled and cleaned. If each man would show that much interest in his booth and job, I dare say we would not have many stops and I think we projectionists as a group would be appreciated a lot more by the owners of the theatres.

Assuming all these precautions have been taken, let's start on what I think is a good way to operate the running of a show. I do not like each man having his own machine! This would be all right if each man's likes and dislikes were the same, as far as light, focus and the attention he gives his machine. In my experience this doesn't always work out. So I say do it this way:

One day let one man take care of all picture changeovers and stay by the running machine at all times. The other man laces, rewinds, trims the lamps, wipes out gates, cleans reflectors and makes sound changeovers, etc. The next day the men change responsibilities. I feel that in this way your job doesn't become tiresome and in some cases the second man isn't always stuck with the dirty end of the job. Moreover, there should be no hard feelings between the men because each does the same jobs. I presume other methods will work

What to Do in Case of Film Fire

Burning nitrate film is dangerous. It can kill—it has killed. The slower it burns, the more dangerous it is. Burning nitrate film produces nitrous gases which, when breathed into the lungs, combine with the water of the body to form nitric acid, which burns the lining of the lungs, causing injury likely to endure for years if it does not soon result in death. When film is ignited in a theatre projection room, only one proper course of action remains for the projectionist. GET OUT — INSTANTLY!

[Originally published in Better Theatres of Feb., 1945]

You'll attract more customers... with HIGH INTENSITY PROJECTION!

Managers of small theatres find that Simplified High Intensity Projection actually attracts more customers to their shows. The reason?

Because this inexpensive form of high intensity projection gives the movie-goer more for his money. It provides a brighter screen, a sharper image. It makes available to the small theatre the same perfection of modeling and detail...the same fidelity of color reproduction...found in the larger theatres. This means more audience relaxation and enjoyment...which means bigger box office.

In spite of the obvious improvement that Simplified High Intensity Projection can make on your screen, it is actually low in cost. In fact, just a few extra admissions per show will more than pay for it.

Take the first step today toward attracting more and more customers...Consult your supply house on the availability of High Intensity Lamps.

The word "National" is a registered trade-mark of

NATIONAL CARBON COMPANY, INC.

Unit of Union Carbide and Carbon Corporation

UCC

30 East 42nd Street, New York 17, N. Y.
***Division Sales Offices:* Atlanta, Chicago, Dallas, Kansas City,**
New York, Pittsburgh, San Francisco

A Star at Every Performance

Series II
Speeds up to f/2.0 in focal lengths up through 5". Coated lenses. Hermetically sealed mounts.

SNAPLITE

Quality Projection Lenses

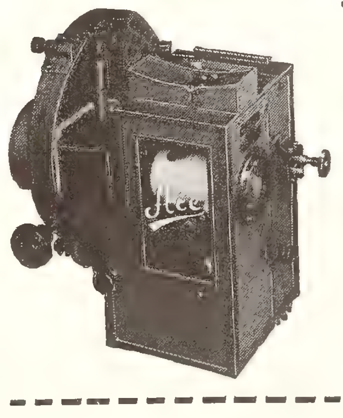
OPTICS OF PRECISION OVER 30 YEARS

Features come and features go—some with stars, some with unknowns. But with SNAPLITE lenses in your projectors you are assured a star performance every time. Gone are dim images . . . fuzzy outlines . . . annoying color fringes. Instead—brilliant images . . . crisp outlines . . . sharp contrast!

There are SNAPLITE lenses for every projection need—all produced to the same exacting standards of quality and precision.

KOLLMORGEN Optical CORPORATION
2 Franklin Avenue
Brooklyn 11, New York

YOUR ASSURANCE OF THE *BEST!*



WENZEL
"SMOOTH-RUNNING"
PROJECTOR

You are assured of "Smooth-running" performance with the Wenzel time-proven projector. See Wenzel for precision replacement parts . . . your present equipment will do a smoother running job.

WENZEL PROJECTOR COMPANY
2509-19 S. STATE ST.
CHICAGO 16, ILL.

just as well, but I also can recall a lot of cases where friction is high due to the poor allocation of work. I know the system suggested here works. What are your views on this subject?

Port Glass Transmission And Light-Up Time

A LETTER from Harry Lee of Calgary, Alta., Canada, raises a question that should get a "raise" out of some of you fellows. Here it is:

"I would like your opinion on two questions. All over the city the lens port glasses are perpendicular with the lens. I notice on the back wall of our projection room a perfect picture is reflected from the port glass, proving to me that quite a lot of light is not getting to the screen. If this glass were put on an angle, the rays would strike the glass at different lengths, thereby breaking up the light beam when striking the smooth surface. It wouldn't distort the picture any as all rays would travel the same distance and finish with a flat field on the screen.

"Our light-up signals are half a minute. The boys tell me it is too short. By the time you have trimmed the arc and got in position your eyes are more alert and not tired watching for the cue, result perfect changeover. One minute you are standing looking for the cue seems like an hour—you get restless, your eyes get tired and you are liable to blink just as it is going by, missing the cue."

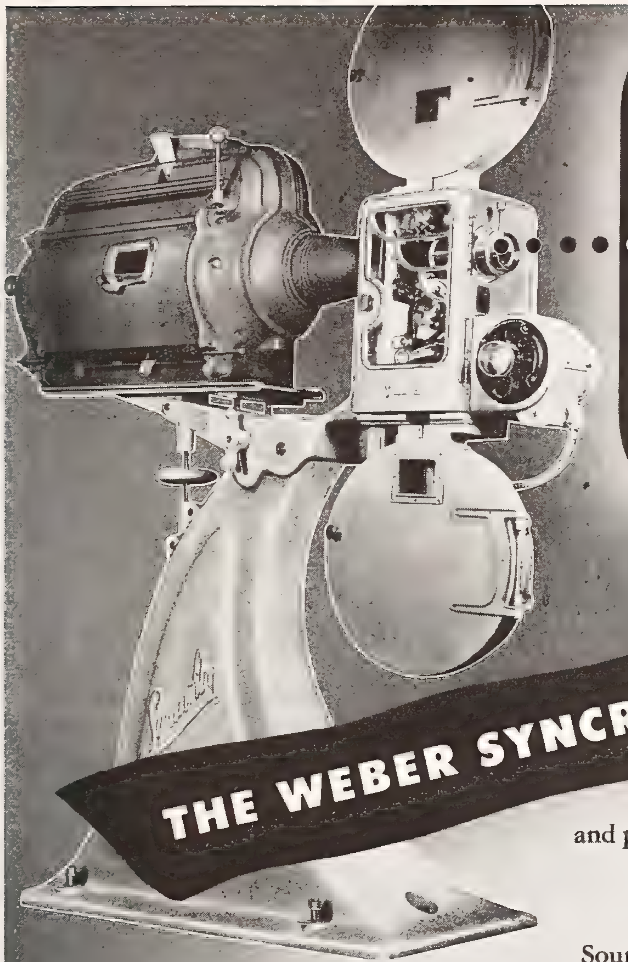
Brother Lee has submitted, first, a question that could be answered in just a few words if he would like to accept my say so, but there have been many words said pro and con on this matter. I will try to give some of the reasons both for and against.

PORT GLASS EFFICIENCY

First, port glass, if of the best optical glass, will cut light about 5%. If glass is used in the ports, it should be cleaned before every show. Dust that collects on the front surface will decrease light still more. A poor grade of ordinary window glass will cause picture distortion.

If you are using the glass to cut your booth noise, why don't you use baffles in your port openings? You can use any type acoustical board. Cut an opening in the first one just large enough for the rays from the lens to pass, and increase the opening in each succeeding one enough more to accommodate the expanding beam. You can use as many as you see fit. (I do not allow any optical glass to be used in my situations.)

I have always felt similarly about the degree of angle for port glass, but from all reports it works the same either way as far as light transmission is concerned.



FOR THE FIRST TIME SOUND PROJECTION

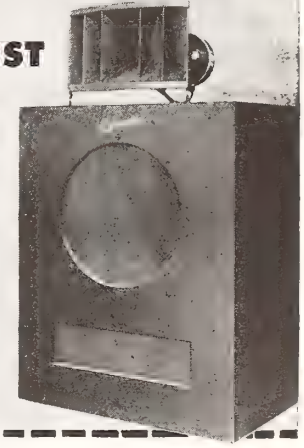
From a Single Trouble-Free Unit

THE WEBER SYNCRO-DYNAMIC

For the first time—sound and projection engineered into one compact unit! Fifteen years of sound and projection "know how" is built into the Weber Syncro-Dynamic—the first single unit which, proven by test, meets the basic requirements of year-in, year-out, trouble-free performance and economy of operation. The Syncro-Dynamic Theatre Sound Projector is the modern way to theatre projection and sound efficiency. Low initial cost and minimum cost of operation is an important plus for economy-wise theatre operators.

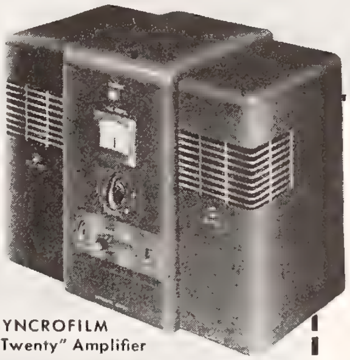
Syncrofilm BETTER SOUND—LOWER COST

Treat your customers to better sound at lower cost to yourself. Round out your sound system with the Syncrofilm Model E Speaker, with wide high and low frequency range. The Model E Speaker is of permanent magnet design and reproduces voice, instrument and sound effects with absolute fidelity from deepest bass to highest overtone.



SYNCROFILM
Model Speaker

To complete the trio—the Syncrofilm "Twenty" Amplifier, with 20 watt undistorted output—to obtain high quality wide range frequency performance. All may be purchased separately to fit in with present equipment. But—for the finest in sound and projection—for modest budget houses—use Weber all along the line!



SYNCROFILM
"Twenty" Amplifier

WRITE TODAY!

Send for complete details
—No obligation, of course.
Address Department H.

EXPORT OFFICE:
13 EAST 40th STREET
NEW YORK 16, N. Y.
Cable Address: "ARLAB"

CORPORATION

WEBER MACHINE CORPORATION

ROCHESTER 6, N. Y.

WORLD'S LARGEST INDEPENDENT PRODUCERS OF SOUND PROJECTOR EQUIPMENT

This, of course, is based on a good grade of optical glass.

Now for question two: Well, Mr. Lee, you will always have arguments about light-up time. If I asked twenty projectionists, I would get twenty different views. Each one would have his argument as to why. So I will answer this one the way I like it and the way the majority of my boys work.

I think the one-minute period is the best. It gives your arc a chance to settle down. As to looking for the cue, that is up to the individual. (Hope this doesn't cause you any trouble with your fellow workers!)

Once Again: Throw Is No Screen Light Factor

IT HAS often been mentioned in this column that the *length of throw* does not affect screen illumination. The size of the screen determines the illumination at a given arc wattage. I think there still must be some confusion on this subject (as there has been since projection started). Let's go over this ground yet again.

The length of throw, or distance from the projection lens to the screen, has no bearing on the intensity of the light incident upon the screen (if, of course, the air through which this beam passes is sufficiently free of dust, smoke, fog or other foreign particles as not to diffuse or refract the light, and *if the lenses used have equal power of transmission*). For example, let us suppose we have a picture 27 feet 9½ inches wide. A 3¼-inch E.F. lens 110 feet from the screen will project this size of picture with a standard sound aperture, and so will a 5½-inch E.F. lens 185 feet from the screen.

If both the 3¼-inch E.F., and 5½-inch E.F. lens have the same relative aperture and the same number of optical elements, made up of the same kind of glass, there will be no difference in the light on the screen 110 feet or 185 feet away from the lens.

The misconception surrounding the idea that the length of throw has a direct bearing on the amount of light on the screen comes from the fact that if we place an object—say, 4 inches from an open light source, such as a candle—we will have one-fourth as much light falling upon it as we have at 2 inches from the candle (unfocused light falling upon an object decreases by the square of the distance from the light source to that object).

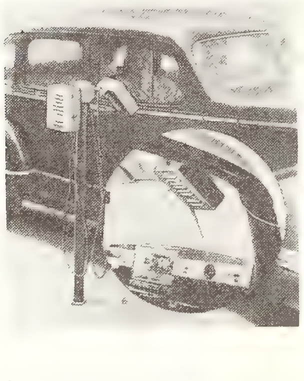
Another factor which has led many to believe that a longer throw causes less light to fall upon the same size of screen is the fact that *long focal length lenses usually have a lower relative aperture* than short focal length lenses, and do, *for that reason only*, transmit less light.

Should Sound Service Men Include Projection?

I HAVE ALSO been asked to give my opinion on how much field a sound engineer should cover. In other words, should our sound service man be responsible for *all* the booth equipment, or should he stick to the field he was originally chosen for.

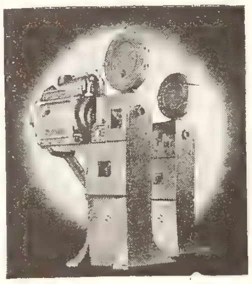
Well, here's the way I have got it from most sound engineers whom I have spoken to about this: A good portion of the sound men are college graduates in the field of electrical engineering and they feel quite capable of taking care of the circuits in a sound system, but many of them tell you outright that they never paid much attention to projectors. I do not mean that some of the engineers are not capable of doing this work, because like any person mechanically inclined, they would delve into a projector for their own satisfaction or to help out a projectionist who is in trouble or maybe doesn't understand it as well as he might. If these conversations with sound service men have produced worthy evidence, perhaps a sound service organization should conduct sound service and let

EVERYTHING FOR DRIVE-IN THEATRE OPERATION



Drive-in theater operators look to DeVry for more than dependable moderately priced projection and amplifying equipment. DeVry's new IN-CAR SPEAKERS for drive-in theaters are another outstanding contribution by DeVry to the Exhibitor's and Projectionist's goal — the perfect show.

DeVry IN-CAR SPEAKERS permit closed windows in bad weather; provide individual volume control to patron's taste; confine sound to immediate theater area, eliminating community complaints; give farthest-parked patron uniform synchronization of sound with action. Don't delay. . . . Place your order for IN-CAR SPEAKERS now and assure on-time delivery.



Send for specifications and prices on DeVry theater projector and sound systems, too — "The right pair to draw to for a full house." DeVry Corporation, 1111 Armitage Avenue, Chicago 14, Illinois.

For the Perfect Show Indoors or Out *Your Best Buy is a* DEVRY

NOW NEW BRENKERTS, DeVRYS, MOTIOGRAPHS *are* FACTORY EQUIPPED *with* "ZIPPERS"

Convincing proof of the equipment manufacturer's changeover preference, is the selection of Strong *"Zipper"* Changeovers as *standard factory equipment* on new "AA" MOTIOGRAPH, new postwar DeVRY, and the new BRENKERT theater projectors. Strong *"Zipper"* Changeovers are available in three models: Strong *Special* (for porthole installation), Strong *Zipper* for sight alone or sound alone, and strong *Dual-Purpose Zipper* for both *sight and sound.*

Essannay Electric Manufacturing Co., 1438 N. Clark, Chicago 10.

STRONG'S *Zipper* CHANGEOVERS

AN ESSANNAY ELECTRIC MANUFACTURING PRODUCT

U.S. in the Mailbag

RAY S. HANSEN of the Fox theatre, Fertile, Minn., writes to inquire about a double rear shutter that I described in one of my columns. He asked if they could be purchased at this time. I had to inform him that Alvin Sloan of Washington, N. J., who developed them some years ago, still has the models shelved.

Also received a thank-you note from Bill Howe, Pittsburgh, Pa.

From John C. Mowrer, Royal theatre, Danville, Ind., comes the following:

After reading your colum I became curious about the "pinhole" test. Our light is good but could stand improvement. Any information you could give would be appreciated. We are using Simplex regulars, throwing slightly more than 100 feet. Our lamps are Strong high-intensity. Recently we have bought a pair of Kollmorgen Series II coated lenses with 4.75-inch focal length. They are doing a great job but I would like to improve it. From what Bill Howe writes, your test should do this.

I have informed Mr. Mowrer to look up the May 4, 1946 issue of BETTER THEATRES and he will find the complete data on the pinhole and split aperture test. He can also write to Heyer-Shultz, Inc., Montclair, N. J., for their booklet containing the same information (probably a bit more on the technical side, and a lot of other useful data). He can also purchase his pinhole and split aperture plates from this concern.

the projectionist be responsible for the other booth equipment.

I don't mean that all projectionists should be first-class repair men. That is why we have repair shops with skilled mechanics in charge. But each projectionist should be able to make the repairs *necessary to keep a show going.*

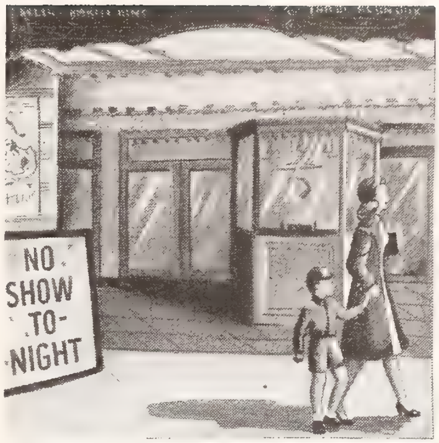
Any circuit of any size should employ a chief projectionist to look after these repairs and try to keep the booths up to standard at all times. He, being paid for that service, could spend time in each booth other than at show time and make minor adjustments, thus making breakdowns and showstops less likely.

Owners with only one theatre should allow his projectionist enough money over and above his salary for coming in mornings and checking and learning more about his machines.

I think this would tend to make more work and salary for each group and, furthermore, would save countless arguments and hard feelings between projectionists and sound engineers.

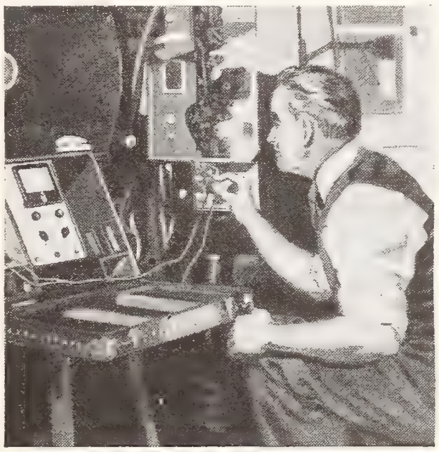
Rear Projection for Veteran Hospital Shows

A LETTER from Cecil M. Sansbury, Chief, Motion Picture Section, Special Services, Veterans Administration,



1. Don't fool yourself, sound trouble *could* make this happen at your theatre.

2. And result in lost receipts that bring on box-office blues.



3. Regular checkups by RCA experts avert trouble—assure high-quality sound.

4. Continual, high-class showings please patrons—bring them back.

How to put an end to box-office blues

When you buy RCA Service, you assure yourself of trouble-free operation, economical upkeep, and Academy-approved tone adjustments for your sound system.

In addition to regular checkups by a skilled, well-equipped technician—you get fast service on parts—prompt help in an emergency.

Unload your sound equipment problems on RCA Service specialists. For the cost of a few admissions per day, you may prevent box-office blues.

RCA

RCA SERVICE COMPANY INC.
RADIO CORPORATION of AMERICA
CAMDEN, N. J.

One way to keep posted—be a coupon clipper

Precision ALL METAL REFLECTORS

PRECISION HS REFLECTOR

GUARANTEED 5 YEARS
against pitting, tarnishing and breakage

Manufactured by
HEYER-SHULTZ, Inc.
MONTCLAIR, N. J.

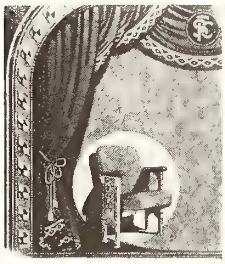
Distributed Exclusively by
NATIONAL THEATRE SUPPLY
Division of National • Simplex • Bludworth, Inc.

For
All Types
and Makes of
Projection Arc
Lamps

STRONG
Precision
REFLECTORS

Sold by
most independent
theatre supply
dealers.

THE STRONG ELECTRIC CORP.
The World's Largest Manufacturer
of Projection Arc Lamps
87 City Park Ave. Toledo 2, Ohio



New
CHAIRS

ATTRACTIVE, MODERN, DURABLE!

30-Day Delivery:

Veneer back and seat chairs . . . $5.50

60-Day Delivery:

SPRING EDGE CUSHION CHAIRS

Standards cut to exact incline. Automotive 16 spring filled seats. Solid steel tubular unbreakable legs, high grade mohair or heavy plastic coated leatherette upholstery.

Veneer Back	$ 9.35
Applied Upholstered Back	11.00
Full Upholstered Back	11.95

S. O. S. CINEMA SUPPLY CORP.
449 WEST 42ND STREET, NEW YORK 18, N. Y.

CTR
FULL RANGE
SOUND SYSTEM

In production again and will soon be marketed under new design through your local supply dealer.

All former CTR installations can now obtain replacement parts by writing to:

ELEC-TECH 520 Elm Street, Cincinnati 2, Ohio

Read the ads—*they're news*

Columbus, Ohio, inquires about a method of "daylight" projection. He writes:

"I would greatly appreciate any information you may have on rear projection or 'daylight' projection. Specifically, I am interested in 16mm. equipment only. Needless to say I realize your field is 35mm, but I felt that possibly the equipment, accessories or 'ideas' might be adaptable for my use.

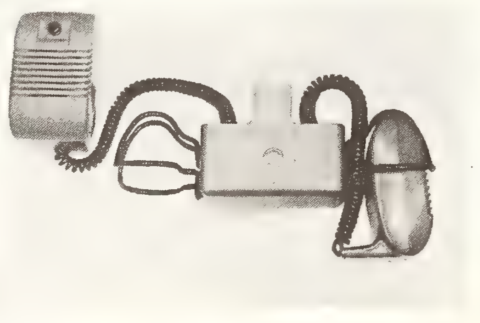
"As you may know we augment our regular hospital theatre showing with 16mm ward movies. At times it is not practical, nor advisable, to darken the wards to any great extent. Obviously, therefore, standard equipment leaves a great deal to be desired. For this reason I am 'kicking around' thoughts on shadow boxes, 'daylight' and rear projection."

A method that should meet this situation is the Trans Lux system. Two things are needed to make this scheme work—a lens of very short focal length with an optical component for reversing the projected image; and a translucent screen. Both are available from the Trans-Lux Corporation in New York.

I understand they have a method of fabrication for such screens so as to control the transmission and diffusion—by this I mean, for a long narrow hall the screen transmits more light and diffuses less. This screen is directional in character. But for wide seating areas the screen is fabricated to transmit less light and diffuse the transmitted light more evenly.

These translucent screens provide a pretty clear image at a fairly high level of room illumination—especially at relatively close viewing range. To give even greater contrast, however, some of the room light could be shielded from the screen surface by "shrouding" it a bit—that is, setting it in a shadow box. A simple knock-down way of doing this would be to attach a short bracket to each corner and fasten to them a strip of black cloth.

WEATHERPROOF SPEAKER



RCA's new weatherproof in-car speaker units for drive-in theatres, including terminal box and speaker receptacle. These units now in production, are engineered for accurate sound reproduction in an automobile and built to take hard outdoor use. The special coiled cable, which can be extended 9 feet for convenient placement in the patron's car, is 16 inchs long when retracted. Individual volume control knob on each speaker permits adjustment by the patron.

for better projection!

RICHARDSON'S
Bluebook
of PROJECTION
Standard Textbook on Motion Picture Projection and Sound Reproduction
7th EDITION
Richardson's BLUEBOOK of PROJECTION

RICHARDSON'S
BLUEBOOK *of*
PROJECTION
SEVENTH EDITION

In the Seventh Edition, this famous standard textbook on motion picture projection and sound reproduction brings to all persons concerned with the screening of 35-mm. film, up-to-the-minute guidance. The Seventh Edition is new in its method of presenting the subject, new in organization of material, new in much of operating data. **Additionally, the Seventh Edition contains four chapters on Theatre Television, prepared for the practical instruction of motion picture projectionists.** The chapters on sound now include one devoted to control-track and stereophonic reproduction. And supplementing the regular text are 20 charts for handy reference in locating and correcting sound system defects. Each chapter is preceded by a list of study questions with cross-reference to the text so that the answers may be readily found. The text is thoroughly indexed for easy access to all instructions.

$7.25
POSTPAID

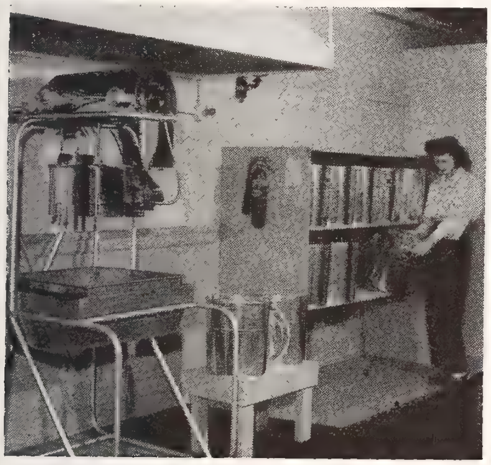
Quigley Bookshop
Rockefeller Center New York 20

Post-War Vending Scene

(*Continued from page* 14)

isn't popped in the public area of the theatre, but it is displayed in a glazed warming case, alongside the candy counter in the magnificent foyer, and is dispensed there in boxes by a uniformed girl attendant.

The corn is popped at the Newman in a basement room equipped with popping apparatus, racks for the 5-gallon cans in which the confection is carried up to the foyer case, seasoning shelves and bins.



Corn popping kitchen in the basement of Kansas City's Newman theatre.

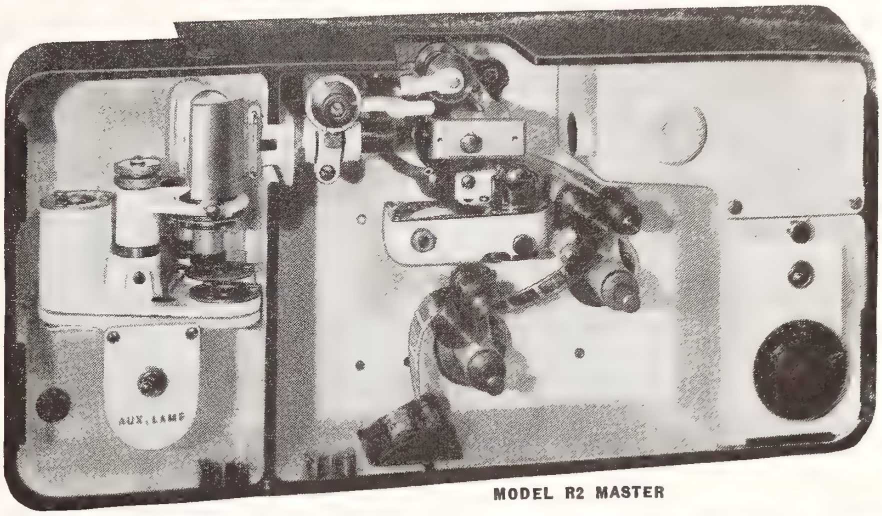
The factor of public appreciation of these refreshment services—its growing demand for them, in fact, now that the business has become receptive to them—may be somewhat obscured by their profitableness. The profit motive is not to be minimized, of course; but the service to patrons is present also, and that is important.

That fact directs attention to other ways of expressing this policy of extra service. One obvious one is apparel and parcel checking facilities. Few motion picture theatres could economically provide an attended checkroom; on the other hand, there isn't, in regular circumstances, any need for anything so elaborate. Coin lockers especially designed for coats, umbrellas and parcels, installed in a number of theatres, have proved adequate for a "checking" service and they are self-supporting.

Here again the sordid hand of profits shows up to degrade the idea of service. In one theatre having only 56 lockers the income from them last year was $2,214; in another, with 99 lockers, it was $3,620. Thus, at a profit, many a patron was provided a place to put a bulky overcoat, several parcels, and a wet umbrella besides in his lap and in other patrons' faces.

Various automatic dispensers expand in smaller ways this postwar picture of extra service to patrons—at a profit. And in the field of over-the-counter refreshments, the soda fountain, according to the trend today, is itself but an intimation of more diversified service yet to come.

Century SOUND
REPRODUCERS*



MODEL R2 MASTER

TODAY'S "BIG STEP" IN SOUND REPRODUCTION

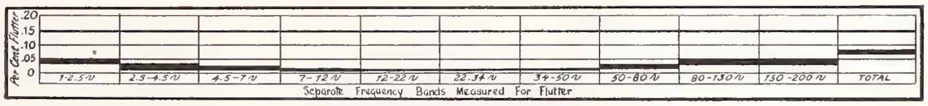
*Designed in cooperation with Western Electric Co., Inc. Licensed under U. S. patents of American Telephone and Telegraph Co. and Western Electric Co., Inc., for use only in connection with the exhibition of motion pictures.

Century excels in quality . . . quality that your eye can see and your ear can hear. Century Master Sound Reproducers are more dependable . . . more durable. Your sound will be improved . . . reproduction more pleasing . . . you'll be in "step" with Century.

SEE YOUR DEALER FOR DETAILS

WORLD WIDE Century DISTRIBUTION

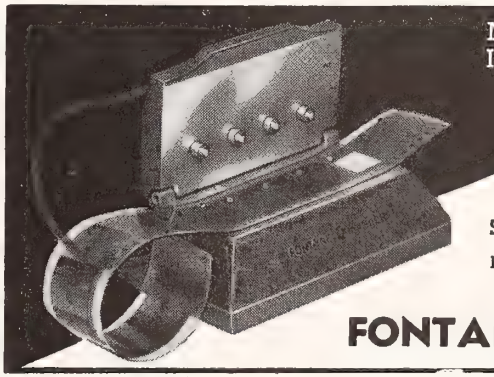
Hollywood Studio and qualified Theatre Technicians know that less than .07 percent flutter is obtainable only on Century Reproducers.



.07% FLUTTER IS HALF THE STANDARD ACCEPTED BY THE ACADEMY OF MOTION PICTURE ARTS AND SCIENCES.

CENTURY PROJECTOR CORPORATION, NEW YORK

READ THE ADS—they're news!



NOTHING LIKE IT ANYWHERE . . .
IT SAVES FILM . . . IT SAVES MONEY

ELIMINATES FILM MUTILATION
MAKES SMOOTHER CHANGE-OVER
FRAMING APERTURE AND LIGHT
MEETS ALL ACADEMY SPECIFICATIONS

SOLD THROUGH YOUR DEALER ONLY
EXPORT: K. STREUBER, 501 MADISON AVE., N. Y. C.

FONTAINE Q MARKER

National
TUBE TYPE
RECTIFIERS

for supplying all projection arc power requirements.

EFFICIENT
•
DEPENDABLE

NATIONAL
THEATRE SUPPLY
Division of National • Simplex • Bludworth, Inc

"THERE'S A BRANCH NEAR YOU"

Free and Easy

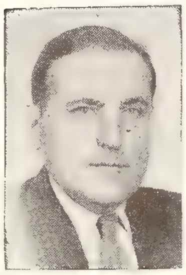
Some advertisements offer literature on the product advertised, and often a coupon is included as a convenient means of procuring it. For additional information on other products, use the Better Theatres Catalog Bureau through which literature may be obtained. Address Better Theatres, Rockefeller Center, New York 20, N. Y.

ATTENTION CHAIR BUYERS

For domestic and foreign buyers, we have available several thousand standard theatre chairs completely rebuilt and in first-class condition. We also remodel your old chair and guarantee it will be as good as new. We manufacture new custom-made chairs and supply major circuits.

EASTERN SEATING COMPANY
138-13 Springfield Boulevard
Springfield Gardens, Long Island
N. Diack LAurelton 8-3696

ADLER "THIRD DIMENSION" MULTIPLE SIZE SILHOUETTE LETTERS
and Exclusive
"REMOVA-PANEL" Glass-in-Frame Units
ADLER SILHOUETTE LETTER CO.
3021 W. 36th St., Chicago 1451 B'way, N.Y.C.



John J. Sefing's

WAYS & MEANS

in operation, installation, maintenance

John J. Sefing is a graduate mechanical engineer and has long specialized in theatre work

A Handy Guide for Better Theatre Carpeting

IN BOTH THE purchasing and installation of carpeting, money can be saved, and greater satisfaction achieved generally, if the job is planned step by step. The carpeting just cannot be simply ordered, then left up to the installation men and carpet dealer to do the rest—not if you want to be sure of a good trouble-free job. There are so many things that must be carefully considered in order to realize a first-class installation that even with the most reliable and experienced carpet people doing the job, troubles will arise if there is no definite planning of *what* should be done and *how* it should be done. Here, then, is a "check-list" which may come in handy as a reminder in handling the carpeting job from start to finish.

Ideas should be exchanged with the architect or interior designer, if he has a say in the selection of the carpeting. They know how the theatre was designed as to size, shape and style and the carpeting should be adapted to fit in scale and pattern, and there may also be width and type factors. The owner's practical experience and knowledge of his class of patronage should also have a hearing on the selection of the carpeting. In any case carpets should not be selected just because the color and design "looks nice."

A check should be made of the grade and quality to be sure it will be readily available later on for patching or spot replacement. Lounges, a mezzanine level and even stairs in some cases, and the manager's office can, of course, use carpeting of a different design from that in the foyer, standee area, and aisles. In lounges and the manager's office, in fact, plain broadloom carpeting may be the answer to a scale problem.

In the foyer, auditorium and other traffic areas, Velvet and Wilton weaves are mostly used, since they are durable types that are available at a relatively reasonable price.

An important item to consider in the carpeting of a theatre is the lining. A good quality of lining will not only add softness underfoot, but years to the useful life of the carpet. In theatres either the combination hair-jute, or all-hair linings are usually installed. Of the two, the all-hair lining is the most durable, as moisture will not readily affect it, it will not burn (it merely singes) and it tends to keep its original shape longer.

If possible, ½-inch lining should be laid so as to avoid that flat beat-out appearance after some time in use. For stairs and balcony aisles, double linings should be laid if only ¼-inch thick lining is available.

INSTALLATION PLANNING

After the type of carpeting is decided upon, a consultation should be had with the carpet distributor and the carpet installation men so that there will be no question as to the areas in which the carpeting will be laid, or how it will be laid. The installation man should be told definitely the type and size of match carpeting to be used so he can check the yardages ordered and see if allowances are made for matching the pattern in sewing the breadths together and having enough for proper turn-under when laying. *A written specification covering the entire carpet installation should be made up either by the owner, the architect or the carpet man so that there will be no misunderstanding later on.*

In addition, the installation man or carpet distributor should furnish an accurate drawing showing how the breadths of carpets will run and in what areas. Too many times the carpet men have been given so many yards of carpeting to sew, press and lay in the theatre, then after the installation, when difficulties arose, nobody knew who was at fault. It must be remembered that no matter how honest and reliable the carpet men are, if they are given a blanket order, with nothing definite to go by, oversights and poor judgment can result. The time to straighten everything out is *before* the installation not after. These precautious will help to do that:

1. *Don't* select a large pattern or repeat, if feasible, as it wastes yardage in matching.
2. *Don't* lay the seams of the carpet against the line of most traffic.
3. *Don't* run long, continuous breadths of carpets from foyer to standee rail.
4. *Don't* have cross-seams between the carpet in the standee and lobby—that is, in line with the entrance doors.
5. *Don't* have cross-seams at the head of aisles, that is at the standee rail line and where the aisles begin.
6. *Don't* have the breadths in the aisles finish exactly at the front line of chairs.
7. *Don't* have more than 3 inches of floor showing between the carpet and aisle standards at each side of the aisle.
8. *Don't* have the breadths of the carpet running in the standee area from side wall to side wall.
9. *Don't* have the breadths of carpet in the crossovers running from aisle to aisle, or from aisle to wall.
10. *Don't* have half-breadths of carpet in the aisles with the raw end unbound.
11. *Don't* have the ends of carpet at the door saddles unbound.
12. *Don't* figure the carpeting in depressed aisles flush with the surface of the floor, as it will settle in time and *become below* the level of the floor.
13. *Don't* figure the lengths of the carpet breadths according to the actual length or width of the areas to be carpeted as then the breadths will have to be kicked strenuously to get the proper turn-under at each end. Any forceful kicking or stretching of the carpet will tend to weaken it.
14. *Don't* allow the carpet layers to pour water on the carpet to rectify their mistake in laying or matching of the pattern. *They should either restretch the breadth or breadths, or re-sew for a better match.*
15. *Don't* approve of the door saddles being below the level of the top of the carpeting. This will give the patron's feet a chance to dig under the ends of the carpet. And don't allow the bottoms of doors to scrape over carpeting.
16. *Don't* permit the carpet layers to drill the fastening holes more than 6 inches apart, especially at the door saddles and at the sides of the aisles. Be sure they insert sound wood plugs in the fastening holes. Examine a few of them to be certain they are all right.

Up a Tree . . .
ABOUT PROJECTOR PARTS?

For Best Results
replace even slightly worn parts with La Vezzi precision parts. Guaranteed accurate, interchangeable. Obtainable through Independent Theatre Equipment Dealers everywhere.

SUPER La Vezzi SERVICE

LAVEZZI MACHINE WORKS
4635 WEST LAKE STREET • CHICAGO 44, ILLINOIS

How To Avoid "Spring House Clean-ing"

Thousands of theatres have abolished and eliminated that old-fashioned nightmare of periodical, seasonal house cleaning.

Those theatres are always clean because they are cleaned with the Super Specialized Theatre Cleaner, which keeps the dirt and grime, dust and soot out of carpets, furnishings and furniture.

It's such a quick, easy task to clean a theatre with the Super. No need to go over and over the same spot — one swipe does it. Cleans screen, lamphouse, box fronts, walls, drapes, upholstered furniture. Picks up popcorn, too. Ask your wholesaler for a 5-day free trial or write

NATIONAL SUPER SERVICE CO., INC.
1941 N. 13th STREET, TOLEDO 2, OHIO

THEY GO TOGETHER
The new STANDSTEEL is perfect for your AUTODRAPE. Keeps it off the floor, to assure longer life. Both STANDSTEEL and AUTODRAPE are important to good stage keeping.
AUTOMATIC DEVICES COMPANY
1035 LINDEN STREET ALLENTOWN, PA.
Export Office: 220 W. 42nd St., N. Y. C.

FIRST CHOICE IN FINE THEATRE SEATING...
AMERICAN Bodiform RESTFUL CHAIRS
American Seating Company • Grand Rapids 2, Michigan

17. *Don't* allow the carpet to extend beyond the chair line, or be cut irregularly around the chair standards.

18. *Don't* have the carpet anywhere with raw edges at the ends of the breadths.

19. *Don't* allow the carpeting to be laid over a dirty floor or where portion of it is cracked or is bulging. Repair the defects first; if not trouble will surely appear later on.

20. *Don't* allow stair carpeting to be fastened to nailing strips that are not rigid and strong. Don't approve loose, shifting carpeting on stairs even if it means drilling additional holes, or installing new or extra wood strips—don't allow the carpeting to be laid over sharp edges of the stair treads unless the edges are rounded or an extra layer of lining is installed for added protection.

21. *Don't* allow the carpet breadths in the balcony aisles to be shorter than required for the entire length of the aisles, as any cross seams here will open up in a short time.

22. *Don't* permit the carpet layers to leave the job until all puckers, wrinkles or loose portions of the carpeting are completely remedied. It is so easy for them to say "we'll be back tomorrow," but tomorrow something turns up and they cannot do the job. In the meantime the carpeting takes a beating, of course. One need not be alarmed or think the carpet of inferior grade if there is a slight shedding of fine fuzz after a few days in use. This is a natural condition with new carpet and this shedding will stop soon.

In the care of carpeting, it is of course generally appreciated that cleaning must be daily and thorough. It might be added here that one shouldn't allow the carpeting at the entrance doors to be left unprotected on rainy or snowy days. The use of corrugated rubber mats, or a good grade of fibre runners, offer good protection in wet weather. Above all don't let small defects or minor repairs pile up with the thought that they'll be remedied tomorrow. These little things will develop into big and costly things.

THE WHY OF THESE DONT'S

Select a pattern, whenever that is feasible, in either an 18-inch or a 24-inch repeat. In this way only 18 or 24 inches will have to be allowed in each breadth for matching the design when figuring the yardage or in laying. Especially in laying the carpet in the aisles, allow in front the first row an amount of carpet that includes an entire repeat. If the pattern has an 18-inch repeat, allow 18-inches; if a 24 inch repeat, 24 inches. Thus when the carpet in the aisles need repairs later on, the breadths can be shifted and a perfect match of the design or pattern will still be had without the carpet breadth ending far under the front row. *This allowance should also be made wherever possible for carpet on stairs.*

have you heard?

that to remedy paint that is flaking off cement floors, first remove the paint by scrubbing with a hot solution of trisodium phosphate, or of washing soda, using 3 pounds to the gallon of hot water? After the paint softens with several such scrubbings, it should be scraped off, then rinsed cleanly off the floor. When the floor is thoroughly dry, it can be given a coat of rubber base cement floor paint, then repainted with a suitable surfacing paint.

that alcohol stains, if not too bad, can be removed from varnished wood by using pumice with lemon oil? Make a cream of the mixture, and rub it over the spot in the direction of the grain with a soft cloth. After this, wipe immediately with a cloth dampened with lemon oil, then polish with a soft flannel cloth.

that asphalt tile should be dusted with a clean mop only? An oil mop, strong soaps, soap powders and strong scouring powders help to deteriorate the asphalt? Use a mop wrung out in clean cool water, or mild soap suds.

that paste or liquid wax should never be used on asphalt tile as they are made up of solvents that tend to soften the asphalt and attack the colors? Heavy furniture placed over asphalt tile or even over carpeting should have rubber protectors or pads placed under the feet to prevent digging into the material.

that vaseline can remove ink stains from upholstery, carpets, draperies, etc.? Work it well into the stain, then wash with plenty of soap and water. Also, the stain can be soaked with a little turpentine, then sponged off with carbon tetrachloride. If it still perists, use kerosene or glycerine, washing it afterwards with plenty of soap and water. Ink stains are tough. Don't let one failure discourage you. Try again — and again.

Always run the seams of the carpeting from the rear wall to the standee rail so that they will be more or less in line with the most traffic. Also in this way, there will be shorter breadths to repair in case of trouble, and above all, in new laying, there will be no cross seams at the head of the aisles where there is always the heaviest traffic and strongest pull on the seams.

At entrance doors where there are no saddles or dividing strips of metal, install a marble or concrete slab to break up the area between the lobby and the standee area.

RUNNING THE BREADTHS

It is bad practice to run long, continuous breadths of carpet from one end of the lobby to the standee rail, for when repairs are needed, long and costly breadths will be required, or cross seams will have to be put in where patches of the new carpet are laid.

Remember, having cross seams in foyer or standee carpet is not undesirable from a decorative point of view, but the seams will open up in a relatively short time, as here is where traffic concentrates.

One other advantage of having door saddles between the foyer and standee is that a different type of carpet can be laid in the foyer from that in the standee area. Saddles neatly divide the two areas and the laying of two different patterns will not make a bad appearance.

Have the carpet breadths in the aisles as close as possible to the chair standards to avoid tripping hazards and fast wear of the edges. While the fastening holes may be drilled 6 inches apart, 3 inches apart is better so that the carpet is flat at the point where patrons enter the rows.

Lay the lining in the aisles so that the edges will be in 1½ inches back at both sides of the carpet, allowing the carpet to slope to the floor. Having the lining the same width as the carpet will tend to raise the carpeting off the floor, especially with the raw edge of the carpet breadth turned under.

Be sure the raw edges of a half-breadth carpet in aisles or on stairs are bound tightly to avoid any turn under, ravelling of the edge, and high humps when it is fastened to the floor. At both edges of aisle carpeting light-gauge metal, slightly beveled nosing strips should be installed the full length of the aisle to protect the carpet against edge wear.

Have the ends of the carpet at door saddles bound tightly so that the carpet will lay flat and *be below the level of the saddles.* Carpet bulging up here, as is the case with a turn-under of the raw edges, will develop wear very fast.

Allow 4 inches, in addition to the actual length or width of the area to be carpeted, on each breadth so that there will be a 2-inch turn-under available at each end of the breadth to hide the raw edges and to prevent extreme kicking by the carpet men when stretching the carpet.

Add about 5% of the total actual yardage required if the pattern or repeat is 18-inch, and about 8% if the pattern is 24 inches and over, in arriving at the exact amount of yards to be ordered. These percentages will be the allowances that must be used up in matching the pattern when sewing the breadths together.

FIGURING YARDAGE

Theatre carpet is usually available in either ¾ (27-inch) or 4/4 (36-inch) widths. The 27-inch is used most because it is easier to lay and match, and cheaper to patch. The 4/4 or 36 inch wide carpet is used very seldom except in special cases. Broadloom comes in standard widths of 3, 6, 9, 12, 15 and 18 feet, by almost any length. In figuring yardage for broadloom carpet; multiply the length by the width in feet and divide by 9, which will give the answer in square yards.

Keep in mind the standard widths of broadloom, as the actual floor area of the room to be carpeted will not always give the exact yardage of carpet required. For example, if a room is 10 feet by 13 feet, the floor area would be 14.7 square yards, but the actual broadloom yardage required would be 17.4 square yards (if no seams are desired). In this example a 12x13-foot broadloom carpet would have to ordered, with 2 feet on one side wasted in laying.

The amount of lining required, when the total net yardage of carpet is known, is figured by multiplying the carpet yardage by 3, then dividing the result by 4, which gives the square yards of lining.

For wood nailing strips on top of a stair riser, ⅜ x ¾-inch plywood serves well. When buried in concrete, the strip should have the sides beveled so that it will stay put in the concrete. For a better installation, two such strips should be fastened to the riser, one at the front and the other at the back.

CARPETING BALCONIES

Be very careful in carpeting the balcony that everything possible is done to eliminate tripping hazards. Actually, a light color is indicated here, if safety were the only consideration.

Where stair carpeting is fastened to carpet in the balcony, the seam should be some distance from the nosing of the tread, for the wear is hardest there.

It is foolhardy to try to save on the drilling of holes or driving of nails in balcony carpet laying. Insist on having *all* wrinkles or puckers, and any looseness, remedied as soon as they are discovered after the laying.

Sponge-rubber and hair lining have been installed under carpet in some balcony aisles and stairs. Quarter-inch hair lining is laid

FOREST RECTIFIERS

The New and Highly Improved 6-Tube Rectifier

SINGLE-TYPE 75-V-6 and TWIN TYPE 75-V-12. Embodying the advanced knowledge gained from building rectifiers for radar and other highly scientific projects where perfection of performance and reliability are of paramount importance. Designed for all theatres using Suprex or Simplified High Intensity Projection. Built-in remote control relays with provisions for operating spotlights. 40 to 75 amperes DC current, 3-phase rectification.

Also: **LD-60 and LD-30 Bulb Type Rectifiers, SUPER MCS Rectifiers, Rectifying Tubes, Sound Screens.**

FOREST ARC LAMPS

The New Electronic Control Projection Lamp

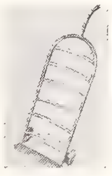
The superiority of the Forest ELECTRONIC CONTROL Arc lamp has become the talk of the industry! It features a completely new and faultless method of feeding positive and negative carbons by ELECTRONIC CONTROL, assuring arc conrol of precision accuracy, maintaining the exact focal point necessary for producing maximum light intensity at all times without constant watching and adjusting. No carbon feed motor—no gears—no clutches—no cams—no gadgets—no fast moving parts! Nothing to get out of order.

LARGE LAMP, 14" reflector. 1 KILOWATT, 10¼" reflector. LOW INTENSITY, 10¼" reflector.

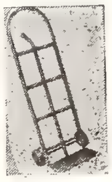
FOREST MFG. CORP. 60 PARK PL., NEWARK, N. J.

CHANGEABLE SIGNS
and 5 PLASTIC INSERTS
Chrome Metal Covered
$5.95
Extra Inserts, 60c
INEXPENSIVE
GOOD LOOKING
PRACTICAL
SEE IT AT YOUR DEALER

Associated Ticket & Register Co., Inc.
346 W. 44 Street New York 18, N. Y.



ALL STEEL
Utility
HAND TRUCK
with RUBBER
Wheels



$10.90 $18.90

CROWN MOTION PICTURE SUPPLIES, INC.
346 W. 44th Street N. Y. 18, N. Y.

The F & Y Building Service is the outstanding agency in Theatre Design and Construction in Ohio and surrounding territory.

THE F & Y BUILDING SERVICE
328 East Town Street Columbus 15, Ohio
"The Buildings We Build Build Our Business"

At Your Service . . .

All of the departmental editors of Better Theatres welcome letters from readers, either of comment or of inquiry concerning matters of theatre planning and physical operation. If the subject of an inquiry is one likely to have general interest, it may be dealt with in the proper department (without identification of the source of the inquiry should omission of the name be requested). Other inquiries will be answered by mail. Merely write to Service Department, Better Theatres, Rockefeller Center, New York 20, N. Y.

directly over the risers and treads, and over this ½-inch sponge rubber is placed, with the carpet resting on the latter. The rubber lining is laid the full width and length of the stair or aisle treads and risers, in one continuous strip.

Another way is first to attach strips of the rubber to the steps with rubber cement, and then lay the hairlining and carpet over them. The rubber strip is of such a width that it overhangs and covers the noising of the tread. The carpet is fastened to the stairs with screws and washers instead of carpet nails. However, in this type of installation a wood slat or strip is first fastened to the face of the riser instead of at the intersection of tread and riser. As a rule, the first type of installation is the better one of the two in that it gives the carpet a constant, soft cushion all around, with the least possible shifting underneath.

Better Theatres

SPRING BUYERS NUMBER

The Buyers Index

. . . the only complete and the longest-established market directory of the Motion Picture Industry on products for the physical theatre.

Data on currently available products, and listings of manufacturers and dealers entirely revised.

in **BETTER THEATRES**
with your **MOTION PICTURE HERALD**

ISSUE OF MAY 3rd

INDEX OF ADVERTISERS IN BETTER THEATRES

Adler Silhouette Letter Co.	42
Altec Service Corp.	26
American Mat Corp.	20
American Pop Corn Co.	22
American Seating Co.	43
Anemostat Corp. of America	21
Associated Ticket & Register Corp.	45
Automatic Devices Co.	43
Ballantyne Co., The	4
Bigelow-Sanford Carpet Co.	19
Century Projector Corp.	41
Chicopee Mfg. Corp. of Georgia	7
Cretors & Co., C.	31
DeVry Corp.	38
Eastern Seating Co.	42
Elec-Tech Co.	40
Electroaire Corp., The	28
Essannay Electric Mfg. Co.	38
F & Y Building Service, The	45
Firestone Industrial Products Co.	10
Fontaine Mfg. Co.	41
Forest Mfg. Corp.	45
Fort-A-Cide Corp.	29
G-B Kalee, Ltd.	33
General Register Corp.	24
Goldberg Bros.	20, 22, 26
Gundlach Mfg. Co.	6
Heyer-Shultz, Inc.	39
Ideal Seating Co.	28
Kollmorgen Optical Co.	36
LaVezzi Machine Works	43
Maier-Lavaty Co.	29
Manley, Inc.	5
National Carbon Co., Inc.	35
National Super Service Co., Inc.	43
National Theatre Supply,	2, 23, 24, 34, 42
New York Carpet Exchange, Inc.	24
Poblocki & Sons Co.	3
Pro-Tex Reel Band Co.	34
Radio Corp. of America	9
RCA Service Co.	39
Robin, Inc., J. E.	24
S. O. S. Cinema Supply Corp.	40
Sportservice, Inc.	24
Strong Electric Corp., The	15, 34, 40
Switzer Bros., Inc.	28
Textileather Corp., The	27
U. S. Air Conditioning Corp.	6
Wagner Sign Service, Inc.	25
Walker Screen Corp.	33
Weber Machine Corp.	37
Wenzel Projector Co., The	36

BETTER THEATRES is published every four weeks as a section of MOTION PICTURE HERALD . . . George Schutz, Editor. . . . Ray Gallo, Adv. Mgr.

PRODUCT DIGEST

SHOWMEN'S REVIEWS
ADVANCE SYNOPSES
SHORT SUBJECTS
SHORT SUBJECTS CHART
THE RELEASE CHART

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

The Other Love

***United Artists-Enterprise* — Woman's Picture**

It's all been done before, beginning with Camille and, no doubt, even earlier. In "The Other Love," the background is the Swiss Alps and fancy Continental resorts. But the pattern is familiar, easily recognizable by the regulars who find motion pictures their best entertainment.

In this case, the best bet—and it could be substantial—is the feminine end of the audience contingent. Women will find in this film, based on a story by Erich Maria Remarque, who once wrote about the quiet on the Western Front and later got around to the Arch of Triumph, a series of good performances having a time with stereotyped material and doing their best under the circumstances. An added difficulty is the dialogue invented by Harry Brown and Ladislas Fodor, ascribing to the leads verbiage that is found in pot-boilers and only remotely in real life.

Barbara Stanwyck is the noted pianist whose lungs give out. Her breakdown falls into the medical arms of David Niven, who promptly falls in love. But Miss Stanwyck, rebellious underneath, rebels openly after a chance meeting with Richard Conte, smoothie with apparently unlimited means and a charming manner with women. They leave the Alps for the European hot spots. Her health grows worse and her cough louder. Niven goes in pursuit, spurred by more than a medical interest in Miss Stanwyck.

When Niven catches up, she is functioning on a policy of smashing the face of the clock—as the dialogue has her declare—and enjoying life on a mountain top with only air between her and the sun—as the dialogue also has her say in about these words. Niven, appealing to her fruitlessly, has better luck when he explains matters to Conte. Miss Stanwyck returns to the haven of the sanitarium where, finally, she marries Niven. Shortly thereafter she dies, and the film comes to a close.

Story content and dramatic motivation are not particularly strong. They make it required to embark upon footage which is often superfluous in relation to the development of the main story line, such as it is. But all of it is played against backgrounds and foregrounds of top-level production values. "The Other Love" ranks well up at the top of the heap in terms of technical excellence. It is constantly good to look at if not constantly good to hear.

Andre de Toth directed. David Lewis produced.

Seen at home office projection room. Reviewer's Rating: Good.—RED KANN.

Release date, not set. Running time, 96 min. PCA No. 12286. General audience classification.
Karen Duncan ....Barbara Stanwyck
Anthony Stanton ....David Niven
Paul Clermont ....Richard Conte
Maria Palmer, Joan Lorring, Richard Hale, Lenore Aubert, Edward Ashley, Gilbert Roland, Ann Codee, Natalie Schafer

San Demetrio, London

***20th Century-Fox*—British War Picture**

This is a British-made pictorial recounting of the remarkable voyage of the ship named in the title, and historically interesting as such, but the lack of player names known in this country and the fact that it is a war picture in the full sense of that term drastically limit its usefulness to the American exhibitor.

The period of the picture is early in the war, prior to America's entry, when Britain was obtaining oil and other materials from this country, and the film recounts a voyage of the *San Demetrio* from an American port, with a cargo of gasoline, to England. Attacked by a German raider, the ship is abandoned in flames by its crew. One lifeboat full of survivors floats for days in the open sea, and finally is blown back to the ship, which is still burning but still afloat. Boarding her, the men extinguish the flames, rig up makeshift means of maintaining headway, and manage, despite hardships, privations and complications of many kinds, to bring her into a British port. It is a tale of heroism, realistically told, and interesting in the way that a documentary is interesting.

Michael Balcon produced the picture for Ealing Studios, with Charles Frend directing from a screen play by himself and Robert Hamer, who also was associate producer.

Previewed at studio. Reviewer's Rating: Fair.—WILLIAM R. WEAVER.

Release date, not set. Running time, 76 min. PCA No. 10656. General audience classification.
Chief Engineer Pollard ....Walter Fitzgerald
Captain Waite ....Arthur Young
Ralph Michael, Neville Mapp, Barry Letts, Michael Allen, Frederick Piper, Herbert Cameron, John Owers, Gordon Jackson, Robert Beatty

The Two Mrs. Carrolls

***Warners*—Different for Bogart**

With Humphrey Bogart, Barbara Stanwyck and Alexis Smith as top names to draw with, this Mark Hellinger production of the stage play of the same name by Martin Vale figures to sell itself sight unseen. Whether it will satisfy as readily as it sells depends somewhat upon the public's reaction to the change of style imposed upon Mr. Bogart, who is seen first in the extraordinary act of sketching a lady fair against a woodland background (rather a stretch for Bogey) and ultimately as a demented intellectual addicted to poisoning his wives. It's quite a change for an actor who's always done his killing straight out and by manly means, but the picture's got considerable suspense to offset the possible objections.

Thomas Job's screenplay opens with artist Bogart making love to Miss Stanwyck, who is surprised to learn that he has a wife, and withdraws herself at that point. So he poisons his wife, who is never shown on the screen, and persuades Miss Stanwyck to marry him thereafter, the script skipping lightly over this interval. After a session of reasonably happy marriage, Miss Stanwyck is overtaken by a not very clearly diagnosed illness which the audience is allowed to know is caused by her husband's policy, practiced previously on his first wife, of giving her warm milk tinctured with poison. The chemist who supplies him with the stuff gets obstreperous, and he bumps him off in a manner more befitting the Bogart the screen knows, but this is merely incidental to the business of killing the second wife in order to marry a third, played by Miss Smith. The second wife learns what's going on, however, in time to save her life and witness the arrest of her husband, who, it turns out, thinks he has to kill his wives in order to renew periodically his artistic inspiration. *Woops!*

There's a good deal of killing and plotting to kill in the picture, and only a dash now and than of sprightly dialogue, so it's hardly appropriate material for the young and impressionable.

Peter Gordfrey directed.

Previewed at the Academy Awards theatre, Los Angeles. Reviewer's Rating: Average.—W. R. W.

Release date, not set. Running time, 100 minutes. PCA No. 11786. Adult audience classification.
Geoffrey Carroll ....Humphrey Bogart
Sally ....Barbara Stanwyck
Cecily Latham ....Alexis Smith
Nigel Bruce, Isobel Elsom, Pat O'Moore, Ann Carter, Anita Bolster, Barney Bernard, Colin Campbell, Creighton Hale

The Ghost Goes Wild

***Republic*—Ghost Story**

With James Ellison, Anne Gwynne and Edward Everett Horton in the leading roles, "The Ghost Goes Wild" is an attempt at comedy which never quite makes the grade. It is top-heavy with an implausible plot, trite dialogue and situations which over-reach for sprightliness.

The story concerns a commercial artist who ridicules a dowager with a caricature of her on a magazine cover. She brings suit. His troubles are further multiplied when a pretty wife forces her attentions on the artist and her gun-toting husband finds out about the situation. The artist pretends he's dead and returns as a ghost to frighten off the trouble-makers. He also enlists the aid of a "real" ghost, who is finally instrumental in solving all problems.

Armand Schaefer was the associate producer. George Blair directed. Randall Faye wrote the screenplay from an original story by Faye and Taylor Caven.

Reviewed in the Republic projection room in New York. Reviewer's Rating: Average.—GEORGE H. SPIRES.

Release date, March 8, 1947. Running time, 66 min. PCA No. 11582. General audience classification.
Monty Crandall ....James Ellison
Phyllis Beecher ....Anne Gwynne
Eric ....Edward Everett Horton
Ruth Donnelly, Stephanie Bachelor, Grant Withers, Lloyd Corrigan, Emil Rameau, Jonathan Hale, Charles Halton, Holmes Herbert, Edward Gargan, Gene Carrick, Michael Hughes, William Austin

Vacation Days

Monogram—For Juveniles Only

The 'Teen Agers series, designed primarily to engage the interest of the quite young, lets down a bit here in a film that gives exhibitors little more than the names of the Jerry Wald and Spade Cooley orchestras to promise their customers. When these orchestras are doing their stuff, which takes up a relatively minor portion of the footage, the picture is as good as the orchestras are. At other times it's a laboriously compounded assortment of hokum comedy and Western shoot-'em-up. It is, as stated, for the quite young.

The tale has to with some high school students who go to spend their vacation on a ranch inherited by one of their teachers. The ranch is located hard-by a cow town of the kind used for minor Westerns, and a bank-robber melodrama of the same variety is run off in connection with the determinedly comic incidents which engage the students at the ranch. Mistaken identity of a kind only a scriptwriter could credit ties the two dissimilar quantities together loosely, but the strain on the tie is terrific.

Sam Katzman produced the picture, with Maurice Duke as associate, and Arthur Dreifuss directed it from a script by Hal Collins.

Previewed at studio. Reviewer's Rating: Fair.—W. R. W.

Release date, January 25, 1947. Running time, 66 min. PCA No. 11976. General audience classification.

Freddie ....Freddie Stewart
Dodie ....June Preisser
Frankie Darro, Warren Mills, Noel Neill, Milt Kibbee, Belle Mitchell, John Hart, Hugh Prosser, Terry Frost, Edythe Elliott, Claire James, the Jerry Wald and Spade Cooley orchestras

Trailing Danger

Monogram—Action Drama

Johnny Mack Brown, as a stalwart man of the West, accomplishes superhuman tasks in subduing and capturing a band of outlaws in this film. It has a better than average amount of exciting outdoor action scenes and hand-to-hand combat and stagecoach chases.

As the film opens an outlaw, played by Steve Darrell, escapes from prison, and the remainder of the footage is devoted to his recapture. Brown is supported by Raymond Hatton as Waco. They engage the gang of bandits in gunfights and through clever tricks finally succeed in capturing the murderer and his henchmen.

Barney Serecky produced, and Lambert Hillyer directed.

Seen at the New York theatre, New York, where a midday audience registered approval. Reviewer's Rating: Fair.—M. R. Y.

Release date, March 29, 1947. Running time, 58 minutes. PCA No. 12131. General audience classification.

Johnny ....Johnny Mack Brown
Waco ....Raymond Hatton
Marshall Reed, Edwin Parker, Steve Darrell, Pat Desmond, Peggy Wynne, Bonnie Jean Bartley

Bells of San Fernando

Screen Guild—Period Melodrama

At a time when every picture that comes out of Hollywood is suspected of ideological content, it is perhaps not surprising that even a modest offering like James S. Burkett's production presents a political theme. It stresses the seamy side of dictatorship as it existed in California under Spanish rule.

The dictator in question is an overseer appointed by the Governor to rule the prosperous San Fernando Valley. As Anthony Warde interprets the character, he is a minor Mussolini with a bull-whip in his hand, and a primitive "iron curtain" to prevent word of his tyranny from reaching the outside world.

Love, reputed to conquer all, not unnaturally conquers the cruel Don as well. He falls in love with a local lass who has already given her heart to a tile-setter—a role in which Donald Woods betrays the fact that an Irish brogue is not his natural accent. The young lovers defy the Don, escape to Monterey, and return to the valley accompanied by the Governor's Guard, just in time to prevent the Don from burning out the eyes of the mission priest, who had the temerity to refuse to reveal the source of a lode of gold.

The screenplay is by Jack DeWitt and Renault Duncan. The latter, under the more familiar name of Duncan Renaldo, is credited as associate producer. Terry Morse's direction is somewhat leisurely.

Seen at the studio. Reviewer's Rating: Average.—Thalia Bell.

Release date, March 1, 1947. Running time, 74 min. PCA No. 12199. General audience classification.

Michael ....Donald Woods
Maria ....Gloria Warren
Shirley O'Hara, Byron Foulger, Paul Newlan, Anthony Warde, Monte Blue, Claire DuBrey, David Leonard, Gordon Clark

Buffalo Bill Rides Again

Screen Guild—Western

In concocting his latest offering to the nation's Western fans, producer Jack Schwarz has followed a time-honored—and time-worn—formula.

The formula runs somewhat as follows: Select an actor of experience and reputation (in this case, Richard Arlen) and cast him in the title role. Add a dash of femininity in the person of pretty Jennifer Holt. Combine with a liberal quantity of Indians in colorful regalia. Surround the whole with a story by Barney Sarecky and Fran Gilbert—in lieu of anything more original, the one about the sharpers seeking to deprive the settlers of their hard-won homes will do—and sprinkle with gunfire, fistfights and war-whoops.

Simmer slowly for 70 minutes, under direction of Bernard B. Ray. Serve on Saturday afternoons to an audience of children and youthfully-minded adults.

Results are guaranteed, if the above instructions are followed to the letter.

Seen at the studio. Reviewer's Rating: Average.—T. B.

Release date, February 15, 1947. Running time, 70 min. PCA No. 12161. General audience classification.

Buffalo Bill ....Richard Arlen
Dale Harrington ....Jennifer Holt
Lee Shumway, Gil Patrick, Edward Cassidy, Edmund Cobb, Ted Adams, Shooting Star, Charles Stevens, Many Treaties

Temptation Harbour

ABPC-Pathe—Conscience—and a Hussy

Based on a best-selling novel by Georges Simenon (leading French practitioner in the Ellery Queen motif) this might have developed as just another blood-curdler. The thrills, chills, frills, are all there, plus a satisfying allotment of bloody murder and other varieties of violence. But producer Victor Skutezky, director Lance Comfort, essayed the more hazardous path of portraying the tortured anguish of a good man's soul when he falls victim to the lure of big money and the seductive sidelong glances of a cross-channel siren.

Master Good Man is a simple railway signalman—one of the authentic innocents—who operates the night trains in and out of an English Channel port. From his cabin on the dark harbor he sees murder done, rushes to the rescue, but retrieves, instead of the victim's body, a suitcase packed with a fortune in the form of Bank of England bills. It's a fortune that he'd never earn by working. So what to do: particularly as he has a motherless child and—more particularly—in view of the languorous, disturbing curves of that French hussy from across the water? He slips into the uneasy trail of trifling with temptation. It's a trail which leads Master Good Man himself to murder.

Robert Newton invests the simple innocent with an ocean of sympathy. Simone Simon is as naughty, sly, disturbing, comely a chit as we have lately encountered on or off the screen. There is also a new young lady—Margaret Barton—who plays the motherless child. Being endowed with obvious ability and charm it is fortunate for Miss Barton that she makes her screen debut in a picture of such merit.

Previewed at the Pathe Projection Room, London. Reviewer's Rating: Very good.—Peter Burnup.

Release date, not set. Running time, 101 min. British adult audience classification.

Mallinson ....Robert Newton
Camelia ....Simone Simon
Brown ....William Hartnell
Betty ....Margaret Barton
Marcel Dalio, Edward Rigby, Joan Hopkins, Kathleen Harrison, Leslie Dwyer, Charles Victor, Irene Handl, Wylie Watson, Edward Lexy, George Woodbridge, Kathleen Boutall, Dave Crowley, Gladys Henson, John Salew, W. G. Fay

Forbidden Music

Continental—Musical Romance

Under the English title of "Forbidden Music" Continental Pictures is releasing the Italian film "Musica Proibita" produced by Elica Film. Like many Italian pictures this has undertones of tragedy in its story of unrequited love.

Heading the cast is Tito Gobbi, leading baritone of La Scala Opera in Milan, and Maria Mercader, one of Italy's popular actresses who has appeared in other foreign films playing in this country.

The story opens in modern Italy with Tito Gobbi as a successful but lonely and aging opera singer. Flashing back to the days when he was a struggling student it tells of his romance with the beautiful "Claretta" and their eventual separation through a misunderstanding resulting in a life of loneliness for each. However, the picture ends on a happy note with the old couple reunited. With this as the theme and the city of Florence as the background Gobbi has opportunity to sing in Italian numerous songs and arias from many operas.

For the most part the picture will appeal to nearly all adult aduiences and especially to those who know Gobbi by reputation. However, there is one unecessary scene in which a chorus line presents the dance, the Can-Can, with typically European flavor.

Carlo Campogalliani directed. English subtitles are included.

Reviewed at the Cinema Verdi theatre in New York. Reviewer's Rating: Good.—G.H.S.

Release date, February 28, 1946. Running time, 90 min. Adult audience classification.

Claretta ....Maria Mercader
Paolo ....Tito Gobbi
Giuseppe Rinaldi, Loradana, Carlo Romano, Giorgio Costantini, Mario Casaleggio

ADVANCE SYNOPSES

THE CORPSE CAME C.O.D.
(Columbia)

PRODUCER: Sam Bischoff. DIRECTOR: Henry Levin. PLAYERS: George Brent, Joan Blondell, Adele Jergens, Jim Bannon.

MELODRAMA. Two reporters from rival papers set out to solve the mystery behind the murders of a studio publicity director and a studio costume designer. They discover that the two were linked in a ring of jewel thieves, and had been killed by a butler employed by the studio's top feminine star.

CAPTAIN FROM CASTILE
(20th Century-Fox)

PRODUCER: Lamar Trotti. DIRECTOR: Henry King. PLAYERS: Tyrone Power, Jean Peters, Cesar Romero, Lee J. Cobb, John Sutton, Antonio Moreno, Thomas Gomez, Roy Roberts.

PERIOD DRAMA. In the year 1518, a young Spaniard and his family are cast into prison by the Inquisition. They make their escape, and the young man goes to Mexico. There, after many adventures, he is stabbed by a servant-girl with whom he has fallen in love, and who fears that he may be executed for murder. He recovers, is pardoned for the murder, and marries the servant-girl.

MAGIC TOWN
(RKO Radio-Robert Riskin)

PRODUCER: Robert Riskin. DIRECTOR: William A. Wellman. PLAYERS: James Stewart, Jane Wyman, Wallie Ford, Ned Sparks, Jimmy Crane.

SMALL-TOWN DRAMA. A poll expert discovers a town which is a barometer of national opinion. He goes there to exploit it, and falls in love with a local girl. She discovers the reason for his visit, and the story about the town gets out. A boom begins, but this artificial stimulation changes the people's opinions, and presently the inflation brought about by the town's sudden publicity collapses. The pollster helps the town recover, thus regaining the girl and the people's respect.

I WONDER WHO'S KISSING HER NOW
(20th Century-Fox)

PRODUCER: George Jessel. DIRECTOR: Lloyd Bacon. PLAYERS: June Haver, Mark Stevens, Reginald Gardiner, Martha Stewart, Reed Hadley, Gene Nelson, Harry Seymour, Lewis Russell.

MUSICAL DRAMA. Based on the life of Joseph Howard, fin-de-siecle composer, this picture shows his struggles to establish himself as a song-writer. Three women are of prime importance in his career: the first, a musical-comedy star who befriends him; the second, another star with whom he becomes infatuated, but who deserts him at a critical moment; the third, the niece of his guardian, who loves him from childhood on. When at last she grows up and becomes a star in her own right, he realizes that she is no longer a child, and he falls in love with her.

THAT'S MY MAN
(Republic)

PRODUCER-DIRECTOR: Frank Borzage. PLAYERS: Don Ameche, Catherine McLeon, Roscoe Karnes, Joe Frisco, Kitty Irish.

RACE-TRACK DRAMA. An accountant buys a thoroughbred, and gets a job at Hollywood Park in order to devote his time to training the horse, which he believes will be a winner. Meanwhile, he attempts other forms of gambling, at all of which he is successful. He marries and has a son. His wife disapproves of gambling, and the two are separated. The gambler is wiped out in a poker game, and decides to give up gambling. His wife enters the horse in the Hollywood Gold Cup Race. The horse wins, and husband and wife are reconciled.

THE GHOST AND MRS. MUIR
(20th Century-Fox)

PRODUCER: Fred Kohlmar. DIRECTOR: Joseph Mankiewicz. PLAYERS: Gene Tierney, Rex Harrison, Richard Ney, Edna Best, Robert Coote, Natalie Wood, Isobel Elsom, Victoria Horne.

FANTASY. A widow in straitened circumstances rents a house on the Cornish coast, only to discover that it is haunted by the ghost of its former owner, a sea-captain. He dictates to her a book which subsequently becomes a best-seller, thus ending her financial difficulties. When the widow becomes emotionally involved with a worthless artist, the ghost breaks up the affair. Many years later, the widow dies, and joins the sea-captain in another world.

MOTHER WORE TIGHTS
(20th Century-Fox)

PRODUCER: Lamar Trotti. DIRECTOR: Walter Lang. PLAYERS: Betty Grable, Dan Dailey, Jr., Mona Freeman, Anabel Shaw, Connie Marshall, Michael Dunne, William Frawley.

MUSICAL COMEDY. Laid at the turn of the century, this is the story of the life and career of a chorus girl who marries a comedian. As their two daughters grow up, the girls are temporarily ashamed of their theatrical background, but eventually realize that the matter is of little intrinsic importance.

SHORT SUBJECTS
reviews and synopses

(Running times are those quoted by the distributors.)

OUT WEST (Col.)
All-Star Comedy (8406)

The Three Stooges are out in the wild and woolly West in a satire on Westerns. One of the boys has a throbbing vein in his leg, the villains of the piece think that the vein refers to a vein of gold and the story goes on from there with the Stooges capturing the outlaws just before the U. S. Cavalry arrives.

Release date, April 24, 1947 17½ *minutes*

ICE SKIPPERS (RKO Radio)
Sportscope (74,307)

At Lake Winnebago, largest lake in Wisconsin, ice-boating is a flourishing sport during the winter months. For the Pathe cameraman the ice-boats are put through their paces by their skippers.

Release date, March 7, 1947 8 *minutes*

CUE TRICKS (Col.)
Sport Reels (8806)

Irving Crane and Ruth McGinnis, the world's male and female pocket billiard champions, perform trick shots for Columbia's cameras. For an extra-added attraction there is Jimmy Cattrano, eight-year-old billiard player.

Release date, February 20, 1947 9 *minutes*

BUDDY MORROW AND HIS ORCHESTRA (Col.)
Thrills of Music (8956)

Buddy Morrow, his trombone and his orchestra, and Gloria King, vocalist, beat out "You Go to My Head," "Not in Front of All These People" and "Lullaby." Ronnie and Rey contribute a jitterbug routine.

Release date, February 27, 1947 9½ *minutes*

SWEET AND LOW (Paramount)
Musical Parade (FF6-1)

Catherine Craig and Richard Webb, in a husband and wife role, invite friends to their home for a masquerade party. During the festivities various entertainers perform for the guests during which the song, "June in January," is sung.

Release date, March 28, 1947 19 *minutes*

ZULULAND (20th Century-Fox)
Movietone Adventures (7256)

The customs and traditions of the Zulus, tribal people of Africa, are explained and depicted in the subject. In Technicolor, Ed Thorgersen narrates.

Release date, June 6, 1947 8 *minutes*

COMMUNITY SING (Col.)
No. 5 (8655)

The Song Spinners and Dick Leibert at the organ join forces to present such tunes as: "Rumors Are Flying," "Either It's Love Or It Isn't," "There's Nothing the Matter With Me that A Kiss Can't Cure," "Pity the Poor Lobster" and "Stars Fell on Alabama."

Release date, January 23, 1947 10 *minutes*

SUMMER TRAILS (20th Century-Fox)
Sports Reviews (7352)

The subject covers the trail of four lads through the beautiful Pocono Mountain country around Buckhill Falls in Pennsylvania. Pausing for some fishing, the trail continues to Wellsboro, the Grand Canyon of Pennsylvania.

Release date, November 8, 1946 8 *minutes*

HOLIDAY IN LAS VEGAS (Col.)
Screen Snapshots (8857)

A camera-eye view on tour of Las Vegas, Nevada. Such Hollywood stars as Brian Aherne, Belita, Cathy Carter, Ginny Simms and Joan Edwards are seen clambering about Boulder Dam.

Release date, March 13, 1947 10 *minutes*

FLICKER FLASHBACKS (RKO Radio)
No. 5 (74205)

Utilizing some scenes from "The Beggar's Coin," a Pathe production made in 1907, and "The Venetian's Revenge," which has to do with the eternal triangle, the subject also brings to the audience a few shots of spring fashions from Paris taken by Pathe news in 1929.

Release date, February 28, 1947 8 *minutes*

UNDER WHITE SAILS (Paramount)
Sportlight (R6-7

Sailing enthusiasts will delight in seeing this Sportlight of fresh and salt water sail-boating. Ranging from dinghies to square riggers, the reel follows the activities of skippers and crews and their adventures.

Release date, February 28, 1947 9 *minutes*

HALF-WIT'S HOLIDAY (Col.)
All Star Comedy (8404)

On a $1,000 bet, a psychologist sets out to convert the Three Stooges into polished gentlemen. After 60 days of training, the trio make their laugh-getting debut into society.

Release date, January 9, 1947 17½ *minutes*

HARVEST OF THE SEA (20th-Fox)
Movietone Adventures (7203)

The village of Namu in Canada's British Columbia is a community that derives its entire livelihood from fishing. Here is detailed the preparation involved in setting out to sea. Included also are scenes of the sponge-fishing boats at Tarpon Springs, Florida, where a colony of Greeks made a living from diving for sponges.

Release date, July 4, 1947 9 *minutes*

ABUSEMENT PARK (Paramount)
Popeye the Sailor (*E*6-1)

Against a carnival grounds setting, Popeye again tangles with his old rival Bluto. In a breath-taking climax, Popeye is rescued by his can of spinach.

Release date, April 25, 1947 7 *minutes*

FRIGHT NIGHT (Col.)
All-Star Comedy (8405)

The Three Stooges, in the guise of fight managers, are warned by Big Mike, a gangster, that their fighter, Chopper, had better lose his fight with Gorilla Watson—or else. When the Stooges won't cooperate, Big Mike takes them for a ride.

Release date, March 6, 1947 17 *minutes*

RESCUE DOG (RKO Radio)
Walt Disney Cartoon (64,116)

Far up in the snow-capped mountains Pluto plays the role of a rescue dog. He loses his keg of liquor, finds it again, loses himself through a hole in the ice, is rescued by a baby seal and is then revived by his own brandy.

Release date, March 21, 1947 7 *minutes*

SHORT SUBJECTS CHART

index to reviews, synopses

For information on short subjects turn to the Product Digest Section pages indicated by the numbers which follow the titles and release dates in the listing. Product Digest pages are numbered consecutively and are separate from Motion Picture Herald page numbers. Numerals in parentheses next to titles represent running time as supplied by the distributor.

COLUMBIA

ALL STAR COMEDIES

Prod. No.	Title	Rel. Date	P.D. Page
7426	Get Along Little Zombie (17) (H. Herbert)	5-9-46	3066
7438	Jiggers, My Wife! (18) (S. Howard)	4-11-46	3066
7407	Monkey Businessmen (18) (Stooges)	6-20-46	3363
7408	Three Loan Wolves (16½) (Stooges)	7-4-46	3422
7410	Ain't Love Cuckoo (19) (Schilling & Lane)	6-6-46	3066
7411	You Can't Fool a Fool (17) (A. Clyde)	7-11-46	3163
7412	Hot Water (18½) (Schilling & Lane)	7-25-46	3239
7427	Mr. Wright Goes Wrong (19) (S. Holloway)	8-1-46	3239
7428	Headin' for a Weddin' (19) (V. Vague)	8-15-46	3387
8401	G. I. Wanna Home (15½) (Stooges)	9-5-46	3262
8402	Rhythm and Weep (17½) (Stooges)	10-3-46	3298
8403	Three Little Pirates (18) (Stooges)	12-5-46	3551
8404	Half Wit's Holiday (17½) (Stooges)	1-9-47	3563
8405	Fright Night (17) (Stooges)	3-6-47	3563
8406	Out West (17½) (Stooges)	4-24-47	3563
8421	Pardon My Terror (16½) (Schilling & Lane)	9-12-46	3322
8422	Honeymoon Blues (17) (H. Herbert)	10-17-46	3348
8423	Reno-Vated (18½) (V. Vague)	11-21-46	3422
8424	Hot Heir (16½) (H. Herbert)	2-13-47	3538
8431	Society Mugs (16) (S. Howard)	9-19-46	3387
8432	So's Your Antenna (17) (H. Von Zell)	10-10-46	3322
8433	Slappily Married (16½) (J. DeRita)	11-7-46	3348
8434	Moron Than Off (17) (S. Holloway)	11-28-46	3387
8435	Andy Plays Hookey (18) (A. Clyde)	12-19-46	3538
8436	Meet Mr. Mischief (17½) (H. Von Zell)	1-23-47	3539
8437	Scopper Dooper (18) (S. Holloway)	2-27-47	3551
8438	The Good Bad Egg (17) (J. deRita)	3-20-47	....
8439	Bride and Gloom (16) (S. Howard)	3-27-47	....
8440	Two Jills and a Jack (A. Clyde)	4-17-47	....

COLOR RHAPSODIES

Prod. No.	Title	Rel. Date	P.D. Page
7503	Picnic Panic (6)	6-20-46	3066
8501	Loco Lobo (6)	1-9-47	3348
8502	Cockatoos for Two (6)	2-13-47	3551
8503	Big House Blues (7)	3-6-47	....

COLOR PHANTASIES

Prod. No.	Title	Rel. Date	P.D. Page
7703	Snap Happy Traps (6½)	6-6-46	3066
7704	The Schooner the Better (6½)	7-4-46	3163
8701	Fowl Brawl (6)	1-9-47	3551
8702	The Uncultured Vulture (5½)	2-6-47	3538
8703	Wacky Quacky (6)	3-20-47	....
8704	Leave Us Chase It	4-24-37	....

FOX AND CROW (Color)

Prod. No.	Title	Rel. Date	P.D. Page
7753	Unsure Runts (7½)	5-16-46	3066
7754	Mysto Fox (7)	8-29-46	3239

FILM VODVIL

Prod. No.	Title	Rel. Date	P.D. Page
7956	Dick Stabile and Orchestra (10)	6-16-46	3066
7957	Saxie Dowell and Orchestra (10)	7-18-46	3422
7958	Bobby Byrnes & Orchestra (10)	8-15-46	3239

THRILLS OF MUSIC

Prod. No.	Title	Rel. Date	P.D. Page
6951	Jerry Wald & Orchestra (10)	9-12-46	3349
8952	Machito & Orchestra (10½)	10-17-46	3349
8953	Les Elgart & Orchestra (10)	11-28-46	3348
8954	Ray McKinley & Orchestra (9½)	12-19-46	3410
8955	Shorty Sherock & Orch. (8½)	1-23-47	3551
8956	Buddy Morrow & Orch. (9½)	2-27-47	3563
8957	George Towne & Orch.	3-27-47	....

COMMUNITY SING

Prod. No.	Title	Rel. Date	P.D. Page
7659	No. 9 Aren't You Glad You're You (10½) (Baker)	5-9-46	3422
7660	No. 10 Let It Snow (11) (Leibert)	6-13-46	3066
7661	No. 11 You Won't Be Satisfied Until You Break My Heart (9) (Leibert)	7-11-46	3435
7662	No. 12 One-zy Two-zy (Baker) (10½)	8-1-46	3435
8651	No. 1 The Gypsy (9½) (Leibert)	9-12-46	3349
8652	No. 2 It's a Pity (10) (Baker)	10-10-46	3349
8653	No. 3 Surrender (9½) (Leibert)	11-14-46	3364
8654	No. 4 Pretending (9½) (Baker)	12-19-46	3436
8655	No. 5 Rumors Are Flying (10) (Leibert)	1-23-47	3563
8656	No. 6 Ole Buttermilk Sky (10) (Baker)	2-27-47	3551
8657	No. 7 The Coffee Song & Open the Door, Richard (9) (Leibert)	3-13-47	3551
8658	No. 8 I'll Close My Eyes (Baker)	4-17-47	....

SCREEN SNAPSHOTS

Prod. No.	Title	Rel. Date	P.D. Page
7859	No. 9 (Judy Canova Radio Show) (11)	5-23-46	3066
7860	No. 10 (Famous Fathers and Sons) (9½)	6-10-46	3066
8851	No. 1 (Radio Characters) (10)	9-5-46	3349
8852	No. 2 (Looking Down on Hollywood) (10)	10-3-46	3349
8853	No. 3 (Rodeo) (10)	11-7-46	3422
8854	No. 4 (Skolsky Party) (9½)	12-26-46	3446
8855	No. 5 (Movie Columnists) (9)	1-23-47	3538
8856	No. 6 (Behind the Mike) (9)	2-6-47	3538
8857	No. 7 (Holiday in Las Vegas) (10)	3-13-47	3563
8858	No. 8 My Pal Ringeye (10) (Smiley Burnette)	4-10-47	....

SPORT REELS

Prod. No.	Title	Rel. Date	P.D. Page
7808	Diving Aces (9)	5-30-46	3066
7809	Flying Hoofs (9) (Horse Racing)	6-27-46	3422
7810	Deep Sea Fishing (9)	8-15-46	3239
8801	Army Football Champions (11)	9-19-46	3298
8802	Ten Pin Magic (10)	10-24-46	3348
8803	Hi-Li (9½)	11-21-46	3363
8804	Best in Show (Dogs) (9)	12-12-46	3436
8805	Polo (9)	1-30-47	3538
8806	Cue Tricks (9)	2-20-47	3563
8807	Tennis Wizards	3-20-47	....
8808	Goofy Golf	4-24-47	....

FLIPPY (Color)

Prod. No.	Title	Rel. Date	P.D. Page
7602	Cagey Bird (6½)	7-15-46	3163
7603	Silent Tweetment (6½)	9-19-46	3239

M-G-M

TWO REEL SPECIALS

Prod. No.	Title	Rel. Date	P.D. Page
A-703	Traffic with the Devil (18½)	8-31-46	3186
A-801	The Luckiest Guy in the World (21)	1-25-47	3460

FITZPATRICK TRAVELTALKS (Color)

Prod. No.	Title	Rel. Date	P.D. Page
T-717	Looking at London (10)	6-1-46	3349
T-718	Over the Seas to Belfast (9)	8-31-46	3298
T-811	Glimpses of California (9)	10-26-46	3363
T-812	Calling on Costa Rica (10)	3-15-47	3551

PETE SMITH SPECIALTIES

Prod. No.	Title	Rel. Date	P.D. Page
S-758	Studio Visit (10)	5-11-46	3349
S-759	Equestrian Quiz (10)	5-18-46	3322
S-760	Treasures from Trash (10)	6-8-46	3274
S-851	Football Thrills No. 9 (10)	9-7-46	3186
S-852	Sure Cures (19)	11-2-46	3239
S-853	I Love My Husband, But (9)	12-7-46	3460
S-854	Playing By Ear (9)	12-28-46	3460
S-855	Athletiquiz (9)	1-11-47	3460
S-856	Diamond Demon (9)	2-1-47	3551
S-857	Early Sports Quiz (9)	3-1-47	3551

PASSING PARADE

Prod. No.	Title	Rel. Date	P.D. Page
K-776	Our Old Car (11)	5-11-46	2927
K-871	A Really Important Person (11)	1-11-47	3460

MINIATURES

Prod. No.	Title	Rel. Date	P.D. Page
M-784	Bikini—The Atom Island (10)	6-15-46	3322

M-G-M TECHNICOLOR CARTOONS

Prod. No.	Title	Rel. Date	P.D. Page
W-737	The Hick Chick (7)	6-15-46	3349
W-739	Northwest Hounded Police (8)	8-3-46	3349
W-831	Henpecked Hoboes (7)	10-26-46	3363

TOM AND JERRY CARTOONS

Prod. No.	Title	Rel. Date	P.D. Page
W-735	Springtime for Thomas (8)	8-3-46	2927
W-736	The Milky Waif (7)	5-16-46	3349
W-738	Trap Happy (7)	6-29-46	3349
W-740	Solid Serenade (7)	8-31-46	3349
W-832	Cat Fishin' (8)	3-15-47	3551
W-833	Part Time Pal (8)	3-15-47	3551

PARAMOUNT

UNUSUAL OCCUPATIONS (Color)

Prod. No.	Title	Rel. Date	P.D. Page
L5-4	No. 4 (10)	5-24-46	3019
L5-5	No. 5 (10)	7-12-46	3138
L5-6	No. 6 (10)	8-30-46	3186
L6-1	No. 1 (10)	12-13-46	3298
L6-2	Swedish Glass Makers (10)	2-14-47	3460
L6-3	G.I. Hobbies (11)	3-14-47	3551

GEORGE PAL PUPPETOONS (Color)

Prod. No.	Title	Rel. Date	P.D. Page
U5-4	Together in the Weather (7)	5-24-46	3043
U5-5	Jasper's Derby (8)	9-20-46	3055
U5-6	John Henry and the Inky Poo (7)	9-6-46	3349
U5-7	Jasper in a Jam (7)	10-18-46	3239
U5-8	Shoe Shine Jasper (7)	2-28-47	3460
U6-1	Wilbur the Lion (9)	4-18-47	....

POPEYE THE SAILOR (Color)

Prod. No.	Title	Rel. Date	P.D. Page
E5-3	Klondike Casanova (8)	5-31-46	3055
E5-4	Peep in the Deep (7)	6-7-46	3163
E5-5	Rocket to Mars (6)	8-9-46	3066
E5-6	Rodeo Romeo (6)	8-16-46	3128
E5-7	The Fistic Mystic (6)	2-7-47	3348
E5-8	The Island Fling (7)	3-14-47	3435
E6-1	Abusement Park (7)	4-25-47	3563

POPULAR SCIENCE (Color)

Prod. No.	Title	Rel. Date	P.D. Page
J5-5	No. 5 (10)	6-21-46	3066
J5-6	No. 6 (10)	8-16-46	3128
J6-1	No. 1 (11)	11-1-46	3349
J6-2	The Sponge Divers (11)	1-17-47	3435
J6-3	Air-Borne Pastures (11)	2-28-47	3539
J6-4	Marine Miracles	4-4-47	....

SPEAKING OF ANIMALS

Prod. No.	Title	Rel. Date	P.D. Page
Y5-4	In the Wilds (9)	5-10-46	3019
Y5-5	The Lonesome Stranger (10)	6-14-46	3163
Y5-6	Be Kind to Animals (10)	8-30-46	3174
Y6-1	Stork Crazy (10)	10-18-46	3348
Y6-2	Pooch Parade (10)	12-27-46	3435
Y6-3	Country Life (9)	2-21-47	3551
Y6-4	They're Not So Dumb (8)	3-28-47	3551

TWO REEL SPECIAL

Prod. No.	Title	Rel. Date	P.D. Page
37	Two Decades of History (22½)	1-4-47	3539

SPORTLIGHTS

Prod. No.	Title	Rel. Date	P.D. Page
R5-8	Riding the Hickories (9)	5-17-46	3018
R5-9	Birds Make Sports (9)	6-21-46	3263
R5-10	Feminine Class (10)	7-19-46	3129
R6-1	Race Horses Are Born (9)	10-4-46	3239
R6-2	Dive Hi Champs (10)	10-11-46	3349
R6-3	Queens of the Court (10)	11-15-46	3422
R6-4	Like Father—Like Son (10)	12-13-46	3435
R6-5	Jumping Jacks (9½)	1-10-47	3539
R6-6	Selling the Sun (10)	1-31-47	3539
R6-7	Under White Sails (9)	2-28-47	3563
R6-8	Iced Lightning	4-18-47	....

MUSICAL PARADE (Color)

Prod. No.	Title	Rel. Date	P.D. Page
FF5-3	College Queen (19)	5-17-46	3017
FF5-4	Tale of Two Cafes (18)	7-5-46	3018
FF5-5	Double Rhythm (20)	8-23-46	3128
FF5-6	Golden Slippers (17)	12-13-46	3239
FF6-1	Sweet and Low... (19)	3-28-47	3563

LITTLE LULU (Color)

Prod. No.	Title	Rel. Date	P.D. Page
D5-2	Bargain Counter Attack (7)	5-3-46	3019
D5-3	Bored of Education (7)	7-26-46	3017
D5-4	Chick and Double Chick (6)	8-16-46	3128
D5-5	Musica-Lulu (7)	1-24-47	3239
D5-6	A Scout with the Gout (7)	3-7-47	3435
D6-1	Loose in the Caboose	5-23-47	....

NOVELTOONS (Color)

Prod. No.	Title	Rel. Date	P.D. Page
P5-2	Cheese Burglar (7)	5-17-46	3019
P5-3	Old MacDonald Had a Farm (7)	6-7-46	3018
P5-4	Sheep Shape (7)	6-28-46	3018
P5-5	Goal Rush (6)	9-27-46	3262
P5-6	Sudden Fried Chicken (7)	10-18-46	3239
P6-1	Spree for All (7)	10-18-46	3225
P6-2	Stupidstitious Cat	4-25-47	....
P6-3	Enchanted Square	5-9-47	....

COLOR CLASSICS CARTOONS (Color) (Reissues)

Prod. No.	Title	Rel. Date	P.D. Page
C4-7	The Little Stranger (7)		2351
C4-8	Snubbed by a Snob (7)		2351
C4-9	Kids in the Shoe (7)		2351
C4-10	Hunky & Spunky (7)		2351

TWO REEL SPECIAL

Prod. No.	Title	Rel. Date	P.D. Page
T5-2	Don't Be a Sucker (18)	7-4-46	3263

PACEMAKERS

Prod. No.	Title	Rel. Date	P.D. Page
K6-1	Brooklyn, I Love You (10)	10-4-46	3274
K6-2	Love in Tune (9½)	10-25-46	3349
K6-3	Radio, Take It Away! (11)	1-31-47	3467
K6-4	Try and Catch Me (9)	2-14-47	...

RKO

WALT DISNEY CARTOONS (Color)

Prod. No.	Title	Rel. Date	P.D. Page
64,105	In Dutch (7)	5-10-46	3363
64,106	Squatter's Rights (7)	6-7-46	3043
64,107	Donald's Double Trouble (7)	6-28-46	3460
64,108	The Purloined Pup (7)	7-19-46	3163
64,109	Wet Paint (7)	8-9-46	3186
64,110	Dumb-Bell of the Yukon (7)	8-30-46	3363

Prod. No.	Title	Rel. Date	P.D. Page
64,111	Lighthouse Keeping (7)	9-20-46	3239
64,112	Bath Day (7)	10-11-46	3349
64,113	Frank Duck Brings 'Em Back Alive (7)	11-1-46	3387
64,114	Double Dribble (7)	11-29-46	3348
64,115	Pluto's Housewarming (7)	2-21-7	3435
64,116	Rescue Dog (7)	3-21-47	3563
64,117	Straight Shooters	4-20-47	....

SPORTSCOPES

Prod. No.	Title	Rel. Date	P.D. Page
64,310	Aqua Queen (8)	5-17-46	3043
64,311	Ben Hogan (8)	6-14-46	....
64,312	Palmetto Quail (8)	7-12-46	3128
64,313	Steeplechaser (8)	8-9-46	3250
74,301	Skating Lady (9)	9-20-46	3263
74,302	Hail Notre Dame (9)	10-18-46	3322
74,304	Kentucky Basketeers (9)	12-13-46	3435
74,305	College Climbers (8)	1-10-47	3460
74,306	Ski Champion (8)	2-10-47	3539
74,307	Ice Skippers (8)	3-7-47	3563

EDGAR KENNEDY

Prod. No.	Title	Rel. Date	P.D. Page
63,404	Wall Street Blues (17)	7-12-46	3128
63,405	Motor Maniacs (18)	7-26-46	3185
63,406	Noisy Neighbors (17)	9-20-46	3225
73,401	I'll Build It Myself (15)	10-18-46	3387
73,402	Social Terrors	12-18-46	....
73,403	Do or Diet (18)	2-10-47	3539

LEON ERROL

Prod. No.	Title	Rel. Date	P.D. Page
63,704	Twin Husbands (18)	5-10-46	3018
63,705	I'll Take Milk (15)	7-19-46	3128
63,706	Follow That Blonde (18)	9-27-46	3225
73,701	Borrowed Blonde (17)	3-7-47	3539

FLICKER FLASHBACKS

Prod. No.	Title	Rel. Date	P.D. Page
74,201	No. 1 (9)	9-13-46	3250
74-202	No. 2 (9)	10-25-46	3349
74,203	No. 3 (8)	12-6-46	3435
74,204	No. 4 (10)	1-17-47	3460
74.205	No. 5 (8)	2-28-47	3563

THIS IS AMERICA

Prod. No.	Title	Rel. Date	P.D. Page
63,107	No Place Like Home (16)	6-3-46	2997
63,108	Panama (16)	5-31-46	3078
63,109	Port of New York (16)	6-28-46	3128
63,110	Courtship to Courthouse (15)	7-26-46	3138
63,111	Highway Mania (17)	8-31-46	3186
63,112	White House (19)	9-20-46	3274
63,113	Northern Rampart (18)	10-18-46	3286
73,101	Beauty for Sale (17)	11-15-46	3312
73,102	Germany Today (18)	12-15-46	3410
73,103	A Nation Is Born (20)	1-10-17	3435
73,104	Campus Boom (18)	2-10-47	3488
73,105	Sn Francisco (14)	3-10-47	3527

MUSICAL FEATURETTES

Prod. No.	Title	Rel. Date	P.D. Page
73,201	No. 1 Melody Time (18)	11-29-46	3422
73,202	Follow That Music (18)	1-31-47	3460

RAY WHITLEY WESTERN MUSICALS

Prod. No.	Title	Rel. Date	P.D. Page
73,501	Bar Buckaroos (16)	9-6-46	3363
73,502	Cupid Rides the Range (18)	10-11-46	3348
73,503	Bandits and Ballads (17)	11-15-46	3363
73,504	A Buckaroo Broadcast (18)	12-20-46	....

SPECIAL

Prod. No.	Title	Rel. Date	P.D. Page
73,901	Football Highlights (19)		....

20TH CENTURY-FOX

MOVIETONE ADVENTURES (Color)

Prod. No.	Title	Rel. Date	P.D. Page
6259	Cradle of Liberty (8)	6-21-46	3007
6260	Across the Great Divide (8)	7-5-46	3128
7251	Sons of Courage (8)	8-2-46	3239
7252	Jamaica (8)	9-13-46	3225
7253	Historic Capetown (8)	10-18-46	3225
7254	Girls and Gags (8)	11-22-46	....
7201	Fantasy of Siam (8)	1-3-47	3488
7202	Royalty of the Range (9)	3-7-47	3538
7203	Harvest of the Sea (9)	7-4-47	3563
7255	The Cape of Good Hope (8)	4-4-47	3538
7256	Zululand (8)	6-6-47	3563

SPORTS REVIEWS (Color)

Prod. No.	Title	Rel. Date	P.D. Page
6354	Sea Sirens (8)	5-10-46	3043
6355	Golden Horses (8)	4-28-46	3128
7351	Winter Holiday (8)	9-27-46	3239
7352	Summer Trails (8)	11-8-46	3563
7353	Playtime's Journey (8)	12-13-46	3539
7301	Football Fanfare (9) (Black and White)	8-23-46	3239
7302	Style of the Stars (10)	2-7-47	3539

TERRYTOONS (Color)

Prod. No.	Title	Rel. Date	P.D. Page
6515	Throwing the Bull (7)	5-3-47	2954
6516	The Trojan Horse (7)	7-26-46	3007
6517	Dinky Finds a Home (7)	6-7-46	3128
6518	The Johnstown Flood (7)	6-28-46	3128
6519	Peace Time Football (7)	7-19-46	3128
6520	The Golden Hen (7)	5-24-46	2954
7501	Winning the West (7)	8-16-46	3363
7502	The Toirtoise Wins Again (7)	8-30-46	3363
7503	The Electronic Mouse Trap (7)	9-6-46	3363
7504	The Jail Break (7)	9-20-46	3225
7505	The Snow Man (7)	10-11-46	3363
7506	The Housing Problem (7)	10-25-46	3363
7507	The Crackpot King (7)	11-15-46	3387
7508	The Uninvited Pests (7)	11-29-46	3387
7509	Mighty Mouse and the Hep Cat (7)	12-6-46	3387
7510	Beanstalk Jack (7)	12-20-46	3422
7511	Crying Wolf (7)	1-10-47	3538
7512	McDougal's Rest Farm (7)	1-31-47	....
7513	Dead End Cats (7)	2-14-47	....
7514	Happy Go Lucky (7)	2-28-47	....
7515	Mexican Baseball (7)	3-14-47	....
7516	Aladdin's Lamp (7)	3-28-47	....
7517	Cat Trouble	4-11-47	....
7518	The Sky Is Falling (7)	4-25-47	....
7519	The Intruder (7)	5-9-47	....
7520	Mighty Mouse Meets Deadeye Dick (7)	5-30-47	....

MARCH OF TIME

Prod. No.	Title	Rel. Date	P.D. Page
V12-10	Tomorrow's Mexico (19)	5-17-46	3007
V12-11	Problem Drinkers (19)	6-14-46	3043
V12-12	The New France (19)	7-12-40	3112
V12-13	Atomic Power (19)	8-9-46	3138
V13-1	Is Everybody Happy? (17)	9-6-46	3186
V13-2	World Food Problem (17)	10-4-46	3239
V13-3	The Soviets' Neighbor (18)	11-1-46	3286
V13-4	The American Cop (18)	11-29-46	3335
V13-5	Nobody's Children (17)	12-27-46	3387
V13-6	Germany—Handle with Care! (19)	1-24-47	3435
V13-7	Fashion Means Business (17)	2-21-47	3488
V13-8	The Teachers' Crisis (16)	3-21-47	3538

DRIBBLE PUSS PARADE

Prod. No.	Title	Rel. Date	P.D. Page
6902	Muscle Maulers (8)	5-31-46	3128
7901	Monkey-Tone News (9)	1-17-47	3551
7951	Fisherman's Nightmare (8)	5-2-47	....

UNITED ARTISTS

DAFFY DITTIES (Color)

Prod. No.	Title	Rel. Date	P.D. Page
....	Choo Choo Amigo (8)	7-5-46	3138
....	Pepito's Serenade (8)	8-16-46	3387

LOEW MUSICOLOR

Prod. No.	Title	Rel. Date	P.D. Page
....	Tocatta and Fugue (10)	10-15-46	3274

UNIVERSAL

LANTZ COLOR CARTUNES

Prod. No.	Title	Rel. Date	P.D. Page
1324	Apple Andy (7)	5-20-46	2927
1325	Who's Cooking Who (7)	6-24-46	3043
1326	Bathing Buddies (7)	7-1-46	3150
1327	Reckless Driver (7)	8-26-46	3163
2321	Fair Weather Fiends (7)	11-18-46	3422
2322	Wacky Weed (7)	12-16-46	3422
2323	Musical Moments (8)	2-24-47	3551
2324	Smoked Hams (7)	4-28-47	....

PERSON — ODDITIES

Prod. No.	Title	Rel. Date	P.D. Page
1369	Scientifically Stung (9)	6-10-46	3055
1370	Lone Star Padre (9)	6-17-46	3163
1371	Artists' Antics (9)	6-24-46	3263
1372	Picture Pioneer (9)	7-1-46	3163
1373	Hobo Hound (8)	8-19-46	3225
1374	Samson Junior (9)	8-19-46	3225
1375	Rural Rhapsody (9)	8-26-46	3262

JUVENILE JURY SERIES

Prod. No.	Title	Rel. Date	P.D. Page
2361	No. 1 (11)	12-16-46	3460
2362	No. 2 (10)	3-31-47	....

VARIETY VIEWS

Prod. No.	Title	Rel. Date	P.D. Page
1349	Dog of the Seven Seas (9)	6-17-46	3138
1350	Magic Mineral (9)	7-1-46	3163
1351	Mr. Chimp at Home (9)	8-12-46	3163
1352	Operation Holiday (10)	8-26-46	....
1353	Mr. Chimp to the Rescue (10)	8-26-46	3274
1354	Mr. Chimp on Vacation (10)	8-26-46	3239
2341	Bear Facts (10)	2-24-47	3460
2342	Pelican Pranks (9)	2-24-47	3460
2343	Wild West Chimp (9)	3-17-47	....
2344	Rhumba Holiday (9)	4-21-47	3551

NAME-BAND MUSICALS

Prod. No.	Title	Rel. Date	P.D. Page
1308	Takin' the Breaks (15)	5-22-46	3018
1309	Banquet of Melody (15)	5-29-46	3018
1310	Swingin' Down the Scale (15)	6-26-46	3043
1311	Breakin' It Down (15)	8-28-46	3274
2301	Frontier Frolic (15)	10-9-46	3387
2302	Champagne Music (15)	11-20-46	3387
2303	Tumbleweed Tempos (15)	12-4-46	3410
2304	Moonlight Melodies (16)	12-18-46	3422
2305	Tex Beneke and The Glenn Miller Orchestra (15)	3-26-47	3538
2306	Melody Maestro (14)	4-2-47	....

SING AND BE HAPPY SERIES

Prod. No.	Title	Rel. Date	P.D. Page
1382	Merrily We Sing (10)	5-27-46	3018
2381	Bit of Blarney (10)	9-30-46	3225
2382	The Singing Barbers (9)	2-17-47	3460

SPECIAL FEATURETTES

Prod. No.	Title	Rel. Date	P.D. Page
1201	Tiny Terrors of the Timberlands (29)	6-26-46	2940

THE ANSWER MAN

Prod. No.	Title	Rel. Date	P.D. Page
2391	No. 1 (10)	10-21-46	3387
2392	No. 2 Nature's Atom Bomb (10)	12-30-46	3422
2393	No. 3 The Jungle Gangster (9)	3-3-47	....
2394	No. 4 Red Fury (8)	3-24-47	....

WARNER—VITAPHONE

TECHNICOLOR ADVENTURES

Prod. No.	Title	Rel. Date	P.D. Page
2804	Let's Go Camping (10)	7-27-46	3090
2805	Girls and Flowers (10)	5-25-46	3019
2806	Adventures in South America (7)	8-10-46	3186
3801	Star Spangled City (10)	10-19-46	3250
3802	Rubber River (10)	11-16-46	3348
3803	Kingdom of the Wild	3-15-47	....

TECHNICOLOR SPECIALS

Prod. No.	Title	Rel. Date	P.D. Page
2005	South of Monterrey (20)	6-1-46	3055
2006	Hawaiian Memories (20)	6-15-46	3043
2007	Down Singapore Way (20)	7-20-46	3090
2008	Men of Tomorrow (20)	8-24-46	3078
3001	Cinderella's Feller (20)	9-21-46	3225
3002	The Last Bomb (20½)	11-2-46	3286
3003	A Boy and His Dog (20)	4-26-47	....
3004	Saddle Up	3-1-47	....

FEATURETTES

Prod. No.	Title	Rel. Date	P.D. Page
3101	Okay for Sound (20)	9-7-46	3112
3102	Minstrel Days (20)	11-30-46	3422
3103	Alice in Movieland (20)	12-21-46	3460
3104	Dog in the Orchard (20)	1-11-47	3539
3105	Keystone Hotel (18)	2-8-47	3539

SPORTS PARADE (Color)

Prod. No.	Title	Rel. Date	P.D. Page
2506	Under Sea Spear Fishing (10)	5-18-46	3019
2509	The Riding Hannefords (10)	6-29-46	3043
2510	Facing Your Danger (10)	5-11-46	3019
2511	Beach Days (10)	7-13-46	3090
2512	Ranch in White (10)	8-3-46	3174
2512	Ranch in White (10)	8-3-46	3174
2513	Dominion of Sports (10)	8-31-46	3225
3501	King of the Everglades (10)	9-14-46	3225
3502	The Lazy Hunter (10)	10-26-46	3250
3503	Battle of Champs (10)	1-18-47	3435
3504	American Sports Album (10)	3-8-47	3538
3505	Let's Go Swimming (10)	1-4-47	3460
3506	Arrow Magic	3-22-47	....

MELODY MASTER BANDS

Prod. No.	Title	Rel. Date	P.D. Page
2608	Dixieland Jamboree (10)	5-11-46	3019
2609	Musical Memories (10)	7-6-46	3090
2610	Enric Madriguera & Orchestra (16)	8-10-46	3174
3601	Desi Arnaz and Band (10)	10-12-46	3263
3602	Melody of Youth (10)	12-14-46	3435
3603	Big Time Review (10)	1-25-47	3539
3604	Stan Kenton and Orchestra (10)	2-22-47	3538
3605	Vaudeville Revue	4-12-47	....

BLUE RIBBON HIT PARADE (Color)

Prod. No.	Title	Rel. Date	P.D. Page
2308	Katnip Kollege (7)	5-4-46	3019
2309	Night Watchman (7)	5-18-46	3019
2310	Little Brother Rat (7)	6-8-46	3112
2311	Johnny Smith and Poker Huntas (7)	6-22-46	3043
2312	Robinhood Makes Good (7)	7-6-46	3090
2313	Little Red Walking Hood (7)	8-17-46	3174
3301	Fox Pop (7)	9-28-46	3225
3302	Wacky Worm (7)	10-12-46	3263
3303	You're an Education (7)	10-26-46	3250
3304	Have You Any Castles? (7)	2-1-47	3488
3305	Pigs Is Pigs (7)	2-22-47	3551
3306	Cat's Tale	3-29-47	....
3307	Goofy Groceries	4-19-47	....

MERRIE MELODIES CARTOONS (Color)

Prod. No.	Title	Rel. Date	P.D. Page
2701	Kitty Kornered (7)	6-8-46	3055
2702	Hollywood Daffy (7)	6-22-46	3055
2703	Eager Beaver (7)	7-13-46	3128
2704	Great Piggy Bank Robbery (7)	7-20-46	3090
2705	Bacall to Arms (7)	8-3-46	3174
2706	Of Three I Sting (7)	8-17-46	3174
2707	Walky Talky Hawky (7)	8-31-46	3174
2708	Fair and Wormer (7)	9-28-46	3225
2709	Mousemerized Cat (7)	10-19-46	3250
2710	Mouse Menace (7)	11-2-46	3348
2711	Roughly Squeaking (7)	11-23-46	3363
2712	One Meat Brawl (7)	1-18-47	3436
2713	Goofy Gophers (7)	1-25-47	3551
2714	Gay Anties (7)	2-15-47	3551
2715	Scentimental Over You (7)	3-8-47	....
2716	Birth of a Notion	4-12-47	....

"BUGS BUNNY" SPECIALS (Color)

Prod. No.	Title	Rel. Date	P.D. Page
2721	The Hair Riaising Hare (7)	5-25-46	3019
2722	Acrobatty Bunny (7)	6-29-46	3055
2723	Racketeer Rabbit (7)	9-14-46	3239
2724	The Big Snooze (7)	10-5-46	3250
2725	Rhapsody Rabbit (7)	11-9-46	3348
2726	Hare Grows in Manhattan	3-22-47	....

VITAPHONE VARIETIES

Prod. No.	Title	Rel. Date	P.D. Page
3401	So You Want to Keep Your Hair (10)	12-7-46	3348
3402	So You Want to Play the Horses (10)	10-5-46	3250
3403	So You Think You're a Nervous Wreck (10)	12-28-46	3436

MISCELLANEOUS

Title	Rel. Date	P.D. Page
The Secret Battle (Telenews)	7-26-46	3174
Moscow Music Hall (Artkino) (31)	9-6-46	3239
Rebirth of Stalingrad (Artkino) (10)	10-28-46	3286
Operation Underground (Telenews) (18)	12-11-46	3349
Music Through the Ages (Superfilm) (16)	1-27-47	3446
Verona (Superfilm) (12)	1-27-47	3460
Via Margutta (Superfilm) (12)	1-27-47	3460
The Etruscan Civilization (Superfilm) (9)	1-27-47	3460
Woman Speaks (Film Studios of Chi.)		
Vol. I, Release I (10)	8-46	3422
Vol. I, Release 2 (10)	9-46	....
Vol. I, Release 3 (10)	10-46	3396
Vol. I, Release 4 (10)	11-46	....
Vol. I, Release 5 (10)	12-46	3466
Vol. I, Release 6 (10)	1-47	3460
The New North (NFB) (10)	3-47	3538
Ski Skill (NFB) (10)	4-47	3539

SERIALS

COLUMBIA

Prod. No.	Title	Rel. Date	P.D. Page
7180	Chick Carter Detective (15 episodes)	7-11-46	3387
8120	Son of the Guardsman (15 episodes)	10-24-46	3387
8140	Jack Armstrong (15 episodes)	2-6-46	3551

REPUBLIC

Prod. No.	Title	Rel. Date	P.D. Page
583	Daughter of Don Q (12 episodes)	7-27-46	2927
584	The Crimson Ghost (12 episodes)	10-26-46	3043
691	Son of Zorro (13 episodes)	1-18-47	3349
....	Jesse James Rides Again (13 episodes)	3-21-47	....
....	Jungle Girl (Reissue) (15 episodes)		3551
....	The Black Widow (13 episodes)		....
....	G-Men Never Forget (13 episodes)		....

UNIVERSAL

Prod. No.	Title	Rel. Date	P.D. Page
2581-2593	Mysterious Mr. M (13 episodes)	7-23-46	3312

THE RELEASE CHART

Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change. Running times are the official times supplied by the distributor.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

For Legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation, see Service Data page numbers in last column.

Short Subjects Chart with Synopsis Index can be found on pages 3564-3565, issue of April 5, 1947.

Feature product listed by Company on page 3552, issue of March 29, 1947. For listing of 1945-46 Features by Company, see Product Digest, pages 3151-3152, issue of August 17, 1946.

(T) before a date in the list below is the tradeshow date; release dates are given as soon as available.

(†) indicates a Box Office Champion.

						REVIEWED			
Title	*Company*	*Prod. Number*	*Stars*	*Tradeshow or Release Date*	**Running Time**	*M. P. Herald Issue*	*Product Digest Page*	*Advance Synopsis Page*	*Service Data Page*
ABIE'S Irish Rose	UA	....	Michael Chekhov-Joanna Dru	Dec. 27,'46	96m	Nov. 30,'46	3334	3066	3492
Accomplice	PRC	....	Richard Arlen-Veda Ann Borg	Sept. 29,'46	68m	Sept. 28,'46	3224	3187	3464
Adventuress (Br.) (Eagle-lion)	PRC	....	Deborah Kerr-Trevor Howard	Mar. 14,'47	98m	Mar. 8,'47	3513	....	....
Affairs of Geraldine, The	Rep.	603	Jane Withers-James Lydon	Nov. 18,'46	68m	Nov. 30,'46	3334	2951	....
Alexander's Ragtime Band (R.)	20th-Fox	709	Tyrone Power-Alice Faye	Apr.,'47	106m	Jan. 4,'47	3398	....	....
Alias Mr. Twilight	Col.	828	Michael Duane-Trudy Marshall	Dec. 24,'46	69m	Dec. 28,'46	3386	3312	3412
Angel and the Badman, The	Rep.	608	John Wayne-Irene Rich	Feb. 15,'47	100m	Feb. 15,'47	3474	3336	3553
† Angel on My Shoulder	UA	....	Paul Muni-Anne Baxter	Sept. 20,'46	101m	Sept. 21,'46	3210	2859	3464
† Anna and the King of Siam	20th-Fox	634	Irene Dunne-Rex Harrison	Aug.,'46	128m	June 8,'46	3029	2907	3288
Apache Rose (color)	Rep.	641	Roy Rogers-Dale Evans	Feb. 15,'47	75m	Mar. 29,'47	3549	3434	....
Arch of Triumph	UA	....	Ingrid Bergman-Charles Boyer	Not Set	....	....	....	3487	....
Arnelo Affair, The	MGM	....	John Hodiak-George Murphy	(T) Feb. 13,'47	87m	Feb. 15,'47	3473	3459	....
Avalanche	PRC	....	Bruce Cabot-Roscoe Karns	June 20,'46	70m	May 4,'46	2973	....	....
BACHELOR and the Bobby Soxer, The	RKO	....	Cary Grant-Myrna Loy-S. Temple	Not Set	....	....	....	3363	....
Bachelor's Daughters, The	UA	....	Gail Russell-Claire Trevor	Sept. 6,'46	88m	Sept. 14,'46	3197	3007	3350
Backlash	20th-Fox	711	Richard Travis-Jean Rogers	Mar.,'47	66m	Mar. 29,'47	3550	3503	....
Bad Bascomb (Block 16)	MGM	619	Wallace Beery-Margaret O'Brien	Apr.-May,'46	112m	Feb. 9,'46	2837	2784	3288
Bamboo Blonde (Block 6)	RKO	630	Frances Langford-Russell Wade	July 15,'46	67m	June 22,'46	3054	2784	....
Banjo	RKO	....	Sharyn Moffett-Jacqueline White	Block 5	....	....	....	3539	....
Beast with Five Fingers, The	WB	613	Robert Alda-Andrea King	Feb. 8,'47	88m	Dec. 21,'46	3374	2786	3464
Beat the Band (Block 4)	RKO	718	Frances Langford-Gene Krupa	Feb. 19,'47	67m	Mar. 1,'47	3501	3126	....
Beauty and the Bandit	Mono.	531	Gilbert Roland-Ramsay Ames	Nov. 9,'46	77m	Dec. 7,'46	3347	3312	....
Bedelia (British) (Eagle-Lion)	PRC	....	Margaret Lockwood-Ian Hunter	Jan. 29,'47	83m	Feb. 1,'47	3445	....	3492
Bedlam (Block 6)	RKO	628	Boris Karloff-Anna Lee	May 10,'46	80m	Apr. 27,'46	2962	2951	3350
Beginning or the End, The	MGM	716	Brian Donlevy-Robert Walker	Mar.,'47	110m	Feb. 22,'47	3485	3076	3553
Behind the Mask	Mono.	526	Kane Richmond-Barbara Reed	May 25,'46	67m	Apr. 6,'46	2926	....	....
Bells of San Angelo (color)	Rep.	...	Roy Rogers-Dale Evans	Not Set	....	....	....	3488	....
Bells of San Fernando	Screen Guild	4614	Donald Woods-Gloria Warren	Mar. 1,'47	74m	Apr. 5,'47	3562	3422	....
Below the Deadline	Mono.	520	Warren Douglas-Ramsay Ames	Aug. 3,'46	65m	Sept. 28,'46	3224	3127	....
† Best Years of Our Lives (Spcl.)	RKO	751	Myrna Loy-Fredric March	Nov. 20,'46	172m	Nov. 30,'46	3335	3312	3553
Betty Co-ed	Col.	824	Jean Porter-William Mason	Nov. 28,'46	71m	Dec. 7,'46	3346	3274	3553
Beware	Astor	....	Louis Jordan-Frank Wilson	July,'46	55m	June 22,'46	3054	....	....
Beware of Pity (Br.) Eagle-Lion	PRC	....	Lilli Palmer-Albert Lieven	July 22,'46	105m	Aug. 3,'46	3126	....	....
Big Fix, The	PRC	....	James Brown-Sheila Ryan	Apr. 19,'47	....	....	....	....	....
† Big Sleep, The	WB	601	Humphrey Bogart-Lauren Bacall	Aug. 31,'46	114m	Aug. 17,'46	3249	3126	3464
Big Town	Para.	4622	Philip Reed-Hillary Brooke	(T) Feb. 14,'47	60m	Feb. 22,'47	3486	3776	....
Black Angel, The	Univ.	543	Dan Duryea-June Vincent	Aug. 2,'46	80m	Aug. 10,'46	3137	3076	....
Black Beauty	20th-Fox	636	Mona Freeman-Richard Denning	Sept.,'46	76m	July 20,'46	3102	2778	3492
Blaze of Noon	Para.	4611	Anne Baxter-Sterling Hayden	May 2,'47	90m	Mar. 8,'47	3513	3503	....
Blind Spot	Col.	825	Chester Morris-Constance Dowling	Feb. 6,'47	73m	Feb. 1,'47	3445	3388	....
Blonde for a Day	PRC	....	Hugh Beaumont-Katheryn Adams	Aug. 29,'46	68m	Aug. 10,'46	3137	3030	....
Blondie Knows Best	Col.	806	Penny Singleton-Arthur Lake	Oct. 17,'46	70m	Sept. 21,'46	3211	3031	3350
Blondie's Big Moment	Col.	807	Penny Singleton-Arthur Lake	Jan. 9,'47	69m	Dec. 14,'46	3361	3347	....
Blondie's Holiday	Col.	808	Penny Singleton-Arthur Lake	Apr. 10,'47	67m	Mar. 8,'47	3514	3488	....
† Blue Skies (color)	Para.	4602	Bing Crosby-Fred Astaire	Dec. 27,'46	104m	Sept. 28,'46	3221	2884	3492
Bob, Son of Battle (color)	20th-Fox	....	Peggy Ann Garner-Lou McCallister	Not Set	....	....	....	3539	....
Bon Voyage	20th-Fox	...	Jeanne Crain-Sir Aubrey Smith	Not Set	....	....	....	2230	...
Boomerang	20th-Fox	706	Dana Andrews-Jane Wyatt	Feb.,'47	88m	Feb. 1,'47	3446	3434	3553
Boom Town (R.)	MGM	713	Clark Gable-Claudette Colbert	Feb.,'47	119m	Sept. 28,'46	3225	....	....
Born to Kill (formerly Deadlier Than the Male)	RKO	....	Claire Trevor-Lawrence Tierney	Block 5	....	....	....	3078	....
Born to Speed	PRC	...	Johnny Sands-Terry Austin	Jan. 12,'47	61m	Jan. 25,'47	3434	3410	....
Boston Blackie and the Law	Col.	822	Chester Morris-Trudy Marshall	Dec. 12,'46	69m	Nov. 23,'46	3322	3312	....
Bowery, The (Reissue)	20th-Fox	642	George Raft-Wallace Beery	Oct.,'46	84m	Aug. 24,'46	3162	....	....
Bowery Bombshell	Mono.	511	Leo Gorcey-Huntz Hall	July 20,'46	65m	July 27,'46	3114	....	....
Boy, a Girl and a Dog, A	Film Classics	....	Jerry Hunter-Sharyn Moffett	July,'46	77m	June 29,'46	3065	3031	....
Boys' Ranch (Block 17)	MGM	625	James Craig-"Butch" Jenkins	July 18,'46	97m	May 4,'46	2973	2926	3464
Brasher Doubloon, The	20th-Fox	707	George Montgomery-Nancy Guild	Feb.,'47	72m	Feb. 8,'47	3458	3238	....
Bride Wore Boots, The (Block 5)	Para.	4521	Barbara Stanwyck-Robert Cummings	May 31,'46	86m	Mar. 23,'46	2905	2784	3350

						— REVIEWED —			
Title	Company	Prod. Number	Stars	Tradeshow or Release Date	Running Time	M. P. Herald Issue	Product Digest Page	Advance Synopsis Page	Service Data Page
Brief Encounter (Brit.)	Univ.	....	Celia Johnson-Trevor Howard	(T) Aug. 24,'46	85m	Aug. 31,'46	3174	....	3228
Bringing Up Father	Mono.	604	Joe Yule-Renie Riano	Nov. 23,'46	68m	Oct. 19,'46	3262	3186	3553
Brute Man, The	PRC	....	Rondo Hatton-Jane Adams	Oct. 1,'46	58m	Oct. 26,'46	3273	2764	....
Buck Privates Come Home	Univ.	612	Bud Abbott-Lou Costello	Apr.,'47	77m	Mar. 15,'47	3525	....	....
Buffalo Bill Rides Again	Screen Guild	4613	Richard Arlen-Jennifer Holt	Feb. 15,'47	70m	Apr. 5,'47	3562	3410	...
Bush Pilot	Screen Guild	....	Rochelle Hudson-Jack LaRue	Apr. 15,'47	....	....	....	3539	....
† CAESAR and Cleopatra (color) (British)	UA	....	Claude Rains-Vivian Leigh	Aug. 16,'46	126m	Aug. 10,'46	3137	....	3288
Calcutta	Para.	....	Alan Ladd-William Bendix	May 30,'47	....	....	....	2884	....
Calendar Girl	Rep.	607	Jane Frazee-William Marshall	Jan. 31,'47	88m	Feb. 15,'47	3475	3335	3553
California (color)	Para.	4606	Ray Milland-Barbara Stanwyck	Feb. 21,'47	98m	Dec. 21,'46	3373	2784	3553
† Canyon Passage (color)	Univ.	541	Dana Andrews-Susan Hayward	July 26,'46	90m	July 20,'46	3101	2883	3350
Captains Courageous (R.)	MGM	....	Freddie Bartholomew-Spencer Tracy	(T) Aug. 21,'46	117m	Aug. 24,'46	3162	....	....
Captain from Castile (color)	20th-Fox	....	Tyrone Power-Jean Peters	Not Set	....	....	....	3562	....
Carnegie Hall	UA	....	Marsha Hunt-William Prince	Not Set	134m	Mar. 1,'47	3501	....	....
Carnival in Costa Rica (col.)	20th-Fox	710	Dick Haymes-Celeste Holme	Mar.,'47	95m	Mar. 29,'47	3549	3090	....
Cat Creeps, The	Univ.	532	Lois Collier-Fred Brady	May 17,'46	58m	Apr. 13,'46	2938	2884	....
† Centennial Summer (color)	20th-Fox	633	Jeanne Craine-Cornel Wilde	Aug.,'46	102m	June 8,'46	3030	2884	3492
Chase, The	UA	....	Robert Cummings-Michele Morgan	Nov. 22,'46	86m	Oct. 19,'46	3262	....	3492
Cheyenne	WB	....	Dennis Morgan-Jane Wyman	(T) Apr. 21,'47	....	....	....	2939	....
Child of Divorce (Block 2)	RKO	708	Sharyn Moffett-Regis Toomey	Oct. 15,'46	62m	Oct. 19,'46	3262	2972	....
Cigarette Girl	Col.	826	Leslie Brooks-Jimmy Lloyd	Feb. 13,'47	67m	Feb. 15,'47	3475	3411	....
Claudia and David	20th-Fox	637	Dorothy McGuire-Robert Young	Sept.,'46	78m	July 27,'46	3113	2939	3350
† Cloak and Dagger	WB	603	Gary Cooper-Lilli Palmer	Sept. 28,'46	106m	Sept. 14,'46	3197	2939	3288
† Cluny Brown	20th-Fox	628	Charles Boyer-Jennifer Jones	June,'46	100m	Apr. 27,'46	2961	2859	3164
Cockeyed Miracle, The	MGM	703	Frank Morgan-Keenan Wynn	Oct.,'46	81m	July 20,'46	3102	2883	3412
Code of the West (Block 4)	RKO	720	James Warren-Debra Alden	Feb. 20,'47	57m	Mar. 1,'47	3502	3410	....
Colorado Serenade (color)	PRC	....	Eddie Dean-Roscoe Ates	June 30,'46	68m	June 15,'46	3042	2884	....
Conquest of Cheyenne	Rep.	568	"Wild" Bill Elliot-Alice Fleming	July 29,'46	55m	June 29,'46	3065	....	....
Corpse Came C.O.D., The	Col.	....	George Brent-Joan Blondell	Not Set	....	....	....	3562	....
Courage of Lassie (color) (Bl. 17)	MGM	626	Elizabeth Taylor-"Lassie"-Frank Morgan	Aug. 8,'46	93m	May 11,'46	2985	2926	3412
Cowboy Blues	Col.	7223	Ken Curtis-Jeff Donnell	July 18,'46	....	....	....	3055	....
Crack-Up (Block 6)	RKO	627	Pat O'Brien-Claire Trevor	Sept. 6,'46	93m	June 22,'46	3054	2951	3228
Crime Doctor's Man Hunt, The	Col.	816	Warner Baxter-Ellen Drew	Oct. 24,'46	61m	Sept. 21,'46	3210	3187	....
Criminal Court (Block 2)	RKO	709	Tom Conway-Martha O'Driscoll	Nov. 20,'46	59m	Aug. 10,'46	3137	2963	....
Cross My Heart	Para.	4603	Betty Hutton-Sonny Tufts	Jan. 10,'47	83m	Nov. 23,'46	3321	3055	3553
Cry Wolf	WB	....	Errol Flynn-Barbara Stanwyck	Not Set	....	....	....	3138	....
Cuban Pete	Univ.	542	Desi Arnaz-Ethel Smith	July 26,'46	61m	Sept. 14,'46	3198	3066	....
DANGEROUS Business	Col.	7037	Forrest Tucker-Lynn Merrick	June 20,'46	....	....	....	2963	....
Dangerous Millions	20th-Fox	648	Kent Taylor-Dona Drake	Dec.,'46	69m	Dec. 7,'46	3345	3336	....
Dangerous Money	Mono.	603	Sydney Toler-Gloria Warren	Oct. 12,'46	49m	Oct. 12,'46	3250	3186	....
Dangerous Venture	UA	....	William Boyd-Andy Clyde	Not Set	59m	Feb. 22,'47	3487	....	....
Danger Street	Para.	4623	Jane Withers-Robert Lowery	(T) Feb. 21,'47	66m	Mar. 15,'47	3526	2972	....
Danger Woman	Univ.	539	Brenda Joyce-Don Porter	July 12,'46	60m	July 13,'46	3089	3030	....
Dark Alibi	Mono.	519	Sidney Toler-Benson Fong	May 25,'46	61m	Apr. 27,'46	2962	2809	....
Dark Corner, The	20th-Fox	625	Lucille Ball-William Bendix	May,'46	99m	Apr. 6,'46	2925	2859	3188
Dark Delusion (formerly Cynthia's Secret)	MGM	....	Lucille Bremer-James Craig	(T) Apr. 7,'47	....	....	....	3459	....
Dark Horse, The	Univ.	540	Phil Terry-Ann Savage	July 19,'46	59m	July 20,'46	3102	3030	....
† Dark Mirror, The	Univ.	601	Olivia de Havilland-Lew Ayres	Oct.,'46	85m	Oct. 5,'46	3237	2883	3553
Deadlier Than the Male	RKO	....	Claire Trevor-Lawrence Tierney	Not Set	....	....	....	3078	....
Deadline for Murder	20th-Fox	635	Paul Kelly-Kent Taylor	Aug.,'46	65m	June 22,'46	3053	2963	....
Dead of Night (British)	Univ.	547	Mervyn Johns-Roland Carver	Aug. 23,'46	77m	July 6,'46	3077	....	....
Dead Reckoning	Col.	830	Humphrey Bogart-Lizabeth Scott	Feb.,'47	100m	Jan. 4,'47	3397	3387	3553
Death Valley (color)	Screen Guild	4604	Robert Lowery-Helen Gilbert	Aug. 15,'46	72m	....	....	3090	....
Deception	WB	605	Bette Davis-Paul Henried	Oct. 26,'46	112m	Oct. 19,'46	3261	3238	3492
Decoy	Mono.	601	Jean Gillie-Edward Norris	Sept. 14,'46	76m	Sept. 14,'46	3198	3031	....
Desert Horseman, The	Col.	7209	Charles Starrett-Smiley Burnette	July 11,'46	57m	July 27,'46	3124	3055	....
Destry Rides Again (R.)	Univ.	....	Marlene Dietrich-James Stewart	Mar.,'47	94m	Feb. 22,'47	3487	....	....
Devil on Wheels	PRC	....	Damian O'Flynn-Lenita Lane	Mar. 2,'47	67m	Feb. 1,'47	3446	3410	....
Devil's Mask, The	Col.	7026	Anita Louise-Jim Bannon	May 23,'46	66m	....	....	2926	....
Devil's Playground, The	UA	....	William Boyd-Andy Clyde	Nov. 15,'46	62m	Sept. 21,'46	3211	3078	....
Devil Thumbs a Ride, The (Bl. 4)	RKO	719	Lawrence Tierney-Nan Leslie	Feb. 20,'47	63m	Mar. 1,'47	3501	3410	....
Dick Tracy Versus Cueball (Bl. 3)	RKO	714	Morgan Conway-Anne Jeffreys	Dec. 18,'46	62m	Nov. 16,'46	3310	3031	..
Don Ricardo Returns	PRC	....	Fred Colby-Isabelita	Nov. 5,'46	63m	Dec. 7,'46	3347	3240	....
Don't Gamble with Strangers	Mono.	508	Kane Richmond-Bernadene Hayes	June 22,'46	68m	May 25,'46	3005	....	.
Down Missouri Way	PRC	....	Martha O'Driscoll-William Wright	Aug. 15,'46	75m	July 20,'46	3102	3007	3288
Down to Earth (color)	Col.	....	Rita Hayworth-Larry Parks	Not Set	....	....	....	3126	...
Do You Love Me? (color)	20th-Fox	626	Maureen O'Hara-Dick Haymes	May,'46	91m	Apr. 20,'46	2949	2499	3412
Dressed to Kill	Univ.	534	Basil Rathbone-Nigel Bruce	June 7,'46	72m	May 25,'46	3007	2987	...
Driftin' River	PRC	....	Eddie Dean-Shirley Patterson	Oct. 1,'46	59m	Oct. 5,'46	3237	3187	....
Duel in the Sun (color)	Selznick	....	Jennifer Jones-Joseph Cotten	Apr. 17,'47	135m	Jan. 11,'47	3409	3363	....
EARL Carroll Sketchbook	Rep.	530	Constance Moore-William Marshall	Aug. 22,'46	90m	Aug. 24,'46	3162	2939	3228
Easy Come, Easy Go	Para.	4607	Sonny Tufts-Diana Lynn	Mar. 7,'47	77m	Feb. 8,'47	3458	2748	3553
† Easy to Wed (color) (Special)	MGM	624	Esther Williams-Van Johnson	July 25,'46	111m	Apr. 13,'46	2937	2366	3350
Egg and I, The	Univ.	....	Claudette Colbert-Fred MacMurray	Not Set	108m	Mar. 29,'47	3549	3312	....
El Paso Kid, The	Rep.	556	Sunset Carson-Marie Harmon	May 22,'46	54m	Aug. 3,'46	3125	2972	....
Escape Me Never	WB	....	Errol Flynn-Ida Lupino	Not Set	....	....	....	2861	....

						REVIEWED			
Title	Company	Prod. Number	Stars	Tradeshow or Release Date	Running Time	M. P. Herald Issue	Product Digest Page	Advance Synopsis Page	Service Data Page
FABULOUS Dorseys, The	UA	....	Tommy Dorsey-Jimmy Dorsey	Feb. 21,'47	91m	Mar. 1,'47	3502	3475	3553
Fabulous Suzanne	Rep.	604	Barbara Britton-Rudy Vallee	Dec. 15,'46	71m	Dec. 21,'46	3374	2926	....
Faithful in My Fashion (Bl. 17)	MGM	627	Tom Drake-Donna Reed	Aug. 22,'46	81m	June 15,'46	3042	2951	....
Falcon's Adventure, The (Bl. 3)	RKO	715	Tom Conway-Madge Meredith	Dec. 13,'46	61m	Dec. 14,'46	3362	3348	....
Falcon's Alibi, The (Block 6)	RKO	629	Tom Conway-Rita Corday	July 1,'46	63m	Apr. 20,'46	2950	....	....
Fall Guy	Mono.	....	Clifford Penn-Robert Armstrong	Mar. 15,'47	64m	Mar. 8,'47	3514	3410	....
Fantasia (R.) (Spl.) (Color)	RKO	792	Disney Musical Feature	Sept. 28,'46	124m	Oct. 5,'46	3238	....	....
Farmer's Daughter, The (Bl. 4)	RKO	716	Loretta Young-Joseph Cotten	Feb. 18,'47	97m	Mar. 1,'47	3502	3364	....
Fear in the Night	Para.	4621	Paul Kelly-Kay Scott	Apr. 18,'47	72m	Feb. 22,'47	3486	3459	....
Fiesta (color)	MGM	....	Esther Williams-Ricardo Montalban	Not Set	....	....	....	2939	....
Fighting Frontiersman, The	Col.	863	Charles Starrett-Smiley Burnette	Dec. 19,'46	61m	Nov. 16,'46	3309	....	....
Flight to Nowhere	Screen Guild	4605	Alan Curtis-Evelyn Ankers	Oct. 1,'46	74m	....	....	3078	....
Fool's Gold	UA	....	William Boyd-Andy Clyde	Jan. 31,'47	63m	Oct. 12,'46	3249	....	....
Forever Amber (color)	MGM	....	Linda Darnell-Cornel Wilde	Not Set	....	....	....	3475	....
Framed	Col.	....	Glenn Ford-Janis Carter	Apr.,'47	82m	Mar. 8,'47	3514	3503	....
Freddie Steps Out	Mono.	515	Freddie Stewart-June Preisser	June 29,'46	75m	June 1,'46	3017	2926	....
French Key, The	Rep.	519	Albert Dekker-Evelyn Ankers	May 18,'46	67m	May 25,'46	3006	....	....
Frontier Fighters (Reissue)	PRC	....	Buster Crabbe-Al "Fuzzy" St. John	Apr. 12,'47		....	...	....	....
Fun on a Weekend	UA	....	Eddie Bracken-Priscilla Lane	Mar. 14,'47	....	....	....	3503	....
GALLANT Bess (color)	MGM	702	Marshall Thompson-George Tobias	Jan.,'47	98m	Sept. 7,'46	3185	2778	3492
Gallant Journey	Col.	7002	Glenn Ford-Janet Blair	Sept. 24,'46	86m	Sept. 14,'46	3198	2939	3412
Gas House Kids	PRC	....	Robert Lowery-Teala Loring	Oct. 28,'46	68m	Oct. 12,'46	3250	3238	....
Genius at Work (Block 2)	RKO	710	Alan Carney-Anne Jeffreys	Oct. 20,'46	61m	Aug. 10,'46	3138	3078	....
Gentleman from Texas, The	Mono.	562	Johnny Mack Brown-Claudia Drake	June 8,'46	55m	Aug. 31,'46	3174	2963	....
Gentleman Joe Palooka	Mono.	602	Leon Errol-Joe Kirkwood	Oct. 5,'46	72m	Sept. 28,'46	3221	3126	3492
Ghost Goes Wild, The	Rep.	605	James Ellison-Anne Gwynne	Mar. 8,'47	66m	Apr. 5,'47	3561	2972	....
Ghost of Hidden Valley	PRC	....	Buster Crabbe-Al "Fuzzy" St. John	June 3,'46	56m	June 1,'46	3017	....	....
Ghost and Mrs. Muir, The	20th-Fox	....	Gene Tierney-Rex Harrison	Not Set	....	....	....	3563	....
Ginger	Mono.	609	Frank Albertson-Barbara Reed	Jan. 4,'47	67m	Jan. 25,'47	3434	3312	....
G.I. War Brides	Rep.	528	James Ellison-Anna Lee	Aug. 12,'46	69m	Aug. 17,'46	3150	3127	....
Great Day (British) (Block 1)	RKO	703	Eric Portman-Flora Robson	Oct. 30,'46	69m	July 27,'46	3114	....	....
Great Expectations (Brit.)	Univ.	....	John Mills-Valerie Hobson	Not Set	115m	Mar. 29,'47	3549	....	....
Great Waltz, The (R.)	MGM	....	Luise Rainer-Fernand Gravet	(T) Sept. 30,'46	106m	Sept. 21,'46	3212	....	....
† Green Years, The (Special)	MGM	623	Charles Coburn-Tom Drake	July 4,'46	128m	Mar. 16,'46	2893	2883	3228
Guilt of Janet Ames, The	Col.	....	Rosalind Russell-Melvyn Douglas	Apr.,'47	81m	Mar. 8,'47	3513	3488	3553
Guilty, The	Mono.	....	Bonita Granville-Don Castle	Mar. 22,'47	71m	Mar. 22,'47	3537	3410	....
Gunman's Code	Univ.	1107	Kirby Grant-Fuzzy Knight	Aug. 30,'46	....	....	....	3187	....
HARD Boiled Mahoney	Mono.	....	Leo Gorcey-Huntz Hall	Apr. 26,'47	....	....	....	3488	....
Heading West	Col.	7210	Charles Starrett-Smiley Burnette	Aug. 15,'46	56m	Aug. 24,'46	3161	3127	3188
Heldorado	Rep.	543	Roy Rogers-George "Gabby" Hayes	Dec. 15,'46	70m	Jan. 4,'47	3397	3348	....
Henry the Fifth (British) (color)	UA	....	Laurence Olivier-Robert Newton	(T) June 17,'46	134m	Sept. 1,'45	2626	....	....
Her Adventurous Night	Univ.	538	Dennis O'Keefe-Helen Walker	July 5,'46	75m	June 29,'46	3065	3007	....
Here Comes Trouble	UA	....	William Tracy-Beverly Lloyd	Not Set	....	....	....	3363	....
Her Kind of Man	WB	518	Zachary Scott-Janis Paige	May 11,'46	78m	Apr. 27,'46	2961	2838	3264
Her Sister's Secret	PRC	....	Nancy Coleman-Philip Reed	Sept. 23,'46	85m	Sept. 21,'46	3210	3090	3492
High Barbaree	MGM	....	Van Johnson-June Allyson	(T) Mar. 11,'47	91m	Mar. 15,'47	3525	3238	....
High Conquest	Mono.	....	Anna Lee-Warren Douglas	June 1,'47	83m	Mar. 15,'47	3525	3435	....
High School Hero	Mono.	517	Freddie Stewart-June Preisser	Sept. 7,'46	69m	Aug. 24,'46	3161	3126	....
Hit Parade of 1947	Rep.	610	Eddie Albert-Constance Moore	Mar. 22,'47	....	....	....	3459	....
† Holiday in Mexico (color)	MGM	701	Walter Pidgeon-Ilona Massey	Sept.,'46	128m	July 27,'46	3113	2764	3288
Home in Oklahoma	Rep.	5542	Roy Rogers-Dale Evans	Nov. 8,'46	72m	Nov. 9,'46	3298	3163	....
Homesteaders of Paradise Valley	Rep.	664	Allan Lane-Bobby Blake	Apr. 1,'47	....	....	....	3475	....
Homestretch, The (color)	20th-Fox	....	Cornel Wilde-Maureen O'Hara	Not Set	....	....	....	3488	....
Home Sweet Homicide	20th-Fox	640	Lynn Bari-Randolph Scott	Oct.,'46	90m	July 27,'46	3124	2939	3492
Honeymoon	RKO	....	Shirley Temple-Guy Madison	Block 5	....	....	....	3539	....
Hoodlum Saint (Block 16)	MGM	618	William Powell-Esther Williams	Apr.-May,'46	93m	Feb. 9,'46	2837	2830	3164
Hot Cargo (Block 5)	Para.	4523	William Gargan-Philip Reed	June 28,'46	57m	Mar. 16,'46	2894	2870	....
How Green Was My Valley (R.)	20th-Fox	....	Walter Pidgeon-Maureen O'Hara	Not Set	118m	Jan. 4,'47	3398	....	....
Humoresque	WB	612	Joan Crawford-John Garfield	Jan. 25,'47	125m	Dec. 28,'46	3385	3363	3492
I COVER Big Town	Para.	4624	Philip Reed-Hillary Brooke	(T) Feb. 21,'47	63m	Mar. 1,'47	3502	3459	....
If I'm Lucky	20th-Fox	638	Vivian Blaine-Harry James	Sept.,'46	79m	Aug. 31,'46	3174	3066	3412
I'll Be Yours	Univ.	607	Deanna Durbin-Tom Drake	Jan.,'47	93m	Jan. 25,'47	3433	3348	3492
Imperfect Lady	Para.	4610	Teresa Wright-Ray Milland	Apr. 25,'47	97m	Mar. 15,'47	3526	2870	....
In Fast Company	Mono.	510	Leo Gorcey-Huntz Hall	June 22,'46	63m	May 11,'46	2986	2972	....
Inner Circle, The	Rep.	526	Warren Douglas-Lynn Roberts	Aug. 7,'46	57m	Sept. 21,'46	3211	3127	....
In Old Sacramento	Rep.	517	William Elliott-Constance Moore	May 31,'46	89m	May 4,'46	2973	....	3188
Inside Job	Univ.	537	Preston Foster-Ann Rutherford	June 28,'46	65m	June 22,'46	3053	2987	....
Invisible Informer, The	Rep.	529	Linda Stirling-William Henry	Aug. 19,'46	57m	Aug. 24,'46	3161	3127	....
I Stole a Million (R.)	Univ.	....	George Raft-Claire Trevor	Apr.,'47	75m	Mar. 15,'47	3527	....	....
It Happened in Brooklyn	MGM	718	Frank Sinatra-Kathryn Grayson	Apr.,'47	103m	Mar. 8,'47	3513	3238	....
It Happened on Fifth Avenue	Mono.	....	Don DeFore-Ann Harding	Not Set	115m	Feb. 8,'47	3457	....	....
It's Great To Be Young	Col.	7038	Leslie Brooks-Jimmy Lloyd	Sept. 12,'46	68m	Sept. 21,'46	3210	3163	....
It's a Joke, Son (Eagle-Lion)	PRC	....	Kenny Delmar-Una Merkel	Jan. 15,'47	64m	Jan. 25,'47	3433	3387	3492
† It's a Wonderful Life (Special)	RKO	781	James Stewart-Donna Reed	Jan. 7,'47	130m	Dec. 21,'46	3373	3186	3553
It Shouldn't Happen to a Dog	20th-Fox	632	Carole Landis-Allyn Joslyn	July,'46	70m	June 1,'46	3017	2963	....
† I've Always Loved You (color) (Special)	Rep.	601	Maria Ouspenskaya-Philip Dorn	Dec. 2,'46	117m	Sept. 7,'46	3185	2628	3464
I Wonder Who's Kissing Her Now (color)	20th-Fox	....	June Haver-Mark Stevens	Not Set	....	....	....	3563	....
JANIE Gets Married	WB	520	Joan Leslie-Robt. Hutton	June 22,'46	91m	June 8,'46	3029	2655	3228
Joe Palooka, Champ	Mono.	502	Joe Kirkwood-Elyse Knox	May 28,'46	70m	Apr. 13,'46	2938	2809	3164
Johnny Frenchman (British)	Univ.	....	Francoise Rosay-Tom Walls	Oct.,'46	104m	Nov. 2,'46	3286	....	....

						REVIEWED			
Title	*Company*	*Prod. Number*	*Stars*	*Tradeshow or Release Date*	**Running Time**	*M. P. Herald Issue*	*Product Digest Page*	*Advance Synopsis Page*	*Service Data Page*
Johnny O'Clock	Col.	....	Dick Powell-Evelyn Keyes	Mar.,'47	85m	Jan. 4,'47	3397	3388	3492
† Jolson Story, The (color)	Col.	831	Larry Parks-William Demarest	Jan.,'47	128m	Sept. 21,'46	3209	2883	3492
Jungle Flight	Para.	4625	Robert Lowery-Ann Savage	(T) Feb. 21,'47	67m	Mar. 1,'47	3502	3126	....
Jungle Princess (Reissue)	Para.	R5-3620	Doorthy Lamour-Ray Milland	Sept. 1,'46	84m	Sept. 21,'46	3212	....	....
Junior Prom	Mono.	514	Freddie Stewart-June Preisser	May 11,'46	69m	Mar. 2,'46	2869	....	....
† KID from Brooklyn, The (color)	RKO	652	Danny Kaye-Virginia Mayo	Special	114m	Mar. 30,'46	2918	2628	3412
† Killers, The	Univ.	548	Burt Lancaster-Ava Gardner	Aug. 30,'46	102m	Aug. 17,'46	3150	3055	3464
King of the Wild Horses	Col.	....	Preston Foster-Gail Patrick	Mar. 27,'47	79m	Mar. 22,'47	3537	3527	....
Kings Row (Reissue)	WB	608	Ann Sheridan-Robert Cummings	Dec. 7,'46	127m	Nov. 2,'46	3286	....	....
Kit Carson (Reissue)	PRC	....	Dana Andrews-Lynn Bari	Mar. 22,'47	95m	Aug. 31,'40	....	....	....
† Kitty (Block 2)	Para.	4509	Paulette Goddard-Ray Milland	May 10,'46	104m	Oct. 6,'45	2669	2093	3288
LADIES' Man	Para.	4605	Eddie Bracken-Virginia Welles	Feb. 7,'47	90m	Jan. 11,'47	3409	2809	....
Lady Chaser	PRC	....	Robert Lowery-Ann Savage	Nov. 25,'46	58m	Dec. 28,'46	3386	3312	....
Lady in the Lake	MGM	712	Robert Montgomery-Audrey Totter	Jan.,'47	105m	Nov. 30,'46	3333	3312	3553
Lady Luck (Block 1)	RKO	702	Robert Young-Barbara Hale	Oct. 18,'46	97m	July 20,'46	3102	2756	3350
Lady Surrenders, A (Brit.)	Univ.	....	Margaret Lockwood-Stewart Granger	(T) Oct. 4,'46	117m	Oct. 12,'46	3249	....	....
Land of the Lawless	Mono.	671	Johnny Mack Brown-Raymond Hatton	May 3,'47	....	....	....	3539	....
Landrush	Col.	861	Charles Starrett-Smiley Burnette	Apr. 24,'47	54m	Sept. 21,'46	3211	2895	....
Larceny in Her Heart	PRC	....	Hugh Beaumont-Cheryl Walker	July 10,'46	68m	May 25,'46	3006	2963	....
Last Chance, The (Bl. 16) (Swiss)	MGM	621	E. G. Morrison-John Hoy	Apr.-May,'46	105m	Nov. 24,'45	2726	....	2930
Last Crooked Mile, The	Rep.	527	Donald Barry-Ann Savage	Aug. 9,'46	67m	Aug. 17,'46	3150	....	....
Last Frontier Uprising	Rep.	5504	Monte Hale-Adrian Booth	Feb. 1,'47	....	....	....	3187	....
Last of the Mohicans (Reissue)	PRC	....	Randolph Scott-Binnie Barnes	Mar. 22,'47	....	....	....	....	....
Last of the Redmen, The	Col.	....	Jon Hall-Evelyn Ankers	Not Set	....	....	....	....	....
Late George Apley, The	20th-Fox	....	Ronald Colman-Peggy Cummins	Not Set	98m	Feb. 8,'47	3457	3434	....
Lawless Breed	Univ.	1106	Kirby Grant-Fuzzy Knight	Aug. 16,'46	58m	Dec. 14,'46	3362	3312	....
Law of the Canyon	Col.	....	Charles Starrett-Smiley Burnette	Apr. 24,'47	....	....	....	3539	....
Law of the Lash	PRC	....	Al LaRue-Mary Scott	Feb. 28,'47	53m	Mar. 1,'47	3502	3410	....
Les Miserables (Reissue)	20th-Fox	704	Fredric March-Charles Laughton	Jan.,'47	105m	Jan. 4,'47	3398	....	....
Life With Father (color)	WB	....	Irene Dunne-William Powell	Not Set	....	....	....	3475	....
Lighthouse	PRC	....	John Litel-June Lang	Jan. 10,'47	62m	Feb. 8,'47	3458	2963	....
Likely Story, A	RKO	....	Bill Williams-Barbara Hale	Block 5	....	....	....	3312	...
Little Iodine	UA	....	Jo Ann Marlowe-Marc Cramer	Oct. 11,'46	94m	June 8,'46	3030	2926	3412
Little Miss Big	Univ.	549	Fay Holden-Beverly Simmons	Aug. 30,'46	57m	Sept. 14,'46	3198	3066	....
Little Mister Jim	MGM	719	"Butch" Jenkins-Frances Gifford	Apr.,'47	61m	Sept. 7,'46	3186	2963	....
Locket, The (Block 3)	RKO	711	Laraine Day-Brian Aherne	Dec. 20,'46	85m	Dec. 21,'46	3373	2939	3553
Lone Hand Texan	Col.	....	Charles Starrett-Smiley Burnette	Mar. 6,'47	54m	Mar. 15,'47	3526	3422	....
Lone Star Moonlight	Col.	854	Ken Curtis-Joan Barton	Dec. 12,'46	67m	Dec. 14,'46	3362	3274	....
Lone Wolf in Mexico, The	Col.	823	Gerald Mohr-Eric Blore	Jan. 16,'47	69m	Jan. 4,'47	3398	3348	....
Lost Honeymoon (Eagle-Lion)	PRC	....	Franchot Tone-Ann Richards	Mar. 15,'47	69m	Mar. 15,'47	3526	3475	....
Love and Learn	WB	620	Jack Carson-Martha Vickers	May 3,'47	83m	Mar. 29,'47	3550	....	....
Love Laughs at Andy Hardy	MGM	714	Mickey Rooney-Bonita Granville	Feb.,'47	91m	Dec. 7,'46	3345	3127	....
Lover Come Back	Univ.	536	George Brent-Lucille Ball	June 21,'46	90m	June 22,'46	3054	2939	....
MACOMBER Affair, The	UA	....	Gregory Peck-Joan Bennett	Mar. 21,'47	90m	Feb. 1,'47	3445	3076	....
Magic Bow, The (British)	Univ.	....	Stewart Granger-Phyllis Calvert	Not Set	106m	Oct. 19,'46	3262	....	....
Magic Town	RKO	....	James Stewart-Jane Wyman	Not Set	....	....	....	3563	....
Magnificent Doll	Univ.	602	Ginger Rogers-Burgess Meredith	Nov.,'46	95m	Nov. 23,'46	3321	3274	3492
Magnificent Rogue	Rep.	606	Lynn Roberts-Warren Douglas	Feb. 15,'47	74m	Nov. 16,'46	3309	....	....
Make Mine Music (color) (Spcl.)	RKO	692	Disney Musical Feature	(T) July 4,'46	74m	Apr. 27,'46	2662	....	3264
Man from Rainbow Valley (color)	Rep.	5502	Monte Hale-Adrian Booth	June 15,'46	56m	June 22,'46	3053	2963	....
Man I Love, The	WB	611	Ida Lupino-Robert Alda	Jan. 11,'47	96m	Dec. 28,'46	3385	2784	3464
Man Who Dared, The	Col.	7040	Leslie Brooks-George Macready	May 30,'46	65m	June 29,'46	3065	2926	....
† Margie (color)	20th-Fox	646	Jeanne Crain-Alan Young	Nov.,'46	94m	Oct. 19,'46	3261	2884	3492
Meet Me at Dawn (British)	20th-Fox	....	William Eythe-Stanley Holloway	Not Set	99m	Jan. 25,'47	3434	....	....
Men of Two Worlds (Br.) (color)	Univ.	....	Eric Portman-Phyllis Cavert	Sept. 9,'46	109m	Sept. 28,'46	3224	....	....
Michigan Kid, The (color)	Univ.	610	Jon Hall-Rita Johnson	Mar.,'47	69m	Feb. 22,'47	3486	3090	....
Mighty McGurk, The	MGM	711	Wallace Beery-Edward Arnold	Jan.,'47	87m	Nov. 23,'46	3321	3066	3464
Millie's Daughter	Col.	....	Gladys George-Gay Nelson	Mar. 20,'47	72m	Feb. 22,'47	3487	3459	....
Missing Lady, The	Mono.	525	Kane Richmond-Barbara Reed	Aug. 17,'46	60m	Sept. 21,'46	3211	3031	....
Mr. Ace	UA	....	George Raft-Sylvia Sydney	Aug. 2,'46	84m	Aug. 31,'46	3173	2926	3412
Mr. District Attorney	Col.	832	Dennis O'Keefe-Marg. Chapman	Feb.,'47	81m	Jan. 4,'47	3398	....	3553
Mr. Hex	Mono.	608	Leo Gorcey-Huntz Hall	Dec. 7,'46	63m	Dec. 14,'46	3362	3240	....
† Monsieur Beaucaire (Special)	Para.	4532	Bob Hope-Joan Caulfield	Aug. 30,'46	93m	May 18,'46	2997	2883	3464
Moss Rose	20th-Fox	....	Victor Mature-Peggy Cummins	Not Set	....	....	....	3550	....
Mother Wore Tights (color)	20th-Fox	....	Betty Grable-Dan Dailey, Jr.	Not Set	....	....	....	3563	....
My Brother Talks to Horses	MGM	715	Peter Lawford-"Butch" Jenkins	Feb.,'47	94m	Nov. 23,'46	3322	3031	....
† My Darling Clementine	20th-Fox	645	Henry Fonda-Linda Darnell	Nov.,'46	97m	Oct. 12,'46	3249	3078	3464
My Dog Shep	Screen Guild	4609	Tom Neal-Helen Chapman-"Flame"	Dec. 1,'46	60m	....	....	3163	....
My Favorite Brunette	Para.	4609	Bob Hope-Dorothy Lamour	Apr. 4,'47	87m	Feb. 22,'47	3485	3388	....
My Pal Trigger	Rep.	5541	Roy Rogers-George "Gabby" Hayes	July 10,'46	79m	June 22,'46	3053	....	....
My Heart Goes Crazy (Br.) (col.) (formerly London Town)	Univ.	....	Syd Field-Greta Gynt	Not Set	121m	Sept. 21,'46	3209	....	....
Mysterious Mr. Valentine	Rep.	531	William Henry-Linda Stirling	Sept. 3,'46	....	....	....	3312	....
'NEATH Canadian Skies	Screen Guild	4606	Russell Hayden-Inez Cooper	Oct. 15,'46	41m	....	....	3127	....
Never Say Goodbye	WB	606	Errol Flynn-Eleanor Parker	Nov. 9,'46	97m	Oct. 26,'46	3273	2838	3464
New Orleans	UA	....	Arturo de Cordova-Dorothy Patrick	Apr. 18,'47	....	....	....	3488	....
† Night and Day (color)	WB	523	Cary Grant-Alexis Smith	Aug. 3,'46	132m	July 13,'46	3089	2838	3228
Night in Casablanca, A	UA	....	Marx Brothers-Lois Collier	May 10,'46	85m	Apr. 20,'46	2949	2884	3288
Night in Paradise, A (color)	Univ.	529	Merle Oberon-Turhan Bey	May 3,'46	84m	Apr. 13,'46	2937	2278	3100
Night Train to Memphis	Rep.	523	Roy Acuff-Adele Mara	July 12,'46	67m	July 27,'46	3114	2748	3288
Nobody Lives Forever	WB	604	John Garfield-Geraldine Fitzgerald	Oct. 12,'46	100m	Sept. 28,'46	3221	2830	3412
Nocturne (Block 2)	RKO	706	George Raft-Lynn Bari	Oct. 29,'46	87m	Oct. 19,'46	3261	3055	3492
† No Leave, No Love	MGM	704	Van Johnson-Marie Wilson	Oct.,'46	117m	Aug. 31,'46	3173	2818	3492

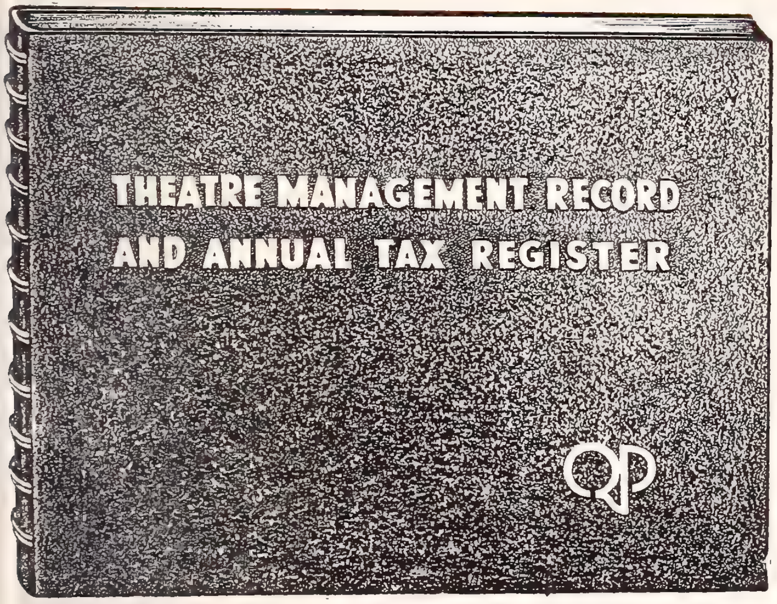
Title	Company	Prod. Number	Stars	Tradeshow or Release Date	Running Time	REVIEWED		Advance Synopsis Page	Service Data Page
						M. P. Herald Issue	Product Digest Page		
Nora Prentiss	WB	614	Ann Sheridan-Kent Smith	Feb. 22,'47	111m	Feb. 8,'47	3457	2883	3553
North of the Border	Screen Guild	4610	Russell Hayden-Inez Cooper	Nov. 15,'46	42m	....	....	3090	....
† Notorious (Special)	RKO	761	Ingrid Bergman-Cary Grant	Sept. 6,'46	101m	July 27,'46	3113	2870	3464
Notorious Gentleman (British)	Univ.	603	Rex Harrison-Lilli Palmer	Nov. 1,'46	109m	Oct. 26,'46	3273	....	3412
ODD Man Out (British)	Univ.	....	James Mason-Robert Newton	Not Set	116m	Feb. 15,'47	3473	....	...
Of Human Bondage	WB	522	Paul Henreid-Eleanor Parker	July 20,'46	105m	July 6,'46	3077	3031	3228
One Exciting Week	Rep.	521	Al Pearce-Arline Harris	June 8,'46	69m	June 15,'46	3042	2809	....
One More Tomorrow	WB	519	Ann Sheridan-Dennis Morgan	June 1,'46	89m	May 18,'46	2997	2838	3228
† O.S.S. (Block 6)	Para.	4526	Alan Ladd-Geraldine Fitzgerald	July 26,'46	107m	May 18,'46	2997	2963	3350
Other Love, The	UA	....	Barbara Stanwyck-David Niven	Not Set	96m	Apr. 5,'47	3561	3550	....
Our Hearts Were Growing Up (Block 5)	Para.	4522	Gail Russell-Diana Lynn	June 14,'46	84m	Mar. 16,'46	2893	2555	3264
Out California Way (color)	Rep.	5503	Monte Hale-Adrian Booth	Dec. 5,'46	67m	Dec. 14,'46	3362	3127	....
Outlaw of the Plains	PRC	....	Buster Crabbe-Al St. John	Sept. 22,'46	56m	Sept. 28,'46	3225	3126	....
Overlanders, The (British)	Univ.	....	Chips Rafferty-John N. Hayward	Not Set	91m	Oct. 19,'46	3261	....	....
Overland Riders	PRC	....	Buster Crabbe-Al "Fuzzy" St. John	Aug. 21,'46	54m	Aug. 24,'46	3162	3126	....
Over the Santa Fe Trail	Col.	852	Ken Curtis-Jennifer Holt	Feb. 13,'47	63m	Feb. 22,'47	3487	3422	....
PASSKEY to Danger	Rep.	518	Stephanie Bachelor-Kane Richmond	May 11,'46	58m	Aug. 24,'46	3161	2987	....
Perfect Marriage, The	Para.	4604	Loretta Young-David Niven	Jan. 24,'47	87m	Nov. 23,'46	3321	2883	3553
Perils of Pauline (color)	Para.	....	Betty Hutton-John Lund	Not Set	....	....	....	2939	....
Personality Kid	Col.	7039	Anita Louise-Michael Duane	Aug. 8,'46	68m	Aug. 24,'46	3161	3031	....
Phantom Thief, The	Col.	7031	Chester Morris-Jeff Donnell	May 2,'46	65m	June 22,'46	3053	2926	....
Philo Vance Returns	PRC	....	Alan Curtis-Terry Austin	Apr. 14,'47	....	....	....	3422	....
Philo Vance's Gamble	PRC	....	Alan Curtis-Tala Birell	Apr. 12,'47	....	....	....	3434	....
Philo Vance's Secret Mission	PRC	....	Alan Curtis-Sheila Ryan	Mar. 20,'47	....	....	....	3475	....
Pilgrim Lady, The	Rep.	602	Adele Mara-Warren Douglas	Jan. 22,'47	67m	Jan. 25,'47	3433	3347	....
Pinocchio (color) (Reissue)	RKO	691	Disney Feature Cartoon	Special	85m	Feb. 3,'40	....	..	....
Pirates of Monterey (color)	Univ.	....	Maria Montez-Rod Cameron	Not Set	....	....	....	3127	...
Plainsman, The (Reissue)	Para.	R5-3624	Gary Cooper-Jean Arthur	Sept. 1,'46	113m	Sept. 21,'46	3212	....	..
Plainsman and the Lady, The	Rep.	532	William Elliott-Vera Hruba Ralston	Nov. 15,'46	87m	Nov. 9,'46	3297	3127	3350
Possessed	WB	....	Joan Crawford-Van Heflin	Not Set	....	....	....	3078	....
† Postman Always Rings Twice, The (Block 16)	MGM	620	Lana Turner-John Garfield	Apr.-May,'46	113m	Mar. 16,'46	2893	2883	3228
Prairie Badmen	PRC	....	Buster Crabbe-Al "Fuzzy" St. John	July 17,'46	55m	July 27,'46	3114	3055	
Private Affairs of Bel Ami	UA	....	George Sanders-Angela Lansbury	Mar. 7,'47	112m	Mar. 1,'47	3501	3311	3553
Pursued	WB	615	Teresa Wright-Robert Mitchum	Mar. 2,'47	101m	Feb. 22,'47	3485	3435	3553
QUEEN of Burlesque	PRC	....	Evelyn Ankers-Carleton Young	July 24,'46	70m	July 6,'46	3078	2987	....
Queen of the Amazons	Screen Guild	4611	Robert Lowery-Patricia Morison	Jan. 15,'47	61m	Mar. 29,'47	3550	3311	....
RAGE in Heaven (R.)	MGM	705	Ingrid Bergman-Robert Montgomery	Oct.,'46	85m	Aug. 24,'46	3162	....	....
Raiders of the South	Mono.	564	Johnny Mack Brown-Raymond Hatton	Jan. 18,'47	55m	Feb. 22,'47	3487	3348	....
Rainbow Over the Rockies	Mono.	683	Jimmy Wakely-Lee "Lasses" White	Feb. 8,'47	54m	Mar. 22,'47	3538	3410	....
Ramrod	UA	....	Joel McCrea-Veronica Lake	May 2,'47	95m	Mar. 1,'47	3503	3487	....
Range Beyond the Blue	PRC	....	Eddie Dean-Roscoe Ates	Mar. 17,'47	53m	Mar. 15,'47	3526	3411	....
† Razor's Edge, The	20th-Fox	701	Tyrone Power-Gene Tierney	Jan.,'47	146m	Nov. 30,'46	3334	3127	3553
Red House, The	UA	....	Edw. G. Robinson-Lon McCallister	Feb. 7,'47	99m	Feb. 8,'47	3457	3090	3553
Red River Renegades	Rep.	557	Sunset Carson-Peggy Stewart	July 25,'46	55m	Sept. 7,'46	3185	3066	....
Red Stallion (Eagle-Lion)	PRC	....	Robert Paige-Ted Donaldson	May 1,'47	....	....	....	3475	....
Rendezvous 24	20th-Fox	627	William Gargan-Marie Palmer	May,'46	70m	May 4,'46	2974	2951	....
Rendezvous With Annie	Rep.	525	Eddie Albert-Faye Marlowe	July 22,'46	89m	Aug. 17,'46	3149	....	....
Renegade Girl	Screen Guild	4612	Alan Curtis-Ann Savage	Dec. 25,'46	65m	Feb. 22,'47	3486	3363	....
Renegades (color)	Col.	7003	Evelyn Keyes-Willard Parker	June 13,'46	87m	May 25,'46	3005	2776	3228
Repeat Performance (Eagle-Lion)	PRC	....	Joan Leslie-Louis Hayward	May 15,'47	....	....	....	3475	...
Return of Monte Cristo, The	Col.	829	Louis Hayward-Barbara Britton	Dec.,'46	91m	Dec. 7,'46	3345	3312	3412
Return of Rin Tin Tin, The	PRC	....	Donald Woods-Bobby Blake	Feb. 20,'47	....	....	....	3527	....
Return of Rusty, The	Col.	7032	Ted Donaldson-Barbara Wooddell	June 27,'46	....	....	....	3007	....
Riding the California Trail	Mono.	610	Gilbert Roland-Martin Garralaga	Jan. 11,'47	59m	Feb. 8,'47	3459	3287	....
Riders of Red Rock (Reissue)	PRC	....	Buster Crabbe-Al "Fuzzy" St. John	May 7,'47	....	....	....	....	....
Rio Grande Raiders	Rep.	558	Sunset Carson-Peggy Stewart	Sept. 9,'46	57m	Oct. 12,'46	3250	3163	3350
Rolling Home	Screen Guild	4607	Jean Parker-Russell Hayden	Nov. 1,'46	71m	Feb. 8,'47	3459	3163	....
Roll On, Texas Moon	Rep.	542	Roy Rogers-Dale Evans	Sept. 12,'46	68m	Sept. 21,'46	3211	3030	....
Runaround, The	Univ.	535	Ella Raines-Rod Cameron	June 14,'46	86m	June 15,'46	3043	2987	3350
Rustler's Roundup	Univ.	1105	Kirby Grant-Fuzzy Knight	Aug. 9,'46	56m	Nov. 9,'46	3297	3138	....
SAN DEMETRIO, London (British)	20th-Fox	....	Walter Fitzgerald-Arthur Young	Not Set	76m	Apr. 5,'47	3561	....	....
San Quentin (Block 3)	RKO	712	Lawrence Tierney-Marion Carr	Dec. 17,'46	66m	Dec. 7,'46	3345	3336	3553
Santa Fe Uprising	Rep.	661	Allan Lane-Bobby Blake	Nov. 15,'46	....	....	....	3322	....
Sarge Goes to College	Mono.	....	Alan Hale, Jr.-June Preisser	May 10,'47	....	....	....	....	....
Scared to Death (color)	Screen Guild	4608	Bela Lugosi-Joyce Compton	Feb. 1,'47	65m	....	....	3127	....
Sea of Grass	MGM	720	Spencer Tracy-Katharine Hepburn	Apr.,'47	131m	Feb. 15,'47	3473	3238	3553
Sea Hawk, The (Reissue)	WB	618	Errol Flynn-Brenda Marshall	Apr. 26,'47	109m	Mar. 29,'47	3550	....	....
Searching Wind, The (Block 6)	Para.	4527	Robert Young-Ann Richards	Aug. 9,'46	107m	May 11,'46	2985	2884	3288
Sea Wolf, The (Reissue)	WB	619	Edw. G. Robinson-Ida Lupino	Apr. 26,'47	87m	Mar. 29,'47	3550	....	....
Secret Heart, The	MGM	709	Claudette Colbert-Walter Pidgeon	Dec.,'46	97m	Nov. 30,'46	3334	3274	3553
Secret of the Whistler	Col.	818	Richard Dix-Leslie Brooks	Nov. 7,'46	65m	Nov. 2,'46	3286	3274	....
Secrets of a Sorority Girl	PRC	....	Mary Ware-Rick Vallin	Aug. 15,'46	58m	Aug. 24,'46	3161	3031	....
Seven Were Saved	Para.	4620	Richard Denning-Catherine Craig	Mar. 28,'47	73m	Feb. 22,'47	3486	2972	....

Title	Company	Prod. Number	Stars	Tradeshow or Release Date	Running Time	— REVIEWED — M. P. Herald Issue	Product Digest Page	Advance Synopsis Page	Service Data Page
Shadowed	Col.	7042	Anita Louise-Robert Scott	Sept. 26,'46	70m	Nov. 30,'46	3334	3163	....
Shadow of a Woman	WB	602	Andrea King-Helmut Dantine	Sept. 14,'46	78m	Aug. 17,'46	3150	2543	3288
Shadows on the Range	Mono.	567	Johnny Mack Brown-R. Hatton	Aug. 10,'46	57m	Oct. 12,'46	3250	3066	....
Shadows Over Chinatown (formerly The Mandarin Secret)	Mono.	518	Sidney Toler-Sen Yung	July 27,'46	64m	....	....	2963	....
She-Wolf of London	Univ.	531	June Lockhart-Jan Wiley	May 17,'46	61m	Apr. 13,'46	2938	2809	....
She Wrote the Book	Univ.	533	Joan Davis-Jack Oakie	May 31,'46	76m	May 11,'46	2987	2870	....
Shocking Miss Pilgrim, The (color)	20th-Fox	703	Betty Grable-Dick Haymes	Jan.,'47	85m	Jan. 4,'47	3397	2884	3553
Shoot to Kill	Screen Guild	4615	Russell Wade-Susan Maters	Mar. 15,'47	....	....	....	3488	....
Show-Off, The	MGM	708	Red Skelton-Marilyn Maxwell	Dec.,'46	83m	Aug. 17,'46	3149	2951	3464
Silver Range	Mono.	563	Johnny Mack Brown-Raymond Hatton	Nov. 16,'46	53m	Dec. 7,'46	3346	3240	....
Silver Stallion (Reissue)	Mono.	612	David Sharpe-Janet Waldo	Dec. 14,'46	57m	....	....	....	....
Sinbad, the Sailor (color) (Bl. 2)	RKO	762	D. Fairbanks, Jr.-Maureen O'Hara	Jan. 13,'47	117m	Jan. 18,'47	3421	3031	....
Singin' in the Corn	Col.	804	Judy Canova-Allen Jenkins	Dec. 26,'46	68m	Nov. 23,'46	3322	3312	3464
Singing on the Trail	Col.	7224	Ken Curtis-Jeff Donnell	Sept. 12,'46	....	....	....	3187	....
Sing While You Dance	Col.	7033	Ellen Drew-Robert Stanton	July 25,'46	....	....	....	3055	....
Sin of Harold Diddlebock, The	UA	....	Harold Lloyd-Raymond Walburn	Apr. 4,'47	89m	Mar. 1,'47	3503	2870	....
Sioux City Sue	Rep.	681	Gene Autry-Lynn Roberts	Nov. 21,'46	69m	Dec. 7,'46	3345	3322	....
Sister Kenny (Block 1)	RKO	701	Rosalind Russell-Alexander Knox	Oct. 10,'46	118m	July 20,'46	3101	2907	3350
Six Gun Serenade	Mono.	684	Jimmy Wakely-Kay Morley	Apr. 5,'47	....	....	....	3459	....
Slightly Scandalous	Univ.	544	Sheila Ryan-Fred Brady	Aug. 2,'46	62m	Aug. 3,'46	3125	3031	....
Smash-Up	Univ.	609	Susan Hayward-Lee Bowman	Mar.,'47	113m	Feb. 15,'47	3475	3421	3553
† Smoky (color)	20th-Fox	631	Fred MacMurray-Anne Baxter	July,'46	87m	June 15,'46	3041	2628	3492
So Dark the Night	Col.	805	Micheline Cheirel-Steven Geray	Oct. 10,'46	70m	Sept. 21,'46	3211	2850	....
Somewhere in the Night	20th-Fox	629	John Hodiak-Nancy Guild	June,'46	110m	May 11,'46	2986	2859	....
Song of Scheherazade (color)	Univ.	608	Brian Donlevy-Yvonne de Carlo	Mar.,'47	106m	Feb. 1,'47	3445	3312	3553
Song of the Sierras	Mono.	681	Jimmy Wakely-Lee "Lasses" White	Dec. 28,'46	58m	Jan. 18,'47	3421	3240	....
Song of the South (Spcl.) (col.)	RKO	791	Disney Feature Cartoon	Nov. 20,'46	95m	Nov. 2,'46	3285	....	3412
South of the Chisholm Trail	Col.	865	Charles Starrett-Smiley Burnette	Jan. 30,'47	58m	Feb. 1,'47	3446	3387	....
South of Monterey	Mono.	530	Gilbert Roland-Frank Yacanelli	July 10,'46	63m	Sept. 28,'46	3224	3127	....
Specter of the Rose	Rep.	524	Ivan Kirov-Viola Essen	July 5,'46	90m	May 25,'46	3006	2776	3350
Spoilers of the North	Rep.	612	Paul Kelly-Adrian Booth	Apr. 24,'47	....	....	....	3488	....
Spook Busters	Mono.	512	Leo Gorcey-Huntz Hall	Aug. 24,'46	68m	Aug. 24,'46	3162	3138	....
Stagecoach to Denver	Rep.	662	Allan Lane-Bobby Blake	Dec. 23,'46	56m	Jan. 4,'47	3398	3348	....
Stairway to Heaven (Brit.) (col.)	Univ.	611	David Niven-Kim Hunter	(T) Dec. 9,'46	104m	Nov. 16,'46	3310	....	....
Stallion Road	WB	617	Zachary Scott-Alexis Smith	Apr. 12,'47	97m	Mar. 22,'47	3537	2939	....
Stanley and Livingstone (R.)	20th-Fox	705	Spencer Tracy-Nancy Kelly	Jan.,'47	101m	Jan. 4,'47	3398	....	....
Stars Over Texas	PRC	....	Eddie Dean-Shirley Patterson	Nov. 18,'46	57m	Dec. 28,'46	3386	3287	....
Step by Step (Block 1)	RKO	705	Lawrence Tierney-Anne Jeffreys	Aug. 30,'46	62m	July 20,'46	3101	3076	....
† Stolen Life, A	WB	521	Bette Davis-Glenn Ford	July 6,'46	109m	May 4,'46	2973	2756	3350
Stormy Waters (French)	MGM	....	Jean Gabin-Michele Morgan	(T) June 5,'46	80m	July 13,'46	3089	....	....
Strange Conquest	Univ.	530	Jane Wyatt-Lowell Gilmore	May 10,'46	63m	Apr. 20,'46	2950	2883	....
Strange Holiday	PRC	....	Claude Rains-Barbara Bate	Sept. 2,'46	56m	Nov. 2,'46	3286	....	....
Strange Journey	20th-Fox	708	Paul Kelly-Osa Massen	Feb.,'47	65m	Sept. 14,'46	3197	....	....
† Strange Love of Martha Ivers (Block 6)	Para.	4529	Barbara Stanwyck-Van Heflin	Sept. 13,'46	117m	Mar. 23,'46	2907	3870	3492
Stranger, The (Special)	RKO	683	Edw. G. Robinson-Loretta Young	(T) July 15,'46	95m	May 25,'46	3005	2756	3350
Strange Triangle	20th-Fox	630	Signe Hasso-John Shepperd	June,'46	65m	May 11,'46	2986	2951	....
Strange Voyage	Mono.	521	Eddie Albert-Forrest Taylor	July 6,'46	61m	Mar. 2,'46	2870	....	....
Strange Woman, The	UA	....	Hedy Lamar-George Sanders	Oct. 25,'46	101m	Nov. 2,'46	3285	2884	3464
Suddenly It's Spring	Para.	4608	Fred MacMurray-Paulette Goddard	Mar. 21,'47	87m	Feb. 15,'47	3473	2987	3553
Sunset Pass (Block 1)	RKO	704	James Warren-Nan Leslie	Oct. 1,'46	59m	July 20,'46	3102	3090	3553
Sun Valley Cyclone	Rep.	567	"Wild" Bill Elliott-Bobby Blake	May 10,'46	56m	June 15,'46	3042	2987	....
Sun Valley Serenade (R.)	20th-Fox	641	Sonja Henie-John Payne	Sept.,'46	86m	Aug. 24,'46	3163	....	....
Susie Steps Out	UA	....	David Bruce-Cleatus Caldwell	Dec. 13,'46	65m	Nov. 23,'46	3322	3078	....
Suspense (Special)	Mono.	699	Belita-Barry Sullivan	June 15,'46	101m	Mar. 30,'46	2917	....	3100
Swamp Fire (Block 6)	Para.	4528	Johnny Weissmuller-Virginia Grey	Sept. 6,'46	69m	May 11,'46	2986	2963	3228
Sweetheart of Sigma Chi	Mono.	606	Elyse Knox-Phil Regan	Dec. 21,'46	75m	Dec. 7,'46	3346	3240	....
Swell Guy	Univ.	606	Sonny Tufts-Ann Blyth	Jan.,'47	87m	Dec. 14,'46	3361	3274	3412
TARZAN and the Huntress (Bl. 5)	RKO	....	Johnny Weismuller-Brenda Joyce	Apr. 5,'47	72m	Mar. 22,'47	3537	3503	....
Temptation	Univ.	604	Merle Oberon-George Brent	Dec.,'46	98m	Dec. 21,'46	3374	3076	3553
Tenth Avenue Angel	MGM	....	Margaret O'Brien-George Murphy	Not Set	....	....	....	3031	....
Terrors on Horseback	PRC	....	Buster Crabbe-Al "Fuzzy" St. John	Aug. 14,'46	55m	Apr. 20,'46	2951	2884	....
Terror Trail	Col.	862	Charles Starrett-Smiley Burnette	Nov. 21,'46	55m	Nov. 2,'46	3286	3274	....
That Brennan Girl	Rep.	533	James Dunn-Mona Freeman	Dec. 23,'46	95m	Nov. 16,'46	3310	3090	....
That's My Gal (color)	Rep.	....	Lynn Roberts-Donald Barry	Not Set	....	....	....	3434	....
That's My Man	Rep.	....	Catherine McLean-Roscoe Karns	Not Set	....	....	....	3563	....
That Texas Jamboree	Col.	7223	Ken Curtis-Jeff Donnell	May 16,'46	67m	....	....	2786	....
That Way With Women	WB	616	Sydney Greenstreet-Martha Vickers	Mar. 29,'47	84m	Feb. 22,'47	3487	3031	....
They Made Me a Killer (Bl. 4)	Para.	4518	Robert Lowery-Barbara Britton	May 3,'46	66m	Jan. 26,'46	2817	2695	....
They Were Sisters (British)	Univ.	1065	James Mason-Phyllis Calvert	Sept. 20,'46	108m	Aug. 3,'46	3125	....	....
Thieves' Holiday (formerly Scandel in Paris)	UA	....	George Sanders-Signe Hasse	July 19,'46	100m	July 20,'46	3112	2764	....
† 13 Rue Madeleine	20th-Fox	702	James Cagney-Annabella	Jan.,'47	95m	Dec. 21,'46	3374	....	3492
Thirteenth Hour, The	Col.	....	Richard Dix-Karen Morley	Mar. 6,'47	65m	Feb. 15,'47	3474	3421	....
This Time for Keeps (color)	MGM	....	Esther Williams-Jimmy Durante	Not Set	....	....	....	3238	....
† Three Little Girls in Blue (color)	20th-Fox	639	June Haver-Vivian Blaine	Oct.,'46	90m	Sept. 14,'46	3198	2907	3464
Three on a Ticket	PRC	....	Hugh Beaumont-Cheryl Walker	Apr. 5,'47	64m	....	....	3435	....
Three Wise Fools (Block 17)	MGM	628	Margaret O'Brien-Lionel Barrymore	Aug. 29,'46	90m	June 22,'46	3054	2907	3350
Thrill of Brazil	Col.	7006	Evelyn Keyes-Keenan Wynn	Sept. 30,'46	91m	Sept. 21,'46	3209	3090	3264
Thundergap Outlaws (Reissue)	PRC	....	Dave "Tex" O'Brien-Jim Newill	Apr. 27,'47	....	....	....	....	....
† Till the Clouds Roll By (color)	MGM	710	Robert Walker-Judy Garland	Jan.,'47	137m	Nov. 16,'46	3309	2963	3492
Till the End of Time (Block 6)	RKO	626	Dorothy McGuire-Guy Madison	Aug. 1,'46	105m	June 15,'46	3041	2784	3350

Title	Company	Prod. Number	Stars	Tradeshow or Release Date	Running Time	REVIEWED M. P. Herald Issue	REVIEWED Product Digest Page	Advance Synopsis Page	Service Data Page
Time Out of Mind	Univ.	....	Phyllis Calvert-Robert Hutton	(T) Mar. 14,'47	88m	Mar. 22,'47	3537	3527	....
Time of Their Lives	Univ.	546	Bud Abbott-Lou Costello	Aug. 16,'46	82m	Aug. 17,'46	3249	2939	3464
† Time, the Place, the Girl (color)	WB	610	Dennis Morgan-Jack Carson	Dec. 28,'46	105m	Dec. 14,'46	3361	2555	3464
† To Each His Own (Block 5)	Para.	4524	Olivia De Havilland-John Lund	July 5,'46	122m	Mar. 16,'46	2894	2861	3288
Traffic in Crime	Rep.	522	Kane Richmond-Adele Mara	June 28,'46	....	....	....	3055	....
Trailing Danger	Mono.	676	Johnny Mack Brown-Raymond Hatton	Mar. 29,'47	58m	Apr. 5,'47	3562	3435	....
Trail Street (Block 4)	RKO	717	Randolph Scott-Anne Jeffreys	Feb. 19,'47	84m	Feb. 22,'47	3486	3364	....
Trail to Mexico	Mono.	574	Jimmy Wakely-Lee "Lasses" White	June 29,'46	56m	July 6,'46	3077	3031	....
Trail to San Antone	Rep.	682	Gene Autry-Peggy Stewart	Jan. 25,'47	67m	Feb. 1,'47	3446	3434	....
Trap, The	Mono.	607	Sidney Toler-Manton Moreland	Nov. 30,'46	62m	Jan. 18,'47	3421	3287	....
Trigger Fingers	Mono.	568	Johnny Mack Brown-Raymond Hatton	Sept. 21,'46	56m	Oct. 5,'46	3237	3126	....
Trouble with Women	Para.	....	Ray Milland-Teresa Wright	Not Set	....	....	....	2776	....
Tumbleweed Trail	PRC	....	Eddie Dean-Shirley Patterson	Oct. 28,'46	57m	Nov. 9,'46	3297	....	....
Twilight on the Rio Grande	Rep.	683	Gene Autry-Adele Mara	Apr. 1,'47	....	....	....	3488	....
Two Fisted Stranger	Col.	7208	Charles Starrett-Smiley Burnette	May 30,'46	50m	June 15,'46	3043	2951	....
† Two Guys from Milwaukee	WB	524	Dennis Morgan-Joan Leslie	Aug. 17,'46	90m	Aug. 3,'46	3126	2884	3350
Two Mrs. Carrolls, The	WB	....	Barbara Stanwyck-Humphrey Bogart	(T) Mar. 31,'47	100m	Apr. 5,'47	3561	3539	....
† Two Sisters from Boston (Bl. 16)	MGM	622	Jimmy Durante-June Allyson	Apr.-May,'46	112m	Mar. 9,'46	2881	2695	3264
Two Smart People	MGM	706	John Hodiak-Lucille Ball	Nov.,'46	93m	June 8,'46	3029	2748	3492
† Two Years Before the Mast	Para.	4601	Alan Ladd-Brian Donlevy	Nov. 22,'46	98m	Aug. 31,'46	3173	3055	3464
UNEXPECTED Guest	UA	....	Bill Boyd-Rand Brooks	Mar. 28,'47	61m	Dec. 14,'46	3362	....	....
Undercover Maisie	MGM	....	Ann Sothern-Barry Nelson	(T) Feb. 28,'47	90m	Mar. 8,'47	3514	3459	....
† Undercurrent	MGM	707	Katharine Hepburn-Robert Taylor	Nov.,'46	116m	Oct. 5,'46	3237	3007	3412
Under Nevada Skies	Rep.	541	Roy Rogers-Dale Evans	Aug. 26,'46	69m	Aug. 31,'46	3174	3127	....
Unfinished Dance (color)	MGM	....	Margaret O'Brien-Cyd Charisse	Not Set	....	....	....	3240	....
Unknown, The	Col.	7027	Karen Morley-Jim Bannon	July 4,'46	70m	Dec. 21,'46	3374	2055	3553
Untamed Fury	PRC	....	Mikel Conrad-Gaylord Pendleton	Mar. 22,'47	61m	Mar. 29,'47	3550	3435	....
VACATION Days	Mono.	611	Freddie Stewart-June Preisser	Jan. 25,'47	66m	Apr. 5,'47	3562	3363	....
Vacation in Reno (Block 3)	RKO	713	Jack Haley-Anne Jeffreys	Dec. 10,'46	60m	Oct. 12,'46	3249	3127	....
Valley of Fear	Mono.	675	Johnny Mack Brown-Raymond Hatton	Feb. 15,'47	54m	Mar. 8,'47	3514	3410	....
Valley of the Zombies	Rep.	520	Robert Livingston-Adrian Booth	May 24,'46	56m	June 1,'46	3017	3007	....
Verdict, The	WB	607	Sydney Greenstreet-Peter Lorre	Nov. 23,'46	86m	Nov. 9,'46	3297	2764	3492
Vigilantes of Boomtown	Rep.	663	Allan Lane-Bobby Blake	Feb. 15,'47	56m	Feb. 15,'47	3474	3435	....
Violence	Mono.	....	Nancy Coleman-Michael O'Shea	Apr. 12,'47	....	....	....	3459	....
WAKE Up and Dream (col.)	20th-Fox	649	John Payne-June Haver	Dec.,'46	92m	Nov. 30,'46	3333	2499	....
Walls Came Tumbling Down, The	Col.	7011	Lee Bowman-Marguerite Chapman	June 7,'46	82m	May 25,'46	3005	2963	3188
Wanted for Murder (Brit.)	20th-Fox	644	Eric Portman-Dulcie Gray	Nov.,'46	91m	Nov. 9,'46	3298	....	....
Welcome, Stranger	Para.	....	Bing Crosby-Barry Fitzgerald	June 13,'47	....	....	....	2939	....
† Well Groomed Bride, The (Bl. 4)	Para.	4519	Ray Milland-Olivia DeHavilland	May 17,'46	75m	Feb. 2,'46	2829	2786	3228
West of Dodge City	Col.	....	Charles Starrett-Smiley Burnette	Mar. 27,'47	57m	Mar. 22,'47	3538	3488	....
West to Glory	PRC	....	Eddie Dean-Roscoe Ates	Apr. 12,'47	....	....	....	3422	....
When the Daltons Rode (R.)	Univ.	....	Randolph Scott-Kay Francis	Mar.,'47	81m	Feb. 22,'47	3487	....	....
Where There's Life	Para.	....	Bob Hope-Signe Hasso	Not Set	....	....	....	3078	....
White Tie and Tails	Univ.	550	Dan Duryea-Ella Raines	Aug. 30,'46	74m	Sept. 14,'46	3197	....	....
Wicked Lady, The (British)	Univ.	605	Margaret Lockwood-James Mason	Jan.,'47	98m	Dec. 14,'46	3361	....	3412
Wife Wanted	Mono.	605	Kay Francis-Paul Cavanaugh	Nov. 2,'46	73m	Oct. 26,'46	3273	3138	....
Wild Bill Hickok Rides (R.)	WB	609	Bruce Cabot-Constance Bennett	Dec. 7,'46	72m	Nov. 2,'46	3286	...	....
Wild Beauty	Univ.	545	Don Porter-Lois Collier	Aug. 9,'46	61m	Aug. 17,'46	3150	3076	....
Wild Country	PRC	....	Eddie Dean-Al "Fuzzy" St. John	Jan. 17,'47	55m	Feb. 1,'47	3446	3411	....
Wild West (color)	PRC	....	Eddie Dean-Al LaRue	Dec. 1,'46	73m	Dec. 7,'46	3347	3138	....
† Without Reservations	RKO	621	Claudette Colbert-John Wayne	Block 5	107m	May 11,'46	2985	2884	3164
Woman Chases Man (R.)	Film Classics	....	Miriam Hopkins-Joel McCrea	May 15,'46	70m	May 1,'37	....	....	....
Woman of My Own, A	MGM	....	Greer Garson-Richard Hart	Not Set	....	....	....	3287	....
Woman on the Beach (formerly Desirable Woman)	RKO	..	Joan Bennett-Robert Ryan	Not Set	....	....	....	2883	....
YANKEE Fakir	Rep.	611	Douglas Fowley-Joan Woodbury	Apr. 1,'47	....	....	....	3459	....
Yearling, The (color)	MGM	717	Gregory Peck-Jane Wyman	May,'47	135m	Nov. 30,'46	3333	2883	3492
Years Between, The (British)	Univ.	....	Michael Redgrave-Valerie Hobson	Not Set	85m	Mar. 15,'47	3525	....	....
You Can't Cheat an Honest Man (Reissue)	Univ.	....	W. C. Fields-Edgar Bergen	Apr.,'47	75m	Mar. 15,'47	3527	....	....

FEATURE PRODUCT, LISTED BY COMPANY IN ORDER OF RELEASE ON PAGE 3552

Guard Against Losses!



USE THIS SIMPLIFIED THEATRE ACCOUNTING SYSTEM

$2.00
POSTPAID

Simple · Complete · Accurate
Requires no bookkeeping experience!

ALL SECTIONS ARE DEVISED SO THAT FULL TAX INFORMATION IS READILY AVAILABLE

ORDER TODAY
MAIL COUPON

QUIGLEY BOOKSHOP, ROCKEFELLER CENTER, NEW YORK 20

Here is my check for $2.00. Send me "Theatre Management Record."

Name ______________________________

Address ______________________________

City and State ______________________________

Theatre ______________________________

Spotlight On Your BOX OFFICE

You're in the SPOTLIGHT, brother! . . . The PRIZE BABY'S *Spotlight*... of patrons' EYES . . . and EARS ... searching for entertainment... and *finding* it... through the sparkling *Salesmanship* . . . of *Talking* TRAILERS . . . the colorful *Showmanship* . . . of eye-popping ACCESSORIES . . . the point-of-contact combination... that turns SEEing... and HEARing [illegible] SPENDING... and *shoppers* into PATRONS! [illegible] *white way* that attracts *patrons* . . . in [illegible] *get on the* BEAM, with The PRIZE [illegible] . That SPOTLIGHT is on YOUR [illegible]

NATIONAL *Screen* SERVICE
PRIZE BABY OF THE INDUSTRY

MOTION PICTURE HERALD

REVIEWS

(In Product Digest)

- That's My Man
- Three on a Ticket
- Jewels of Brandenburg
- Dark Delusion
- Violence
- Shoot to Kill
- Yankee Fakir
- Bel Ami
- Ivan the Terrible

(In News Section)

- Fun on a Weekend

20th-FOX WILL CONTINUE BIDS AS "BEST WAY TO SETTLE ARGUMENTS"; COURT STAYS THE DECREE

INDUSTRY WINS AGAINST TAX AND CENSORSHIP MEASURES IN SIX STATES

$44,040,000 NET FOR '46 IS PARAMOUNT ESTIMATE

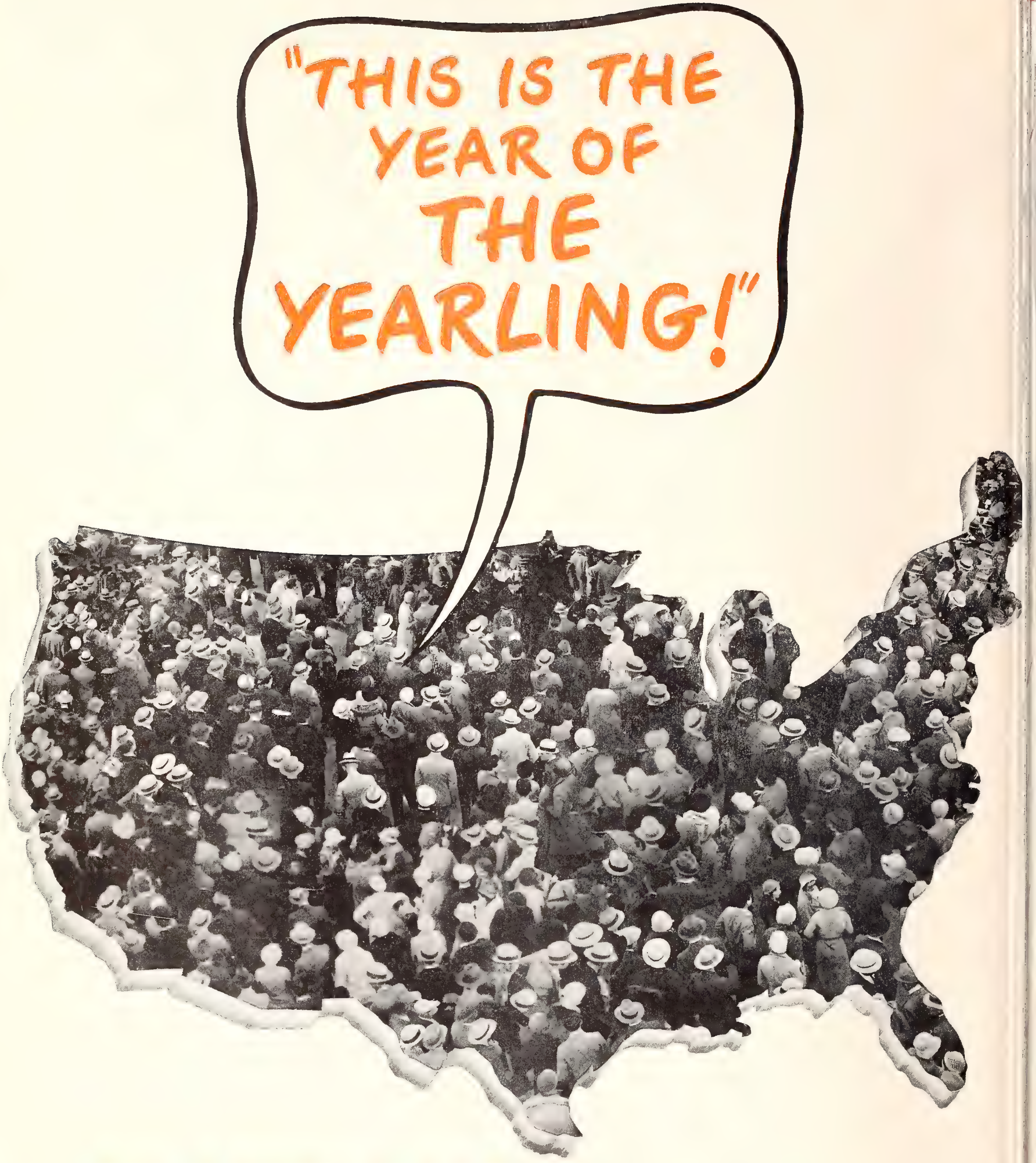
684 NEGRO THEATRES NOW IN EXPANDING MARKET

THE CHANGING STATUS OF THE EXHIBITOR

A letter from R. B. Wilby

VOL. 167, NO. 2; APRIL 12, 1947

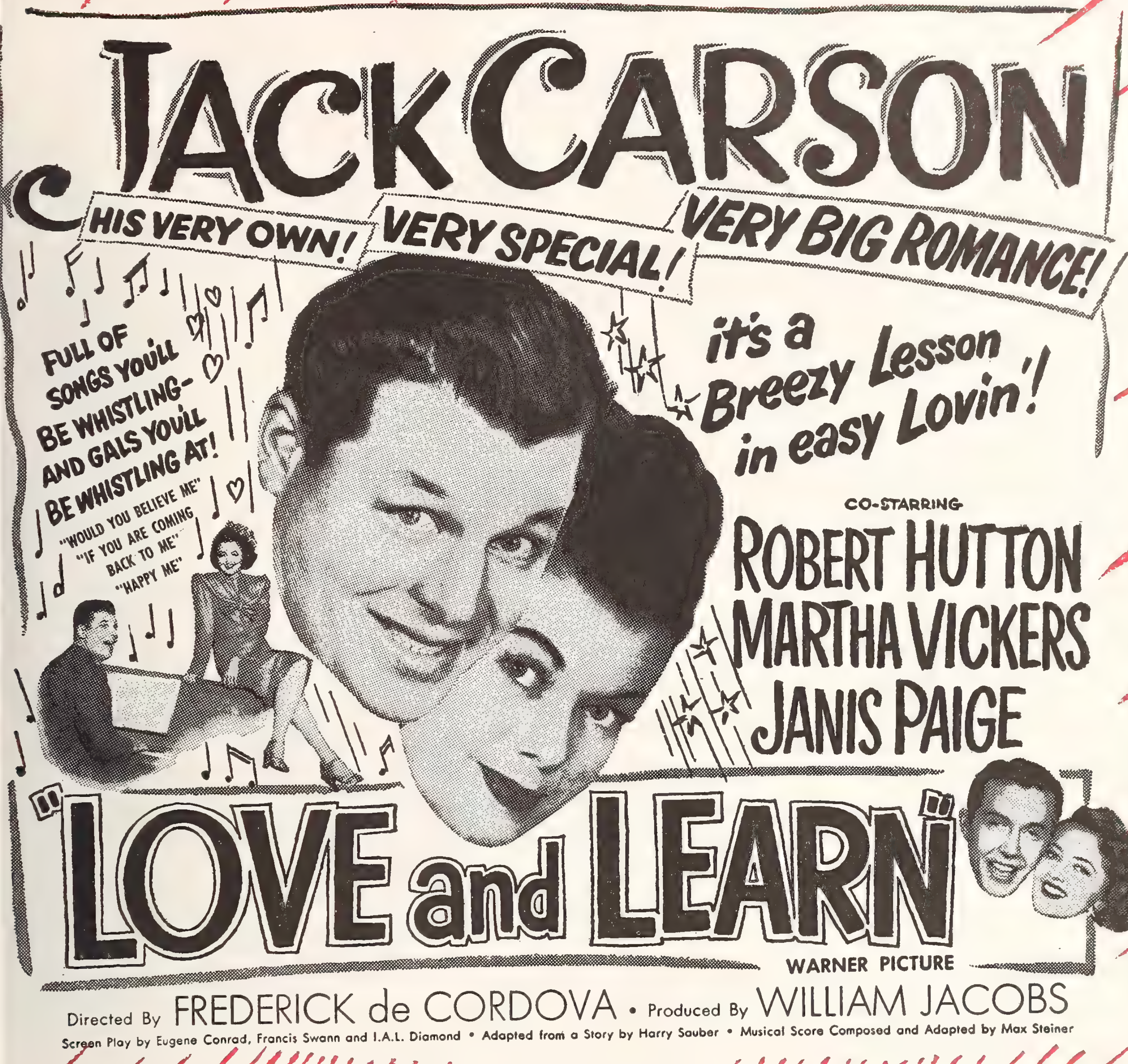
Entered as second-class matter, January 12, 1931, at the Post Office, at New York City, U. S. A., under the act of M
lished weekly by Quigley Publishing Co., Inc., at 1270 Sixth Avenue, Rockefeller Center, New York 20, N. Y. Subscr
a year in the Americas, $10.00 a year Foreign. Single copy, 25 cents. *All contents copyright 1947 by Quigley Publishi*


"THIS IS THE YEAR OF THE YEARLING!"

ALL AMERICA AGREES...

Launched by an intensive Giant national advertising and promotion campaign in Magazines, Newspapers, Radio and Truck Posters, M-G-M's "The Yearling" will reach an estimated total of 1,561,000,000 impressions.

In Chicago it broke the M-G-M record for the house, running for 7 big weeks at the State-Lake Theatre. And now watch it repeat next in Houston, Washington, D. C., Cleveland, Portland.



JACK CARSON

HIS VERY OWN! VERY SPECIAL! VERY BIG ROMANCE!

FULL OF SONGS YOU'LL BE WHISTLING- AND GALS YOU'LL BE WHISTLING AT!

"WOULD YOU BELIEVE ME"
"IF YOU ARE COMING BACK TO ME"
"HAPPY ME"

it's a Breezy Lesson in easy Lovin'!

CO-STARRING
ROBERT HUTTON
MARTHA VICKERS
JANIS PAIGE

"LOVE and LEARN"

WARNER PICTURE

Directed By FREDERICK de CORDOVA • Produced By WILLIAM JACOBS

Screen Play by Eugene Conrad, Francis Swann and I.A.L. Diamond • Adapted from a Story by Harry Sauber • Musical Score Composed and Adapted by Max Steiner

Ads like these are in the Pressbook now available.

THE NEXT WARNER RELEASE IS
"LOVE and LEARN"

TWEET, TWEET. IT'S SPRING, IT'S LOVE-TIME. LEARN ALL ABOUT IT!

It's at the N.Y. Hollywood now ..and will be for month

with NIGEL BRUCE direct

HUMPHREY

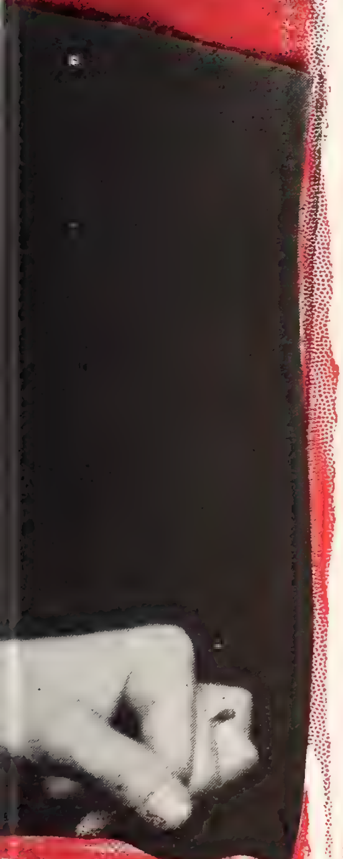
BOGART

BARBARA

STANWYCK

ALEXIS

SMITH



WARNERS'

"The TWO Mrs. Carrolls"

e! First-week gross is gigantic!

TER GODFREY produced by MARK HELLINGER Screen Play by Thomas Job • From the Stage Play by MARTIN VALE • Music by Franz Waxman

THE WORLD'S CHAMPION BOXOFFICE GROSSER!

MOTION PICTURE HERALD ACCLAIMS

The Razor's Edge

BOXOFFICE CHAMPION FOR THE THIRD STRAIGHT MONTH!*

(* Only the 3rd picture in 5 years to be so honored . . . and one of the other two was from 20th!)

Other Boxoffice Champions Now Playing and on the Way from

BOOMERANG! • 13 RUE MADELEINE
THE LATE GEORGE APLEY • THE GHOST AND MRS. MUIR
THE HOMESTRETCH *In Technicolor*

20th CENTURY-FOX

MOTION PICTURE HERALD

MARTIN QUIGLEY, *Editor-in-Chief and Publisher* TERRY RAMSAYE, *Editor*

Vol. 167, No. 2 April 12, 1947

ADMISSIONS FIRM

THE wave of price cutting which begins to sweep the merchandise counters of the land finds motion picture admission prices holding unmoved, and apparently unmenaced, across the nation.

The markdown movement, which got spectacular impetus from a bold advertising announcement on price policy by R. H. Macy, New York's biggest department store, finds cuts in leading shops in most of the bigger centers — women's wear, off 50% to 75%; shoes and watches, off 50%; even engagement rings, off 25% to 50%; men's shirts, with tails restored to full pre-war length, at all kinds of cut prices. In New York some of the night clubs are cutting prices, cutting entertainers' figures in two, and all of them are crying out loud.

Apparently the downstairs spiral has hit where the wartime inflation, up to whatever the traffic would bear, was the highest, the most piratical.

It is to be said of the motion picture that, if one discounts the increases imposed by war taxes, the entertainment of the screen has been held to a more conservative level than the luxury lines. The war days prosperity of the motion picture can be attributed vastly more to increased attendance, volume increase rather than the tariff per unit sale.

An examination of figures from thirty-four principal cities collected by the Bureau of Labor Statistics in Washington shows that the increase of motion picture admissions prices has been notably and modestly low on any comparative basis, thus:

	January, 1941	*December, 1946*	*Increase*
Admissions	*109.1**	*163.7*	*50.0%*
Retail Prices	*101.9*	*172.7*	*69.4%*
Salaries and Wages	*130.0*	*258.4*	*98.8%*

*First quarter 1941.

The box office reports continue healthy, with only occasional and sporadic recessions in areas where postwar industry adjustments and strike unemployments have affected popular buying power.

The motion picture came up to dominance by delivering the most entertainment for the money, competing the while with increasing competitions in many forms of popular entertainment.

The principal concern today of the authorities who make the box office decisions is the prospect of more and bigger taxes.

■ ■ ■

FORD and FILM

WITH the passing of Mr. Henry Ford there comes reflection upon his extraordinary impress on the life and living habits of the people of the United States, affecting many industries, too, and their pattern of business.

The motion picture theatre was born as a contemporary of the motor car but, arriving with a 5-cent admission so handily within the buying power of the masses, the screen became an industry first. It grew up in the nickelodeon, located in walking-distance centers. When Mr. Ford with his Model "T" put the motor car within the buying power of the many, walking-distance became less and less of a factor in all retailing and notably in the instance of the films. A new order of bigger and better theatres arrived, and better pictures to serve them. Also, and incidentally, with the repeater-attendance of the neighborhood theatre invaded, the motion picture serial went into a rapid decline. The customers were too busy shopping around in riding distances to look up the next chapter.

Thousands of nickelodeons succumbed to the motor car revolution.

Incidentally, Mr. Ford early became a patron of the industrial-educational motion picture: He produced "The Ford Weekly", a scenic and travelogue reel, which managed to include some pictures of his cars on the road. It was distributed by one of the larger exchange systems, which collected what it could from the exhibitor and got a dollar a booking from the Ford company, too.

■ ■ ■

NORMALCY NOTES — Miss Barbara Stanwyck and Mr. Robert Taylor are back from Britain somewhat mauled as survivors of a terrific onslaught of fan enthusiasm at the Empire in London the night of the premiere of "The Other Love". The British bobbysockers arrived with a sock. ¶ The United States Rubber Company announces the immediate return of white side wall tires. ¶ The pet stores now have Red Rasboras, a Far East aquarium gem, unobtainable during the naval exercises in the Pacific. ¶ Statistics of the week announce that 35,000,000 homes in the United States now have radio receivers, making the state of saturation about 93%. Also, the newest figures from the Federal Communications Commission say that we have 31,600,000 telephones, or one for every 4.5 persons. Russia, according to 1939 figures, had not quite one 'phone for each hundred. Apparently, we can out-talk them. ¶ The Easter police patrol on New York's Fifth Avenue estimates that there were 250,000 more paraders in proud finery than the year before. Also, fashion editors noted that milady tends to return to shoes complete with both heels and toes.

■ ■ ■

SOMETIMES, Springtime slips in at night, as it came to the valley of the Silvermine this year, with the lulling lazy patter of warm rain on the shingles. In the slow misty dawn the light reveals new birds, just arrived, stalking the awakening worm in the damp meadow. A great grey heron makes a reconnaisance flight in measured slow motion over his fishing grounds. Even the raucous crows and rowdy jays give voice in softer notes with hints of romance and nesting time ahead. A fringe of fresh bright greenery margins the brook. A rain-wet bee hungrily pries her way into a reluctant crocus. A sharp alkaline perfume of the hardwood in the morning fire drifts and clings close to the warming earth in the heavy moist air. By many little things this first day of the growing year declares itself. It is the great annual event of Time and Soil and Sun. The world is alive. It is the hour to pack a peaceful pipe and think it over before the morning paper comes with its confusion of less important matters.

—*Terry Ramsaye*

THIS WEEK IN THE NEWS

SUPREME Court stays bidding and continues arbitration Page 13

EIGHT bills defeated in six state legislatures Page 14

MR. TRUMAN says "maybe"; Johnston and company heads visit President Page 15

ON THE MARCH—Red Kann in comment on industry affairs Page 16

NEGRO theatres an expanding market; see 16mm reaching new audiences Page 18

R. B. WILBY comments on the changing position of the exhibitor Page 21

BRITISH exhibitors and labor unit join to fight quota plan Page 22

BRITISH 16mm mobile film units take shows to the home Page 27

NATIONAL SPOTLIGHT—Notes on industry people across country Page 34

J. ARTHUR RANK solidifies motion picture position in Eire Page 42

SERVICE DEPARTMENTS

From Reader Page 24

Late Review Page 28

Hollywood Scene Page 30

Short Product at First Runs Page 43

Picture Grosses Page 44

In the Newsreels Page 45

What the Picture Did for Me Page 46

IN PRODUCT DIGEST SECTION

Showmen's Reviews Page 3573

Advance Synopses Page 3574

Short Subjects Page 3575

Release Chart by Companies Page 3576

Service Data Page 3577

The Release Chart Page 3578

Pity the Critic

"NOBODY pays any attention to motion picture critics." That was the blunt assertion heard in Boston at a recent convention of the Massachusetts' Women's Clubs. The speaker was Rudolph Elie, Jr., formerly one of the best known motion picture critics in New England and now a feature writer on the Boston *Herald-Traveler*. Mr. Elie made it plain that it was his opinion that motion picture critics had little power to shape the course of the Hollywod industry. Time and time again, he pointed out, pictures that have been universally panned by the critics have grossed millions.

Finger-Shaking

HUNDREDS of film fan club members throughout the country were shaking their collective finger at Hollywood this week. It all began when the clubs, represented by the International Fan Club League and affiliated organizations, notified the studios and stars that they were expecting to be royally entertained by the industry when they met in convention in Hollywood June 23 to 29. At the same time, through the Hollywood chapter, the 300-odd clubs said 500 or more delegates were expected to converge on the film capital; that they plan an informal tea at the swank Ambassador Hotel, and a dinner-dance for chapter presidents at Ciro's. "Stop!" shrieked the studios and stars when they received the news. "There are insufficient facilities to accommodate or entertain so many." The fan clubs' ultimatum: no Hollywood cooperation with the convention —no fan club cooperation in the future with the studios or the stars.

Art by the Inch

IT'S ALWAYS been a sort of trade secret that the Academy of Motion Picture Arts and Sciences measures the success or unsuccess of its operations by no such intangibles as the artistic standards which govern its bestowal of honors but by the quite tangible and meticulously checked linear dimensions of the publicity given its activities in the world's press. This week, however, the veil is dropped to reveal, in a formal press release, that during the three months ending March 31, a period embracing the Annual Awards ceremonies opened this year for the first time to the public, a total of 31,847 column inches of newsmention was recorded, and that this statistic exceeds by 8,720 the total displacement chalked up during the 11 months preceding the period, which included last year's Awards event.

Taking these encouraging figures as a starting point, the Academy's board of governors last week met in formal session on the matter of public relations and came up with the idea of appointing a committee of three to take charge of them, naming Walter Wanger, William Dozier and Mary McCall, Jr., to the task of passing on all publicity releases, promotional undertakings and related matters in advance of their execution. A detail of the operation will be the dispatch of all news releases to each of these three by special messenger for approval prior to their issuance to the press. It is calculated that by this means the Academy's publicity score may be raised even higher. Dissenting from that calculation, Academy publicity director Donald Black resigned.

Same Bar

IF ANYONE on seeing David O. Selznick's "Portrait of Jenny" should detect a faint resemblance between Joseph Cotten's favorite bar and Ray Milland's hangout in "The Lost Weekend" it isn't just a coincidence. It's authenticity the boys are looking for, and Clark's on 55th Street and 3rd Avenue must have it, because the bar in both pictures is modeled after that establishment. The "Lost Weekend" crew shot on location. For "Portrait of Jenny," parts of the bar were taken to the RKO Pathe studios in New York, while the rest of the equipment was collected from a number of antique shops.

Ruin and Riot

Mexico City Bureau

THE CINE PRINCIPAL in Mexico City, said to be the oldest theatre in North America, was literally ripped apart when lawyers and their helpers moved into the theatre, tore up all the seats that could be moved, smashed those that couldn't, destroyed the box office, the manager's office, the lobby advertisements, the screen and even the ceiling. Damage was estimated at $50,000. The Principal was built in 1776 and was for years Mexico's most brilliant playhouse. It has been a subsequent run since 1930. The trouble started when the owner of the theatre, an insurance company, got court orders to oust films from the theatre, wanting to tear it down and erect an office and stores. The exhibitor got an injunction against this order and the lawyers on both sides started arguing. The climax came when the lawyers moved their argument into the theatre. A riot call was issued, the police moved in and arrested 19.

Gratitude

UNITED STATES PICTURES' "Pursued" used New Mexico as background. The state's House of Representatives is grateful. It now asks the company to make another feature-length film to be called, "New Mexico."

Good Timing

SOME TELEPHONE worker has an excellent sense of timing and a sly sense of humor. When the telephone workers went out on strike Monday, it was decided in the New York branch of the American Telephone and Telegraph Company that a motion picture should be shown daily in the company offices for the relaxation of those supervisory employees of the long-lines department who remained on the job. Monday's picture was "And Then There Were None."

Telefilmed

TELEVISION will bring news to the public shortly after it occurs even when the television camera isn't there to shoot it. The events will be covered by the motion picture camera; the film will be processed with machinery developed by Eastman Kodak under the stress and secrecy of war; and the public will see the news on television receivers within an hour or so of happening. Engineers of the company, and of the American Broadcasting Company, and the Philco Corporation demonstrated the rapid coverage in Philadelphia Tuesday.

Scoop

THE FIRST uncensored film—16,000 feet in all—to come from behind Russia's "iron curtain" has been acquired by March of Time and is currently being screened, edited and prepared for release as a regular issue in the next few weeks. The 16,000 feet of film were taken by an official of the United Nations Relief and Rehabilitation Administration while on duty in Russia after the war. The film and descriptive notes on each scene photographed was brought from behind the "iron curtain" before UNRRA aid to Russia was stopped.

Rank's World

ACCORDING to the April production chart released this week by the J. Arthur Rank Organization, Rank's production companies are filming around the world—from the Fiji Islands to Denmark to Australia. "Rescue" is in work in Switzerland. Belgium is playing host to the cast of "Against the Wind." "End of the River" has resumed in London after backgrounds were shot in Brazil. When "Red Shoes" goes before the cameras, locales will include Monte Carlo, Paris, Florence and Copenhagen. Laurence Olivier is seeking Denmark scenery for his production of "Hamlet." All of "Eureka Stockade" will be shot in Australia. Plans are progressing for Fiji Island backgrounds for "The Blue Lagoon." A camera crew has been sent to the Antarctic for the projected "Scott of the Antarctic."

Rumors are current in London that the Rank Organization has purchased a considerable interest in the leading motion picture circuit in Jamaica.

In London last week Mr. Rank fixed world distribution for the first major bilingual English-French Canadian feature, "Whispering City." The feature was produced in Canada by Quebec Productions.

Bombed and Buried

RITA HAYWORTH, whose face and figure was painted on the Bikini atom bomb, may be buried in effigy in Alaska. The League of Present Day Artists, New York, whose mission it is "to encourage new directions in art," has prepared a life-sized "permanitized" plastic figure of Miss Hayworth which it will ship to Task Force Frigid in Fairbanks, Alaska, with the request that the figure be buried in the snows —down to the earth—so that posterity 100 years from today can dig it up and see "what one of the most beautiful girls of 1947 looked like."

Byrd's Footage

THE NAVY is inviting motion picture producers to come, see and use some 75,000 feet of film on the Byrd Antarctic expedition. This footage is the first shipment received from the expedition, according to Commander Richard Winn, and charge of the Navy's motion picture section, "and inquiries are invited concerning the use of this footage for short or feature subjects." It includes 60,000 feet of black and white 35mm films and 15,000 feet of 16mm color.

Brazilian Oscars

THE BRAZILIAN Association of Motion Picture Critics picked "The Story of G. I. Joe" as the best picture of 1946. Ingrid Bergman was named the best actress of the year, Ray Milland the best actor, and William Wellman the best director. Other pictures among the top ten included: "The Lost Weekend," "The Seventh Veil," "Spellbound," "The Southerner," "The Last Chance," "The Spiral Staircase," "Mildred Pierce," and "A Walk in the Sun."

PEOPLE

Howard Dietz, vice-president of MGM, was elected a member of the board of directors of the George "Junior Republic" Association at an executive committee meeting in New York last Wednesday.

Joao Carralcasaz has been appointed manager of the Monogram branch in Sao Paulo, Brazil, it has been announced by **Norton V. Ritchey**, president of Monogram International.

Sidney E. Samuelson, general manager of Allied Independent Theatre Owners of Eastern Pennsylvania, will be guest of honor at an industry testimonial dinner May 5 at the Warwick Hotel, Philadelphia.

Vice-Admiral William A. Glassford, U.S.N. (Retired) has been named European manager of the Radio Corporation of America it was announced last Friday by **David Sarnoff**, president.

Elmer Carl Rhoden, son of **Elmer Rhoden**, head of Fox Midwest Theatres, has been named assistant film buyer of Commonwealth Theatres in Kansas City.

Robert M. Weitman, managing director of the Paramount theatre in New York and now president of the Cinema Lodge B'nai B'rith, will be guest of honor at a lodge dinner at the Hotel Astor in New York, April 29.

Joseph Miller, formerly with Columbia and PRC in Albany, N. Y., has joined Film Classics as supervisor of distribution for the Albany and Buffalo districts.

W. Ray Johnston, Monogram board chairman, sailed from New York Wednesday on the *Queen Elizabeth* for England for a survey of franchise operations in the United Kingdom and on the Continent. He will be gone three months.

Dave Gilpin, Thomas Ledger, Clifford J. Cox, Ashley C. Bate, Alice Holt and **Nellie Nisbet**, of Paramount in Great Britain, who won a trip to this country in a sales drive, returned to England Wednesday on the *Queen Elizabeth*.

Joseph A. Wolfe, comptroller for National Screen Service was elected to the post of treasurer at a meeting of the board of directors April 7, it was announced by **Herman Robbins**, president of the company.

Ray A. Higdon of Dallas, has been named film buyer for Griffith Consolidated Theatres, Inc., Oklahoma City. Mr. Higdon was formerly Twentieth Century-Fox exchange manager in Oklahoma City.

Frank J. Homsher, Altec inspector who has been located in Baltimore has been transferred to the Pittsburgh office.

MOTION PICTURE HERALD, published every Saturday by Quigley Publishing Company, Rockefeller Center, New York City 20. Telephone Circle 7-3100; Cable address "Quigpubco, New York," Martin Quigley, President; Red Kann, Vice-President; Martin Quigley, Jr., Vice-President; Theo. J. Sullivan, Treasurer; Leo J. Brady, Secretary; Terry Ramsaye, Editor; Martin Quigley, Jr., Associate Editor; James D. Ivers, News Editor; Charles S. Aaronson, Production Editor; Ray Gallagher, Advertising Manager; David Harris, Circulation Director; Bureaus: Hollywood, William R. Weaver, editor, Postal Union Life Building; Chicago, Hal Tate, 624 South Michigan Avenue; Washington, J. A. Otten, 2525 Ontario Rd., N.W., 9; London, Hope Williams Burnup, manager, Peter Burnup, editor, 4 Golden Square, W. 1.; Toronto, W. M. Gladish, 242 Millwood Road; Paris, Maurice Bessy, 2 Avenue Matignon; Dublin, T. J. M. Sheehy, 36 Upper Ormond Quay; Rome, Argeo Santucci, 10 Via Versilia; Lisbon, Joao De Moraes Palmeiro, Avenida Conde Valbom 116; Brussels, Louis Quievreux, 121 Rue Beeckman; Amsterdam, Philip de Schaap; 82 Jekerstraat; Copenhagen, Kris Winther, Bogehoi 25; Stockholm, Gosta Erkell, 15 Brantingsgaten; Budapest, Alexander Fodor, XIV Nurnberg ucca 47; Zurich, Carlo Fedier, c/o Cine Suisse, Kappelergasse 13; Prague, Joseph B. Kanturek, Cechovo nam 1; Sydney, Cliff Holt, Box 2608 — G.P.O. Derwent House; Johannesburg, R. N. Barrett, 10, Blyth Road, Talboton; Mexico City, Luis Becerra Celis, Dr. Carmona y Valle 6; Havana, Charles B. Garrett, Refugio 168; Buenos Aires, Natalio Bruski, J. E. Uriburi 126; San Juan, Puerto Rico, Ernesto Sanchez Ortiz, P.O. Box 1043; Montevideo, Paul Bodo, Calle Francisco Bauza 3662; Sao Paulo, Brazil, I. A. Ekerman, Rua Gucianazes 159; Santiago, Chile, Maria Romero, Revista "Ecran," Bellavista 069; Caracas, Venezuela, Mrs. Frank M. Caldwell, Apartado 1706. Member Audit Bureau of Circulations. Other Quigley Publications: Better Theatres, published every fourth week as a section of Motion Picture Herald; Motion Picture Daily, International Motion Picture Almanac and Fame.

THIS WEEK the Camera reports:

GEORGE WELTNER
CLEMENT S. CRYSTAL ALBERT DEANE

WELCOMED to Sydney, Australia, by the "47" Club, George Weltner, Paramount International president, responds in kind. Mr. Weltner is visiting foreign exchanges. With him are Clement Crystal, fourth from right, theatre department supervisor, and Albert Deane, second from right, censorship and titling manager.

By the Herald

LESLIE MITCHELL, recently appointed advertising and publicity director for Sir Alexander Korda, returned to England Wednesday after six weeks here.

Photos by the Herald

HERBERT J. YATES, JAMES R. GRAINGER

WALTER L. TITUS, JR., A. W. PERRY

AT THE REPUBLIC New York sales meeting, first of three, at which policies were discussed and plans announced, including a filming of Babe Ruth's life. This week the home office executives moved to Chicago for the second of the series. See page 28. The group above includes, seated, Mickey Isman, William Saal, A. W. Perry, James V. O'Gara, Herbert J. Yates, James R. Grainger, Edward L. Walton, Walter Titus, Jr., Jake Flax, Irwin Pollard and, standing, John Petrauskas, Jr., Norman Levin, Frank Dervin, Herbert Schaefer, Arthur Newman, John Alexander, John Curtin, Leon Herman, Sam Seplowin, William Feld, William Murphy, Richard Yates, Maxwell Gillis Jerome Lewis, Albert Schiller, Fred Franke, Joseph Engel, Edward Riester, George Kirby. At left, above, are Mr. Yates, president, and Mr. Grainger, executive vice-president, and, below, Mr. Titus, southern division manager, and Mr. Perry, Empire Universal president.

By the Herald

BARBARA STANWYCK and Robert Taylor, at the New York interview following their European tour. Miss Stanwyck has a five-picture deal with Enterprise, she said, and others with Hal Wallis Productions and Warners.

Photo by the Herald

TALENT CONFERENCE, in New York, during the visit of producer Michael Curtiz, right. He is shown at the Warner home office with Harry Maier, eastern talent department chief. Mr. Curtiz, who has completed "Unsuspected", returned to Hollywood this week.

ON HIS FIFTIETH BIRTHDAY, E. M. Loew, left, above, circuit owner, received the good wishes of associates at a testimonial dinner, March 28, in the Statler Hotel, Boston. With Mr. Loew, left to right, are Harry Rogovin, Columbia; Abe Weiner, Universal; Morris Wolf, MGM; Al Kane, Paramount; Tim O'Toole, Columbia; John Dervin, United Artists, and Herman Rivkin, Monogram.

IN PARIS, left, as Continental Europe managers tendered Harold L. Smith, departing Motion Picture Association European representative, a dinner at Maxim's and a gift. Mr. Smith, standing, speaks his appreciation. At his right, John Nathan; at his left, Francis L. Harley. At the extreme right, Joseph Westreich. Others who attended included Joseph Seidelman, Arthur Loew, Vladimir Lissim, David Lewis, Joseph Hummel, Frank McCarthy, Al Daff.

ROBERT S. BENJAMIN, president of the J. Arthur Rank Organization, as he spoke to the trade last week in New York, following conferences with Mr. Rank in London, and attendance upon meetings of the organization's many theatre, studio and distribution groups.

ARTHUR B. KRIM, president of Eagle-Lion Films, the Pathe Industries subsidiary owned jointly by J. Arthur Rank and Robert Young, also was in the Rank conferences, and likewise talked for the trade in New York last week. See page 24.

Photos by the Herald

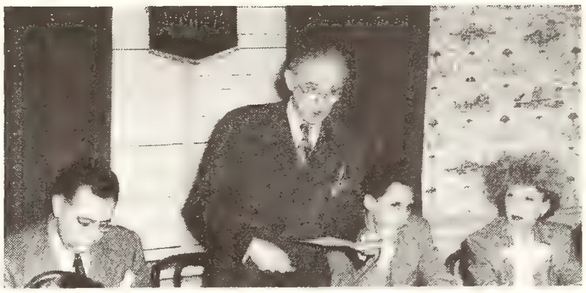
Photo by The Herald

ALL ABOARD the Queen Elizabeth as it sailed from New York Wednesday for London: the Hal Wallis Productions group planning English production of "So Evil My Love" for Paramount. Left to right, Lewis Allen, director; Jack Saper, assistant; Hal Wallis, vice-president; Joseph Hazen, president.

DRAMA IMPLICIT, a stark scene from David O. Selznick's "Duel in the Sun", which opens in New York May 7 at 37 Loew theatres. See page 16. The protagonists above are, of course, Jennifer Jones and Lionel Barrymore.

by The Herald

NELLO DI PAOLO, technical director of Di Paolo Films, of Rome, is in New York seeking picture distribution and a production partner. He will return after a month's stay.



by The Herald

ELECTION of officers, at the annual meeting of the Associated Motion Picture Advertisers, New York. Rutgers Neilson, retiring president, outlines voting procedure. Arnold Stoltz was elected president. At Mr. Neilson's right is Phil Williams, reelected vice-president; at his left, Max Stein, treasurer, and Marguerite Wayburn, secretary. The new officers will be installed April 23, at the AMPA 30th anniversary dinner-dance.

DISCUSSION OF POLICY on Twentieth Century-Fox's "Alexander's Ragtime Band". Herman Wobber, seated, western division manager, talks at Memphis with sales personnel. Left to right, Leo Wintker, Paul Glisson, John Carter, Robert Mann, Bonnie McCarley, Tom Young, branch manager, and Phil Longdon, district manager. The picture is to be reissued, backed by a campaign, including radio and national magazine advertising, on a larger scale than with the original release.

by The Herald

IMPROMPTU, on the eve of sailing for London this week. Mr. and Mrs. Boris Morros, their packing done, await the call to the *Queen Elizabeth*. Mr. Morros' picture, "Carnegie Hall", will open in New York May 1 at the Winter Garden and Park Avenue theatres.

HIGH COURT STAYS BIDDING; CONTINUES ARBITRATION

Reed Signs Order Halting Execution; 20th-Fox To Continue Auction Trials

The industry need not comply with the distribution provisions of the New York District Court's Decree in the anti-trust suit pending appeal of the case, Supreme Court Justice Stanley Reed ruled late Monday evening. He signed a sweeping order staying competitive bidding, which was to have gone into effect July 1, and saving the Consent Decree arbitration system, which was to have been dissolved April 1.

The order was modified to exempt Twentieth Century-Fox, which had argued with its co-defendants over the content of the order, from all stays except those which it specifically requested. In a separate stay order, the company asked only for postponement of the competitive bidding and arbitration provisions of the Decree.

20th-Fox Will Continue Bidding Experiments

Although it wanted to see bidding stayed, "Twentieth Century-Fox will continue competitive negotiations because they have proven to be the most satisfactory way to settle disputes between exhibitors."

That statement, the first from a major distributor since a stay on bidding was first indicated more than a week ago, was made Monday in Chicago by William C. Gehring, 20th-Fox's central division sales manager. His company attorneys, Mr. Gehring said, had advised him that competitive bidding could be continued even though the Decree provisions were stayed.

20th-Fox, according to Mr. Gehring, is conducting competitive bidding experiments in between 35 and 50 situations in the central division and is continuing to accept request for competitive bidding.

The distribution injunctions, in addition to bidding, stayed by Justice Reed's order are those which would have prohibited the distributors after April 1:

1. From granting any license in which minimum admissions to a theatre are fixed.

2. From agreeing with each other or with any exhibitors or distributors to maintain a system of clearances.

3. From granting any clearance between theatres not in substantial competition.

4. From granting or enforcing any clearance against theatres in substantial competition with the theatre receiving the license for exhibition in excess of what is reasonably necessary to protect the licensee.

5. From making or further performing any formula deal or master agreement.

6. From performing or entering into any license in which the right to exhibit one feature is conditioned upon the licensee's taking one or more other features.

7. From arbitrarily refusing the demand of an exhibitor to license a feature to him for exhibition on a run selected by the exhibitor, instead of licensing it to another exhibitor for exhibition in his competing theatre on such run.

Additionally, the provision placing the burden of proving the legality of clearance upon the distributor and the provision giving the licensee the right to reject 20 per cent of the features not trade shown prior to the granting of a license are stayed.

Franchise Prohibition In Effect Immediately

These include all provisions of Section II of the Decree except the prohibition of franchises.

Section V of the Decree, dissolving the arbitration system, was also stayed by the Justice's order.

All stays apply to RKO, MGM, Warner Brothers, Paramount, Columbia, United Artists and Universal.

Only the stay on competitive bidding and arbitration, the only ones asked for, apply to 20th-Fox.

What effect these stays will have upon company policy and operation was not immediately made known. The defendants can, for example, engage in competitive bidding even though a stay of that order was granted. The stay-order affects only the New York court decree. The legality of the court's decision of June 11, upon which the December 31 decree was based, will not be decided until the Supreme Court hears the appeals from the decision. Present estimates are that the case may not reach the High Court until next winter or spring.

No stays were requested on the provisions of the Decree affecting ownership of theatres, pools, leases and partnerships.

At the time of signing the stay order, Justice Reed gave the defendants and the Department of Justice until May 20 to docket their appeals from the New York Court decision with the Supreme Court. If a company has not filed its appeal by that date its stay will be terminated.

Friday, March 28, in Washington, Justice Reed indicated to counsel for the eight defendants he would sign the order he finally signed Monday night. He requested counsel to draw up a single stay order embracing the views of all companies.

April 2 all defendants, except 20th-Fox, agreed to the stay order which was signed. The next day the independently-minded 20th-Fox submitted to the Supreme Court a separate and dissenting draft.

Justice Department Opposes Arbitration

On Monday, the Department of Justice told the Supreme Court what it wanted—but principally what it did not want.

The U. S. came out as flatly opposed to any stay which would continue Consent Decree arbitration.

In submitting its proposed stay order, the Justice Department sent a separate letter to Justice Reed voicing strong objections to a delay in the abolition of arbitration.

The Department's order, however, did include a request for a stay of competitive bidding and two other paragraphs of Section II of the decree: those forbidding the distributor from entering into any license in which the right to exhibit one feature is conditioned upon the licensee's taking one or more features and forbidding the distributors from arbitrarily refusing the demand of an exhibitor for a run which he requests.

AAA Offices Can Now Accept New Cases

On the abolition of the arbitration system, Justice Department attorneys said: "There is no basis at all for a stay of this section."

Justice Reed did not agree.

New cases can now be accepted by the 31 tribunals of the American Arbitration Association.

During the week the AAA was in doubt about its future in films; it was reported from Chicago that the organization had plans underway to consolidate all the midwestern offices of AAA into one large office in Chicago and to have offices in New York, San Francisco, and New Orleans and perhaps in one or two other cities.

PARAMOUNT HEADS TALK DECREE IN MAY

A meeting of Paramount executives and theatre partners, to discuss all phases of the New York District Court's decree in the industry anti-trust suit, has been set for May 6 to 9, Leonard H. Goldenson, the company's vice-president in charge of theatre operations, announced this week. Paramount home office executives who are to attend are Barney Balaban, president; Austin C. Keough, vice-president in charge of legal affairs; Edward L. Hyman, Leon D. Netter and Robert Weitman, vice-presidents in charge of Paramount Theatres Service Corporation; Montague Gowthorpe, treasurer; Walter Gross of the legal staff; Max Fellerman, J. J. Deitch and Hal Pereira.

EIGHT BILLS BEATEN IN 6 LEGISLATURES

Majority on Censorship or Theatre Taxes; Several Are Still Pending

Six of the 12 state legislatures which have now adjourned have defeated eight bills which would have adversely affected the motion picture industry, John Bryson, special legislative assistant to Eric Johnston, president of the Motion Picture Association, said in New York this week. The bills defeated were concerned with new theatre taxation or the establishment of state censor boards.

Censorship measures were voted down in Indiana, West Virginia, Massachusetts and New Hampshire. Tax bills were rejected in Arkansas, Montana, Indiana and West Virginia.

Pending in 4 States

Censorship bills are still pending in Iowa, Delaware, Connecticut and Missouri.

The 17 state legislatures already adjourned are: Arkansas, Arizona, Idaho, Georgia, Indiana, Montana, New Mexico, Nevada, Wyoming, Utah, Washington, North and South Dakota, West Virginia, New York, Tennessee and Maryland.

Of these, in only one state, New York, was passed a measure detrimental to the industry. This bill gave large cities and counties within the state authorization to impose an additional five per cent levy on theatre admissions, and other taxing powers.

The New York State Tax Commission, currently drafting model legislation for the taxing powers, has invited the views of theatres and other interests likely to be affected. No opinion has been given by the commission whether it could establish $1 as the minimum admission to be taxed, but it is understood the commission could prepare such a local ordinance if requested by taxing groups. The $1 minimum admission was suggested by the American Theatres Association and New York City exhibitors, who fought the measure.

Bills Up in California

Several bills in the California legislature, which would have particular significance to San Francisco theatre men, are up for discussion. The first is a proposal for a Fair Employment Practice Commission which would have full power of subpoena and authority to issue cease and desist orders. A second would create a commission to investigate possibilities of affording equal opportunity of employment to all persons, and to compile facts of racial discrimination.

These measures point directly at the problem facing San Francisco theatre men whom the Negroes charge with discrimination. George Nasser, of Nasser Theatres, contends he hires employees sent him by the union. The Negroes have threatened a city-wide picketing campaign against discrimination.

The Connecticut legislature is studying two bills. The first would prohibit the admission of children to theatres or other places of amusement unless accompanied by a guardian, while the second would provide for a state censor board to approve pictures for exhibition to children under 14.

Censor Bill in Missouri

A bill in the Missouri House at Jefferson City would create a three-member state board of censors for motion pictures. Introduced by Rep. Harry Schendel of St. Louis, he said he was reluctant to offer the bill but that it was necessary to take action against certain types of films which he charged were contributing to juvenile delinquency.

Denying charges by theatre men that the proposed repeal of Ohio's three per cent admission tax would be of sole benefit to large cities, State Tax Commissioner Emory Glander has urged passage of the Marshall bill in its initial hearing at the State House in Columbus. The theatre men said that passage of the bill would permit local taxes up to 10 per cent and would cause discrimination.

Sunday Show Bill Killed

A bill which would have legalized Sunday shows was killed in the Georgia House.

Monday night the New Jersey legislature passed a bill to permit summer resorts in seacoast counties to impose a three per cent sales tax on amusement admissions, hotel rooms, liquor, tobacco and other accommodations. Originally the bill had been designed to affect all counties throughout the state but a campaign undertaken by exhibitors resulted in the bill being amended to apply only to counties bordering on the Atlantic Ocean.

In Minnesota a third proposal for a 20 per cent levy on admissions has been placed in the hopper. North Central Allied is lining up opposition to the new measure as it did on the two previous proposals.

Lenoir, N. C., citizens are petitioning for Sunday shows and a repeal of the blue laws enacted in 1940 which forbid the showing of any motion picture, vaudeville or other amusements between 12 midnight Saturday and 12 midnight Sunday. The Lenoir City Council will discuss the matter at its next meeting.

Elected by IATSE

Charles Albee has been reelected president of Local 486, IATSE, Hartford, and George H. Sullivan has been elected chairman of Local 424, IATSE, Fall River, Mass.

Selznick, Loew's Set "Duel" Deal

Selznick Releasing Organization and Loew's theatres last week signed a deal providing for the opening of "Duel in the Sun" at the New York Capitol, and at 37 Loew's neighborhood houses May 7. In addition, Loew theatres in 35 cities across the nation as well as in Toronto, Ontario, booked the film.

All the Loew houses will play the picture on a grind policy at advanced admission. In New York the neighborhood engagements are for one week, while the Capitol booking is indefinite. New York area scales are expected to run from 90 to cents to $1.25 or $1.50, but no definite decision has yet been made.

The deal climaxed long speculation as to where "Duel" would open in New York. The picture was originally scheduled for the Astor theatre, under an arrangement between David O. Selznick and Samuel Goldwyn. When its turn came, however, Mr. Selznick did not have a print of "Duel" available and his attempt to use United Artists' "Strange Woman" as a filler caused his subsequent disagreement with Mr. Goldwyn, who then opened "Best Years of Our Lives."

In the negotiations that led to the agreement, Joseph R. Vogel, vice-president of Loew's and general manager of Loew's theatres, represented Loew's, and Milton Kusell, general sales manager, spoke for the Selznick Organization.

School Picture Clubs Hold Annual Session

The Tenth Annual Junior Conferences, sponsored by the National Board of Review of Motion Pictures for school groups studying motion pictures, was to be held Friday at the American Museum of Natural History in New York. During the meeting the groups were to discuss their year's activities in film appreciation and instruction by film. They were also to report on special film projects and were to see some recent non-theatrical and entertainment films which they were to discuss.

Altec's Los Angeles District Reassigns Staff Members

Altec Service Corporation's Los Angeles district manager, Stan Pariseau, has assigned inspector S. S. Miller, formerly in the San Francisco and Los Angeles areas, to the San Diego territory and has shifted inspector Harold Nelson to Stockton, Cal., from Lansing, Mich. Robert K. Regan has been appointed service inspector in the Northern California area and in the Bay region.

Republic Appoints Two

Mary Stephens and Marvin Needelman have been appointed to Republic's pressbook department.

Paramount Puts 1946 Net Profit At $44,040,000

Earnings of Paramount Pictures during 1946 amounted to $44,040,000 after all charges including estimated provision for income taxes, setting a record high for the company's entire history. The figure, which is based on an estimate, also tops by more than $26,000,000 the earnings for 1945, which amounted to $17,952,432.

The 1946 figure includes $4,840,000 representing Paramount's direct and indirect net interest as a stockholder in the combined undistributed earnings for the year of partially owned non-consolidated subsidiaries. The period covered in the report extends through the 53 weeks ending January 4, 1947.

Earnings for the quarter ending January 4, 1947, also were high, topping the figure for the corresponding period in 1945 by some $6,000,000. The $10,163,000 income was estimated after elimination of the dividends received during those 14 weeks from partially owned non-consolidated subsidiaries to the extent that such dividends represent distribution of earnings reported as undistributed in previous quarters.

The $44,040,000 yearly earning of estimated combined consolidated and share of undistributed earnings represent $5.92 per share on the 7,443,772 outstanding shares in the hands of the public at the end of the last quarter. This compares with $2.39 per share for the year ended December 29, 1945. Estimated earnings of $10,163,000 for the last 1946 quarter represented $1.37 per share.

Three Drive-In Theatres For Washington, Indiana

A Drive-In theatre for Walla Walla, Wash., has been announced by S. J. Gregory, vice-president and general manager of Midstate Amusement Corp., which operates 17 theatres in southeastern Washington. A second Drive-In theatre is being constructed near Anderson, Ind., by Midstate's parent company, Alliance Theatre Corp., of Chicago. A third theatre has also been announced by the circuit for the Pasco-Kennewick area in Washington.

Commonwealth Gets 16mm Rights to 80 Features

Commonwealth Films of New York has acquired the 16mm non-theatrical rights to 80 feature pictures and four serials, it has been announced by Sam Goldstein, president. Through United World, Commonwealth has acquired the 16mm domestic rights to 40 Universal features and four serials, and through Magnus Films the company has acquired the 16mm domestic and foreign rights to 40 United Artists features. Both contracts are for seven years.

MR. TRUMAN SAYS MAYBE

Acme Photo

Left to right around President Truman at the White House Monday are N. Peter Rathvon, RKO president; Nicholas M. Schenck, Loew's, Inc., president; Barney Balaban, Paramount Pictures president, and Eric A. Johnston, MPA president.

Washington Bureau

PRESIDENT TRUMAN didn't say "no" and he didn't say "yes" to the industry delegation which invited him Sunday to the Motion Picture Association's twenty-fifth anniversary dinner to be held in New York May 8. Mr. Truman told the industry leaders that his schedule at that time made the New York dinner impossible, but he suggested that Eric Johnston, MPA president, check with him later. The industry delegation, which had a 15-minute interview at the White House with the President, was composed of Mr. Johnston, Nicholas M Schenck, N. Peter Rathvon and Barney Balaban. One of the reasons why the President may not be able to attend is that May 8 is his sixty-third birthday.

Praises Screen As World Force

Honoring the thirtieth anniversary of the Associated Motion Picture Advertisers, New York, president Truman has written to Rutgers Neilson, outgoing AMPA president, praising motion pictures as a "great force in enlarging the horizons of peoples everywhere."

The letter follows:

"On the occasion of the thirtieth anniversary of the Associated Motion Picture Advertisers it is appropriate to note the important contribution made by your organization to the development of the motion picture industry.

"Motion pictures have been and will continue to be a great force in enlarging the horizons of peoples everywhere and your part in bringing to public attention the best efforts of the industry is to be commended.

"I trust that increased opportunity for useful service to the public will be yours through the years."

Howard Dietz, vice-president of Loew's and director of advertising and publicity for MGM, will be master of ceremonies at AMPA's thirtieth anniversary dinner dance in the Hotel Astor, New York, April 23, honoring the presidents of the industry.

Chaplin's "Monsieur Verdoux" Opens at the Broadway

Charles Chaplin's "Monsieur Verdoux" was to open Friday night at the Broadway theatre, New York, on a reserved seat basis with prices ranging from $3.60 to $1.80. Thereafter the feature will run on a continuous basis with a block of 250 seats reserved for two showings daily. The matinee reserved seats are priced at $1.80; the evening seats at $2.40.

ON THE MARCH

by RED KANN

THE speculation closed out late Tuesday when word was flashed from Washington that Justice Reed had signed the stay, suspending in balance the essentials of the New York consent decree pending determination of appeals by the Supreme Court.

Actually and technically, the stay remains in force until only May 20 when appeals must be filed by defense attorneys. This is merely another manoeuvre engineered by the Justice Department to hasten the lodging of appeals. The stop date has no bearing on the effect of the stay because, once appeals are entered, Justice Reed's order remains until the issues are decided by the high court. There is no reason to alter the original forecast that this will mean a year. Perhaps more. Furthermore, there was never serious doubt about the stay itself, despite the opposition of the Justice Department which, by policy, had to contest it.

All of the "woulds" and "would be's" that decorated this space with uncertainties last week, consequently, take on definite form. Competitive bidding is now formally suspended. The prohibition against price-fixing is in abeyance. The distributor may sell in blocks of four or five as of yore and several may decide to market full line again. The distributor will not have to assume the burden of establishing the validity of the clearance he establishes, or may insist upon, in the event of exhibitor challenge.

But what was indefinite before the stay continues indefinite now. The problem facing the distributor in deciding if he wants to operate under the decree as a method of self-protection or intends taking advantage of the stay pending the final outcome is ticklish, delicate and difficult. In several quarters, there is a new disquiet over the possible attitude of some independents who outstripped major circuits under competitive bidding and to what recourses under the law they may resort if they lose out on future sales.

The answer is not yet in sight. What is in sight is a continued state of confusion and uncertainty in distributor ranks, at least.

It looks like a hot summer in more ways than one.

◆ ◆

Journey into the higher altitudes. And pleasant, too. This is Universal reporting with glee the initial drawing power of "The Egg and I" [. . . "a very neat job of hilarious entertainment," concluded your observer in the HERALD, March 29]:

Louisville—National theatre. Saturday through Monday—$7,154. Compares with "The Dark Mirror" Thursday through Saturday, including Thanksgiving Day—$2,949; and "Canyon Passage," same days at the Rialto—$6,553.

Indianapolis—Keith's. Saturday through Monday—$8,809. "Mirror," same theatre, same days—$5,500. At the Indiana where there are about 800 more seats, "Passage" did $8,000, and "Scarlet Street" grossed $5,800.

Detroit—The Fox. Saturday through Monday—$25,459. "Mirror," Friday through Sunday—$20,100; "Scarlet Street"—$21,000.

Kansas City—Uptown, Esquire, Fairway. Saturday through Monday—$14,017. Under identical circumstances, "Mirror" grossed $8,000 and "The Killers" $7,000.

Toronto—Uptown. Wednesday through Monday [no Sunday shows]—$18,412. "Canyon Passage"—$12,800.

Los Angeles—Carthay Circle, United Artists, Ritz, Bruin, Iris and Studio. Business is reported running about 60 per cent ahead of Universal's other pace makers, variously mentioned above. Day-and-date with metropolitan Los Angeles runs are engagements in surrounding towns like Long Beach, Santa Anna and El Centro. Extremely well contented with results there, Universal draws its conclusion: "The Egg and I" is demonstrating strength in big and smaller situations thereby making it practically unanimous as far as matters have gone. Easter Week, naturally, proved a boon.

There is an interesting companion piece to this. Maurice Bergman, whose job it is to dope out such matters, attributes a major portion of the interest created among theatremen to the *extent* of his trade paper advertising campaign.

"We spent a lot of money, but we never spent any more wisely. It pays off."

◆ ◆

FINANCIAL NOTE: Paramount, where the actual figures usually match the estimated, looks for all-time high earnings of $44,040,000 for 1946. This compares with $17,952,432 for '45, or an increase of 145 per cent. Profits for the 14 weeks ending January 4, 1947, are anticipated at $10,163,000 as against the corresponding quarter—only it's 13 weeks—of 1945 when the net was $4,111,000.

The gain is a whopping 122 per cent.

A few days ago the *Wall Street Journal*, authoritative newspaper of the financial world, reported 12 amusement and film companies bulked combined earnings of $112,607,548 in 1946 as compared with $81,022,364 in 1945.

The percentage of increase turns out to be a handsome 39.

Things are bad, are they?

MGM to Reissue 'Gone with Wind' In Full Length

"Gone With the Wind," David O. Selznick's Technicolor classic, will be reissued by MGM in the near future, William Zoellner, head of the company's reprint and foreign importation department, said this week. The picture will be MGM's fifth reprint for the year, the others being "Rage in Heaven," "Boom Town," "The Great Waltz," and probably "The Philadelphia Story."

To Open in Test Spots

MGM executives attended a screening of "Gone With the Wind" recently and decided then that the film still belonged in the top-quality class. It was made in 1939. So far no definite decision regarding the picture's handling has been made, Mr. Zoellner said, but if the still tight Technicolor situation permits it, "Gone With the Wind" will open at one or two test spots. If reaction is favorable, "Wind" will be reissued without cuts and will run three hours and 44 minutes.

The next reprint to be offered by MGM will be "The Great Waltz," due for June release. Although only a limited number of prints were available, "Rage in Heaven," the first reissue, has so far been sold to 9,000 accounts and, according to Mr. Zoellner, in four months has had more bookings than during the whole year following its original release. Revenue from the film this time has been greater by far than in 1941.

Testing Dubbed Versions

Loew's is well satisfied with the results of midnight shows of Italian-dubbed Hollywood product in New York houses, Mr. Zoellner said. Spanish-dubbed versions will be tested at the Burland theatre in New York starting April 21. "Angels of the Street," a French picture recently acquired by Loew's International, has just been dubbed into English, Mr. Zoellner said. The manner of its release will await decision by Arthur Loew, president of Loew's International, who is due back from Europe soon.

Century Managers Strive For Candy Promotion

The Century Circuit, New York, sales drive centers upon candy and soft drink merchandising. This marks the first such sales drive. The company owns its candy concessions, under Andrews, Inc. Century hopes to have new sales methods in approach to the customer, evolved from the 10-week campaign.

Jury Finds Pickets Guilty

A jury in Los Angeles Municipal Court last week found all 25 defendants on trial on four counts in connection with mass picketing at Columbia Studios last November 16 guilty on at least one count. Of them, 33 were convicted also on a second count. It took the predominantly feminine jury three and a half days to make its decision.

WARNER BROS.' TRADE SHOWINGS OF

DENNIS MORGAN · JANE WYMAN

JANIS PAIGE · BRUCE BENNETT

in

"CHEYENNE"

with

ALAN HALE • ARTHUR KENNEDY

MONDAY, APRIL 21st, 1947

CITY	PLACE OF SHOWING	ADDRESS	TIME
Albany	Warner Screening Room	79 N. Pearl St.	12:30 P.M.
Atlanta	20th Century-Fox Sc. Rm.	197 Walton St. N.W.	2:30 P.M.
Boston	RKO Screening Room	122 Arlington St.	2:30 P.M.
Buffalo	Paramount Exchange	464 Franklin Street	2:00 P.M.
Charlotte	20th Century-Fox Sc. Rm.	308 S. Church St.	10:00 A.M.
Chicago	Warner Screening Room	1307 So. Wabash Ave.	1:30 P.M.
Cincinnati	RKO Screening Room	Palace Th. Bldg. E. 6th	8:00 P.M.
Cleveland	Warner Screening Room	2300 Payne Ave.	1:30 P.M.
Dallas	20th Century-Fox Sc. Rm.	1803 Wood St.	10:00 A.M.
Denver	Paramount Sc. Room	2100 Stout St.	2:00 P.M.
Des Moines	20th Century-Fox Sc. Rm.	1300 High St.	12:45 P.M.
Detroit	Film Exchange Bldg.	2310 Cass Ave.	2:00 P.M.
Indianapolis	Paramount Sc. Room	116 W. Michigan St.	2:00 P.M.
Kansas City	20th Century-Fox Sc. Rm.	1720 Wyandotte St.	1:30 P.M.
Los Angeles	Warner Screening Room	2025 S. Vermont Ave.	2:00 P.M.
Memphis	20th Century-Fox Sc. Rm.	151 Vance Ave.	10:00 A.M.
Milwaukee	Warner Th. Sc. Rm.	212 W. Wisconsin Ave.	2:00 P.M.
Minneapolis	20th Century-Fox Sc. Rm.	1015 Currie Ave. N.	2:00 P.M.
New Haven	Warner Th. Proj. Rm.	70 College St.	2:00 P.M.
New Orleans	20th Century-Fox Sc. Rm.	200 S. Liberty St.	1:30 P.M.
New York	Home Office	321 W. 44th St.	2:30 P.M.
Oklahoma	20th Century-Fox Sc. Rm.	10 North Lee St.	1:30 P.M.
Omaha	20th Century-Fox Sc. Rm.	1502 Davenport St.	1:00 P.M.
Philadelphia	Vine St. Sc. Room	1220 Vine St.	2:30 P.M.
Pittsburgh	20th Century-Fox Sc. Rm.	1715 Blvd. of Allies	1:30 P.M.
Portland	Jewel Box Sc. Room	1947 N.W. Kearney St.	2:00 P.M.
Salt Lake	20th Century-Fox Sc. Rm.	216 East 1st South	2:00 P.M.
San Francisco	Republic Sc. Room	221 Golden Gate Ave.	1:30 P.M.
Seattle	Jewel Box Sc. Room	2318 Second Ave.	10:30 A.M.
St. Louis	S'renco Sc. Room	3143 Olive St.	1:00 P.M.
Washington	Earle Th. Bldg.	13th & E Sts. N.W.	10:30 A.M.

NEGRO THEATRE AN EXPANDING FIELD

Operators See a Potential Audience of 4,000,000, with 16mm to Fore

There are 684 theatres in the United States today catering exclusively to Negro audiences, according to producers and distributors of Negro pictures, who believe that this field is one of the most rapidly spreading branches of exhibition.

The number of theatres has increased by 287 since 1940, but experts in the field say there is still a potential audience of 4,000,000 persons, many of them in large communities, who do not have access to motion picture entertainment.

See 16mm Expansion

A great deal of the expected expansion will be in 16mm, according to Ted Toddy, president of Ted Toddy Pictures of New York, who has been watching with interest the opening of a dozen 16mm Negro theatres in Texas.

Mr. Toddy operates film exchanges for his 30 features and two dozen short subjects in Atlanta, Dallas, Chicago and Los Angeles.

He predicts that within the next few years there will be a boom in Negro exhibition but expects this expansion to come from the development of 16mm Negro theatres and roadshow units throughout the South. To substantiate this opinion he pointed to the dozen 16mm Negro theatres which have recently sprung up in Texas and which "are doing very well."

To help develop this field, Toddy Pictures will release all of its product in 16mm beginning August 1.

Says Profit Not Difficult

Depending upon the availability of 16mm equipment and a place in which a theatre can be established an exhibitor with an investment of $2,000 or less can develop a paying and profitable business, Mr. Toddy said. Properly conducted such a business should return a net profit of $100 or more a week. Additionally, he may increase his weekly profits by the installation of a pop-corn machine or a candy counter, he said.

To develop new Negro audiences and promote the exhibition of Negro features and short subjects, Jack Goldberg, producer of Negro films and president of the newly-formed Herald Pictures, is currently undertaking a campaign to enlist the aid of all local Chambers of Commerce throughout the country to promote the showing of Negro films to Negro audiences. "At least this will be a start in bringing motion picture entertainment to a potential audience of 4,000,000 Negroes who do not have theatres of their own," he said.

Herald Pictures has completed two all-Negro features, has two more in production, and plans a total of 12 features for 1947. Mr. Toddy and Mr. Goldberg, along with Sack Amusement of Dallas, and All-American of Chicago, are the leading producers of Negro product.

175 to 200 Films Now

At present there are about 175 to 200 pictures being distributed with all-Negro casts. Since this is not sufficient to fill the playing time of the 684 Negro theatres, about 80 per cent of the product exhibited is from Hollywood. However, this is usually product that has completed its runs in neighborhood theatres since exhibitors in this field cannot afford to pay the higher rentals of new product in that admission prices at Negro theatres only average from 22 to 30 cents during the week, with a five-cent increase over the weekend.

Negro audiences do not care for the heavy emotional dramas, Mr. Toddy said. Their choice in film entertainment is the pictures which feature light comedy, outdoor adventure, musical comedies with an abundance of singing and dancing, and comedy-romances.

Florida and Texas Have Most

The majority of the Negro theatres now in operation are in the southern states, where the Negro population is highest. Florida and Texas have the greatest number, with 63 and 61, respectively. New York State is third in the listing with 56 theatres, many of which are in New York City's Negro district, Harlem, while there are six other states with 30 or more Negro theatres. They are: Virginia, with 40; Georgia, 39; North Carolina, 38; Louisiana, 37, and Mississippi and Alabama, with 33 each.

Warner Circuit Resumes Universal Newsreel

The Warner Circuit this week resumed playing Universal newsreels. The move was taken in New York circles to mean that the cancellation of U-I product by the circuit will be temporary. The dispute arose when U-I signed former Warner writer-director Robert Buckner as his Warner contract neared completion.

Ohio Board Bans RKO Film

RKO's "Born to Kill," starring Claire Trevor and Lawrence Tierney, has been rejected by the Ohio Board of Censors. This marks the first time that a feature from one of the major producers has been entirely banned by the board. Censor group officials pointed out in Columbus, however, that the decision was not final and that the company had a right to appeal. It is not known whether RKO will appeal the rejection.

MPTOA, Allied Fight Ascap Bid For Rate Boost

The Motion Picture Theatre Owners of America and Allied States both have attacked the proposal of the American Society of Composers, Authors and Publishers for an increase in its music tax rates for theatres.

In New York last week, Herman Levy, general counsel for MPTOA, said there was no "Justification for higher music taxes apparent to any exhibitor." Protesting that theatre operating costs are up, Mr. Levy asked: "What increased costs does ASCAP have and what loss of revenue is it faced with to justify an increase in theatre rates?"

"If MPTOA is approached on an increase in music taxes," he asserted, "I will recommend to our board of directors that an increase be fought with every means available to us."

In Washington, Monday, Abram F. Myers, Allied's general counsel, warned that if ASCAP persists in its attempt to raise the tax, the result will be that many states will enact legislation ousting ASCAP.

"ASCAP," he stated, "is making a mistake in demanding an increase in royalties. In the short pull there is very little we can do, but in the long pull it would be a disastrous move for ASCAP." Mr. Myers pointed out that both houses of the Indiana State Legislature had recently passed a bill to bar ASCAP, although it was vetoed by the Governor.

North Central Allied To Hear Wright

Robert L. Wright, special assistant to the Attorney General and currently handling the anti-trust suit for the Government, will be one of the principal speakers at North Central Allied's annual convention to be held in Minneapolis April 21-22. Mr. Wright is scheduled to address the NCA delegates at a noon luncheon and participate in an open forum April 21.

Variety Will Operate Three Trains to L. A. Convention

Three special trains will take delegates to the national Variety Clubs of America convention May 14 through 17 in Los Angeles. One will be the "Bob O'Donnell Special"; the others will be "The John H. Harris," and "The Variety Clubs International." The first will carry Atlanta and Dallas members; the others will come from the northeast, through Chicago.

Robison Story Editor

Milton Sperling, president of United States Pictures, has named Dave Robison story editor of his production organization at the Warner Bros. Studio.

IT HAPPENED IN BROOKLYN
I LOVE YOU XXX
K

MONEY GROWS IN BROOKLYN

Not since M-G-M's "Anchors Aweigh"
Has there been such good fun on the screen!
"IT HAPPENED IN BROOKLYN" is a BIG hit
Because its got happiness for the masses!
Happy Stars! Happy Songs! Happy Romance!
From Coast to Coast it's packing theatres!
Great names—plus a *new* star!
Peter Lawford is the fastest-building box-office favorite in
America today! He's in good company here with
Sinatra, Grayson, Durante—all at their best!
This is what the public wants!

★

Screen Play by Isobel Lennart • Based on an Original Story by John McGowan • Directed by RICHARD WHORF • Produced by JACK CUMMING
A Metro-Goldwyn-Mayer Picture

THE CHANGING STATUS OF THE EXHIBITOR

Mr. Robert B. Wilby of Atlanta, forthright exhibitor leader in the Southeast, and your editor are fellows in gardening and in various speculative considerations of the state of the nation and of course our industry. In an Easter weekend letter Mr. Wilby has discussed some aspects of the evolution of the art and business of the screen, with special attention to the changing position of the exhibitor. Mr. Wilby's letter is shared with the readers, here.

Dear Terry:

Robert B. Wilby

Some evening as you look in the dying embers of that fire, which probably is still needed in the valley of the Silvermine, you might speculate a bit upon the ever-lessening position of the exhibitor.

But without going that far back, you might give thought to just the economics of it all. At one time the exhibitor bought a year's product and pretty well marketed it in his local community.

In general that which the community knew about the picture was that which the exhibitor told, so that he could put emphasis where he chose and his efforts could have a definite and not immaterial effect upon the gross of one picture as compared with another.

During those days, one after another made an effort to sell trade-marks to the public, but since there is no uniformity in the product, there was obviously no particular value in the trade-mark, and the exhibitor remained in a somewhat strong local position with the security which comes from strength.

Could Play Averages

And there was mathematics to it, too, for in buying the thirty or forty pictures he was, like the dealer at roulette, playing averages, which he could load a bit in his own favor.

The somewhat individual sale of pictures which accompanied the blocks of five put the films on a more individual basis and took away from him that ability to play those averages. Then it was found, and perhaps just as a result of the careless spending which went with excess profits taxes, that films could be nationally sold as individual pictures rather than under brand names.

The exhibitors then began to approach the position of the corner drugstore with its cigarettes, which performs only the function of delivery and thanking the customer—and gets damn little for it. But the very nature of this national advertising in turn caused a concentration of production values into a single picture—a combination of the best script writer working on the best story, with the best producer and the best director, and the best actors.

Obviously, a concentration in one place would take assets from another, so that the spread, both in cost and in effectiveness, between the tops and the next became wider. And as it became wider the theatre obviously could contribute less and less to the gross of that top picture.

Difficult Advertising Problem

Nor did the exhibitor have a remedy by attempting locally to market the secondary ones, not only because they did not have high marketable values but because the very prevalence of national advertising on other pictures left the public in a local community reacting to his advertising efforts somewhat by the expression: "What are you trying to do? That must not be much of a picture; I've never heard of it." He was perhaps in about the position of a fellow who might try to sell a Jackson automobile, or, perhaps more practically, in the position of some of the radio dealers who are finding it impossible to sell off-brand, though maybe rather good, receivers.

And so the exhibitor moved further into the position of the retail dealer who makes the goods available and loses the control of his local market. The films went up in percentage terms and his reaction was to spend less himself and he thereby waded just a bit deeper in the mire.

And it's all making a specialty business of this one, as it moves further and further along the road traveled by the legitimate—long runs in small theatres, at ever-increasing admission prices. Mr. Goldwyn is proving how well it can be done, not just at the Woods in Chicago, but in a good many "B" and "C" theatres around the country, where admissions are being jumped from around a quarter for what they were playing to six or seven times that for his film.

So the exhibitor, with a very vast majority of the investments in this business, becomes less and less a factor and more and more subject to the dictates of what is, at least in a capitalist system, much the smaller branch of the industry.

Whether it was inevitable evolution, just an accident, or the result of considerable default in his own function by the exhibitor, I leave as a subject upon which you may speculate.—*R. B. Wilby.*

* * *

The manifestations observed and commented upon by Mr. Wilby are not, as he is so entirely aware, peculiar to the distribution and retailing of the motion picture. He has pointed to cigarettes and motor cars. That same direct-to-consumer merchandising obtains in many lines. It has long been applied to soap and pickles, to books and magazines, to shoes and hats, even to bread and ice cream. The development has been accelerated by the rise of the great mass media of press and radio. The manifestation pertains quite as immediately to the consumer mind and habit as it does to traits of capital and business.

It would be of interest to The Herald *to receive expressions on the development, as it pertains to the motion picture, from other exhibitors.* —Terry Ramsaye

Chicago Exhibitors to Meet On Industry Foundation

John Balaban, head of Balaban & Katz Theatres, Chicago, has invited 150 industry leaders in the Chicago exchange area to attend a Motion Picture Foundation organizational luncheon meeting at the Blackstone Hotel April 16. A Chicago area committee of from seven to 17 members will be elected at this meeting and they, in turn, will elect a national trustee, who will attend the meeting of the Foundation's National Board of Trustees some time in May. Mr. Balaban and Edward G. Zorn, head of United Theatre Owners of Illinois, were appointed temporary co-chairmen for the Chicago area by the Foundation's Steering Committee.

Universal Gets Permission To Build Six Exchanges

The Civilian Production Administration has granted permission to Joseph M. Berne of Universal Film Exchanges, Inc., to build six film exchange buildings. The six buildings, to be constructed at an estimated cost of $1,130,000, will be located in Dallas, Omaha, Kansas City, Cleveland, Pittsburgh and Atlanta. The applications were granted on the grounds that increases in the volume of business were creating fire hazards in existing exchanges. Applications for 22 other exchanges are still pending.

Liebeskind to Enter Production Soon

Nat Liebeskind, former general manager for RKO in South America, expects to enter production shortly with Hollywood as a base. He is now liquidating his interest in eight theatres near Buenos Aires, where he long maintained his headquarters as representative for RKO, for which company he originally established offices in Argentina and Brazil. Mr. Liebeskind, now on an extended New York visit, is one of the pioneering American distribution representatives in the foreign field and has been active in South America for 20 years.

Keith Theatre Sold

Keith Operating Company, Inc., of Indianapolis, operating the Keith theatre in that city, has sold the lease to Arthur J. Steel and Harold Mirish. The theatre has been remodeled and the new owners will take over April 30.

BRITISH EXHIBITORS FIGHT QUOTA PLAN

Protest Producer Plea to End Distributor Quota; Joined by Labor Unit

by PETER BURNUP
in London

The suggestion here that the Board of Trade favors the producers' proposal that Renters' Quota should be abolished when new quota legislation is drawn up has greatly concerned exhibitors. Unexpectedly, also, the National Association of Theatrical and Kine Employees has allied itself with the exhibitors and gone on record with the suggestion that a joint meeting of British and American film interests be held to examine the practicability of a trade agreement.

The suggestion came at an interview between the Cinematograph Exhibitors Association and officials of the Board who, it is understood, put forward the idea in view of the pronounced shortage of studio space; they, apparently, taking the view that if Americans are compelled to make pictures here there will not be enough studio room for British producers.

To Fight Suggestion

It is a notice which will be combatted with all possible force by the exhibitors, who take the view that the abolition of Renters' Quota should place the independent exhibitor entirely at the mercy of "integrated" combines like the Rank Group.

The NATKE has addressed a forthright letter to Sir Stafford Cripps, president of the Board of Trade, on the subject.

"We are apprehensive that a total abolition of Renters' Quota would be a false step. . . . A principal problem facing this country is the saving of dollar remittances. We recollect Mr. Jack Warner's promise to make six pictures in this country, each of which shall not cost less than £300,000. That means that at least £1,800,000 will remain in this country which would otherwise be remitted to America. In addition the films, when made, will be exhibited in this country thereby displacing American films and still further saving dollars. Finally, these films will receive a worldwide distribution.

Cite Willingness of Others

"At least two other major American companies have expressed their willingness to produce on a similar scale in this country. Why stop them when they are willing to accept reels of celluloid in America, instead of our very much needed dollars?"

The letter to the Board of Trade reminds Sir Stafford of the increasing inter-relationship between the leaders of the industry on both sides of the Atlantic and that the potentialities of the new legislation go far beyond the confines of the motion picture industry.

It goes on:

"We propose that you consider, in consultation with the American Government, calling a conference of representatives of the motion picture industry of America and of the British film industry at a reasonably early date to examine the practicability of a trade or commercial agreement being entered into between the film industries of the two countries.

"A commercial agreement of the character suggested could supplement rather than replace legislation. Such an agreement, however, would diminish the need for the introduction of provocative or retaliatory legislation by one or both countries, and would render to the governments and people of the two countries a service far wider than the immediate issues."

Rank To Visit Toronto On Contract Suit

Toronto Bureau

J. Arthur Rank, British film leader, will visit Toronto the middle of May to discuss the breach of contract charges filed against him and his interests by Empire-Universal Films, Ltd., and United World Pictures of Canada. Both companies are protesting Mr. Rank's transfer of distribution rights to Eagle-Lion Films of Canada, Ltd.

Monogram Donates Stock To Philippine College

Monogram International Corporation has contributed 30,000 feet of Eastman 35mm sound negative film to Ateneo College in the Philippine Islands, it was announced Tuesday by Norton V. Ritchey, president. The film was transported without charge to Manila last week by Pan American Airways and will be used in the making of a benefit picture, "The End of the Road," proceeds of which will go to rebuilding the school, which was destroyed during the war.

Lopert Gets "Shoe Shine"

Lopert Films has acquired the Italian picture, "Shoe Shine," for distribution in the Western Hemisphere, the British Empire, France, Belgium, Holland and Scandinavia. The picture, which deals with the displaced children of Rome, will be released in the U. S. in the autumn.

Rosener Acquires Two

Herbert Rosener Company, west coast foreign film circuit, has acquired two San Francisco theatres, Stage Door and Nob Hill. This brings the circuit's total to eight, four in San Francisco and four in Los Angeles.

British Theatres Attack Newsreel

London Bureau

Exhibitor criticism of the "canned antiquity" of newsreels mounts daily. Latest exhibitor grumble at the reels comes from Leslie Hill, chairman of the Devon and Cornwall branch of the Cinematograph Exhibitors' Association, and widely tipped as next year's vice-president of the Association.

Said Exhibitor Hill at the monthly meeting of his branch: "We are paying more for our newsreel in running time than any film we put on the screen."

"Someone," he added darkly, "is vitally concerned in seeing that the newsreels are maintained where they are today. All through the war the newsreels have been subsidized by us. The whole thing is a racket and somebody is working it for their own ends."

Whoever that somebody might be, Mr. Hill did not explain.

It is likely that a strongly-worded resolution expressing the widespread feeling of the ineffectiveness of the reels will be adopted at the next meeting of the CEA's general council.

It is significant that no effort has been made by MGM so far to launch their own reel in this country, although it is common knowledge that the company has a considerable news organization in being on this side.

British Producers Offer 44-Hour Week Formula

London Bureau

Following prolonged negotiations, the British Film Producers' Association has put to the three trades unions concerned—the National Association of Theatrical and Kine Employees, the Association of Cine Technicians and the Electrical Trades Union—a formula for the adoption of a 44-hour working week in the studios. The unions have accepted the notion in principle, but want to have a formula devised which will cover their members' highly lucrative overtime payments.

RKO Radio Promotes Four In Latin-America

Four of RKO's managers in the Latin American division have been promoted, it was announced this week by Phil Reisman, vice-president in charge of foreign distribution. Max Gomez, general manager in Mexico, has been assigned to a special sales position in Latin America under Jack Osserman, Latin American supervisor. Harry Davis, formerly manager of the Colombia office, will manage the Mexico office. Ricardo Canals, manager for Peru, replaces Mr. Davis as Colombia manager. Ned Seckler, Panama manager, is being transferred to Brazil to manage company business there.

COLUMBIA PICTURES
Announces
THAT PRINTS OF THE FOLLOWING PICTURES ARE NOW AVAILABLE IN OUR EXCHANGES FOR SCREENINGS!

Bulldog Drummond at Bay

ANITA LOUISE
O'Moore · Terry Kilburn · Holmes Herbert
and introducing
RON RANDELL
as Bulldog Drummond
Screenplay by Frank Gruber
Based upon the novel by Sapper
Directed by SIDNEY SALKOW
Produced by LOUIS B. APPLETON, JR.
and BERNARD SMALL

FOR THE LOVE OF *Rusty*

with
TED DONALDSON · TOM POWERS · ANN DORAN
AUBREY MATHER · SID TOMACK
Original screenplay by Malcolm Stuart Boylan
Directed by JOHN STURGES
Produced by JOHN HAGGOTT

CHARLES STARRETT as The Durango Kid · SMILEY BURNETTE The West's No. 1 Comic
in

LAW OF THE CANYON

with
NANCY SAUNDERS
BUZZ HENRY
TEXAS JIM LEWIS AND HIS LONE STAR COWBOYS
Original screenplay by Eileen Gary
Directed by RAY NAZARRO
Produced by COLBERT CLARK

COLUMBIA PICTURES

Eagle-Lion Gets 7 Rank Films

Eagle-Lion Films, J. Arthur Rank's American production company, will distribute seven English-made Rank features during the 1947 calendar year, Arthur B. Krim, president, announced Thursday at a New York conference following his return from England. The company's 10-year agreement with Mr. Rank calls for Eagle-Lion to distribute a minimum of five Rank pictures a year.

Making the trip to London "to show the English that Eagle-Lion is more than a paper organization," Mr. Krim and the Rank interests set English release dates for five Hollywood Eagle-Lion pictures: "Repeat Performance," May 15; "Out of the Blue," June 15; "Red Stallion," June 30; "Love From a Stranger," July 31; "Captain Casanova," September 1.

These pictures will be given worldwide distribution through Mr. Rank's interests in Europe, New Zealand, Australia, Egypt, South Africa, and elsewhere.

Four New Theatres Are Planned in California

The construction of three new theatres has been announced by Golden State Theatres Corporation, one to be built at Lomita Park, another at San Bruno and a third at Milbrae, Cal. Ben Levin, of General Theatrical Theatres, has plans for a new house in Gilroy, Cal. Golden State has already begun excavation on the Millbrae site, although Government approval is still pending. This house will seat 1,100 and will cost approximately $200,000. Theatrical's new house will seat 1,100 and will cost about $250,000.

San Francisco Development Includes 1,000-Seat House

A $25,000,000 development, to be known as the Lakeshore Park Plaza, will be built in the San Francisco suburbs this summer. The project includes a 1,000-seat theatre. Approximately 1,500 homes, ranging in cost from $7,500 to $50,000 will be built and the project includes a square block of retail shops with a construction cost of about $1,500,000. The shopping center will be built in the form of a "Y" and will allow for 1,500 feet of parking space.

Announce Construction of Two Colorado Houses

As soon as materials are available, David Cockrill, managing director of the Denham, Denver first run, will build a 2,000-seat theatre there at an estimated cost of $1,000,000. Ground for the project has been bought for $225,000. Preliminary plans have been drawn by Hal Periera, New York designer. Also announced is the construction by Gibralter Enterprises, of which Charles R. Gilmour is president, of a $85,000 house in Loveland, Colo., to seat 600.

FROM READERS

URGES EXHIBITOR ACTION AGAINST LOCAL TAXES

To the Editor of the Herald:

Practically every issue of every trade paper in the country carries a story of the theatre business being plastered with one kind of tax or another.

It is high time that the exhibition branch of the industry put aside its organizational differences and combined forces once and for all for the betterment of their lot.

The current rage of every hamlet, town, city and state in the nation in setting their sights for greater revenue is to single out in almost every instance—the motion picture theatre.

Exhibition's lethargy toward politics and taxes is well known. We always manage to get up in arms after the horse has been stolen from the barn. With the many exhibitor organizations already in the field it is futile to say that we need another organization to do a job of lobbying. Rather, the solution should be in the amalgamation of these organizations, strictly in the exhibitor's interest.

Can you imagine any bill affecting the liquor or radio industries being passed with nary a say on their part? Never! These industries have organizations that act in the interest of all members of their industries. Shamefacedly, we must admit that such is not the case in our particular field.

The time is now, when our emotions are aroused, to strike while the iron is hot. Call a meeting of the directors of the various exhibitor organizations and circuit heads—and lay the cards on the table. Do we wish further Government interference, local or otherwise, or shall we protect the business from which we get butter for our bread?

We cannot depend upon the public to support our cause when we ourselves do nothing to combat detrimental legislation. This appeal to the public has frequently been pushed to the hilt—but the results have ininvariably been the same—passage—against the wishes of the exhibitors—of the bill.

I say form an over-all organization—a sort of Johnston Office. Select a czar for our branch of the industry, and put an end to this laxity that is careless, stupid—and costly.—Melvin Katz, *Hippodrome Theatre, Pottstown, Pa.* (*William Goldman Theatre*)

New York Building Code Hearings Are Scheduled

New York State's new standard building code, which includes sweeping changes in theatre specifications, appears likely to go into effect early next autumn, following a decision by the State Labor Department's Board of Standards and Appeals to hold hearings on the document in May or June. Theatre owners will have an opportunity at the hearing to voice any objections they may have to the new specifications. Exhibitor representatives who helped draw up the code were Henry Anderson, Paramount; Louis Lazar, Schine Circuit; Theodore Jung, Loew's, and Martin Tracey, Century circuit.

Jewish Drive Has $2,100,000 Quota

The motion picture industry in the New York metropolitan area has set a goal for itself of $2,100,000 in the 1947 campaign of the United Jewish Appeal. This quota is a little more than twice the aggregate sum collected in 1946 by the industry and by the Joint Defense Appeal of the Anti-Defamation League in New York.

The quota was set at a New York meeting last week of motion picture and allied industry leaders, which was presided over by Barney Balaban, Paramount president, who is national chairman of the Motion Picture Division of the United Jewish Appeal.

Named as co-chairmen of the New York industry drive were: Matthew Fox, vice-president of Universal-International; Billy Rose, producer and columnist; Richard Rodgers, producer and composer, and Emil Freidlander, president of Dazian's, Inc.

Samuel Goldwyn will head this year's campaign of the Jewish Welfare Fund in Los Angeles, which conducts the United Jewish Appeal there. Jack Warner, vice-president in charge of production for Warner Brothers; Walter Wanger, producer; Abe Lastfogel, vice-president of the William Morris Agency, and Dore Schary, vice-president in charge of production for RKO, will serve as co-chairmen of the motion picture division on the west coast.

Leaders of Cleveland's amusement industry and other business fields were hosts to Barney Balaban, Paramount president and national chairman of the Motion Picture Division of the United Jewish Appeal, at a dinner Tuesday at the Oakwood Country Club on behalf of the local Appeal campaign. More than 100 attended.

U. S. Delegation Leaves For Geneva Conference

The major part of the U. S. delegation to the Geneva trade conference left Washington last weekend, the State Department announced. The conference was to open April 10. Frank McCarthy, Motion Picture Association representative in Paris, plans to be on hand for the entire conference, while the MPA president, Eric Johnston, probably will leave the U. S. for Geneva late in May.

More Time in Jackson Park Suit

The U. S. Circuit Court of Appeals, Chicago, has granted a request of the defendants in the Jackson Park theatre case for an extension of time for filing final briefs. Distributor defendants, Balaban and Katz and Warner Theatres, now have until May. 1.

Air Express Booklet Out

The Air Express Division of the Railway Express Agency has published a booklet, "Speed," containing information on the swift movement of shipments through the nationwide Air Express service. Copies are available free from Air Express agencies.

Let's Be Candid about Katie!!!*

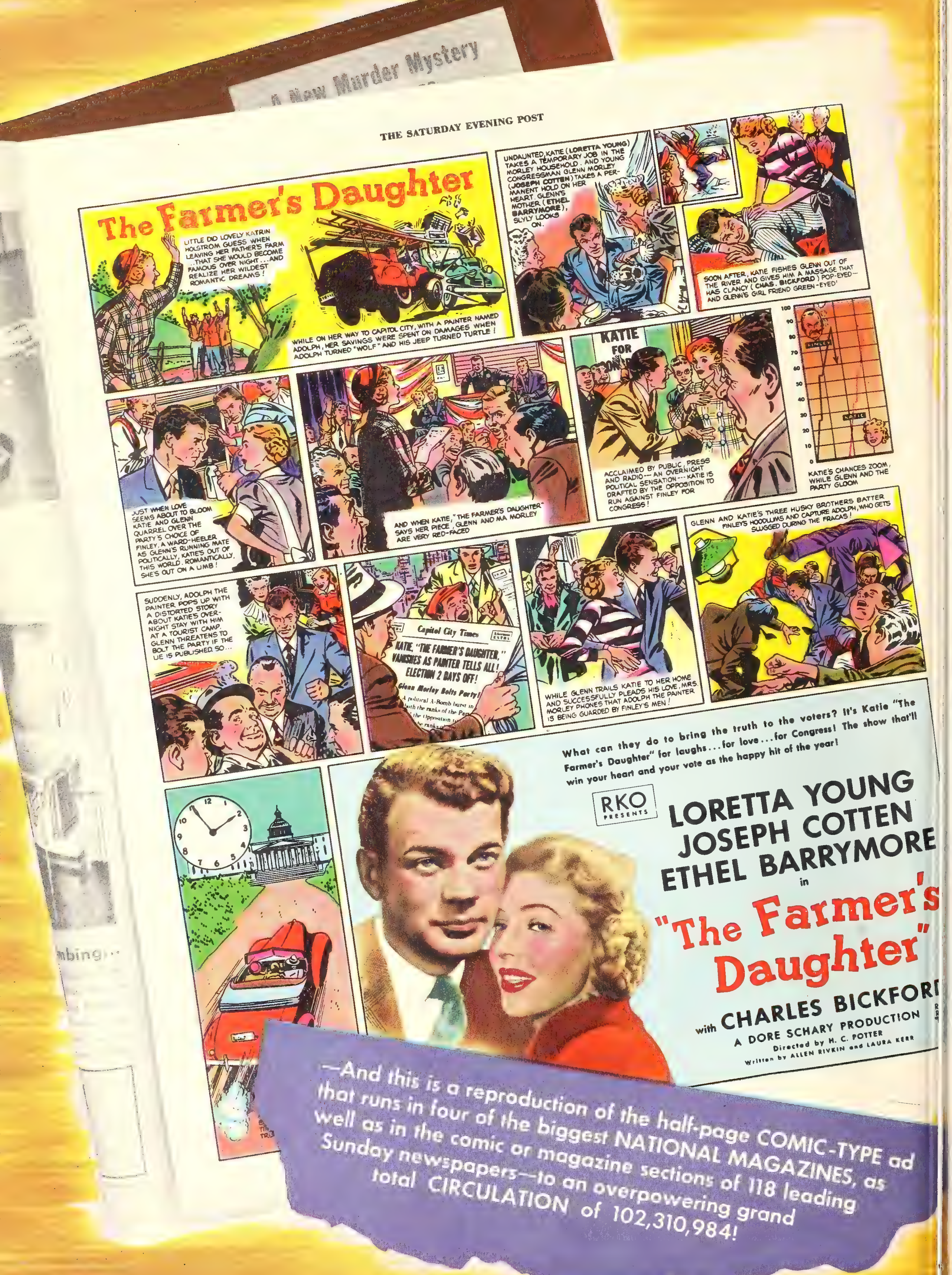
*She did take a job as housemaid in a bachelor Congressman's home! She did fall in love with him! She did risk scandal with that painter! BUT WHAT A GIRL!... You'll love her—and the amazing story of her career from cornfield to Capitol!

RKO PRESENTS

LORETTA YOUNG
JOSEPH COTTEN ★ ETHEL BARRYMORE
in
"The Farmer's Daughter"
with
CHARLES BICKFORD
A DORE SCHARY PRODUCTION
Directed by H. C. POTTER • Written by ALLEN RIVKIN and LAURA KERR

RKO RADIO PICTURES

NOTE! this is a reproduction of one of the regular national magazine ads in RKO's big new DOUBLE-PLAY seat-selling smash!


A New Murder Mystery
THE SATURDAY EVENING POST
The Farmer's Daughter
LITTLE DID LOVELY KATRIN HOLSTROM GUESS WHEN LEAVING HER FATHER'S FARM ...THAT SHE WOULD BECOME FAMOUS OVER NIGHT...AND REALIZE HER WILDEST ROMANTIC DREAMS!
WHILE ON HER WAY TO CAPITOL CITY, WITH A PAINTER NAMED ADOLPH, HER SAVINGS WERE SPENT ON DAMAGES WHEN ADOLPH TURNED "WOLF" AND HIS JEEP TURNED TURTLE!
UNDAUNTED, KATIE (LORETTA YOUNG) TAKES A TEMPORARY JOB IN THE MORLEY HOUSEHOLD. AND YOUNG CONGRESSMAN GLENN MORLEY (JOSEPH COTTEN) TAKES A PERMANENT HOLD ON HER HEART. GLENN'S MOTHER (ETHEL BARRYMORE), SLYLY LOOKS ON.
SOON AFTER, KATIE FISHES GLENN OUT OF THE RIVER AND GIVES HIM A MASSAGE THAT HAS CLANCY (CHAS. BICKFORD) POP-EYED— AND GLENN'S GIRL FRIEND GREEN-EYED!
JUST WHEN LOVE SEEMS ABOUT TO BLOOM KATIE AND GLENN QUARREL OVER THE PARTY'S CHOICE OF FINLEY, A WARD-HEELER AS GLENN'S RUNNING MATE POLITICALLY, KATIE'S OUT OF THIS WORLD. ROMANTICALLY, SHE'S OUT ON A LIMB!
AND WHEN KATIE, "THE FARMER'S DAUGHTER" SAYS HER PIECE, GLENN AND MA MORLEY ARE VERY RED-FACED
KATIE FOR CON
ACCLAIMED BY PUBLIC, PRESS AND RADIO— AN OVERNIGHT POLITICAL SENSATION— KATIE IS DRAFTED BY THE OPPOSITION TO RUN AGAINST FINLEY FOR CONGRESS!
100
90
80
70
60
50
40
30
20
10
0
FINLEY
KATIE
KATIE'S CHANCES ZOOM, WHILE GLENN AND THE PARTY GLOOM
SUDDENLY, ADOLPH THE PAINTER POPS UP WITH A DISTORTED STORY ABOUT KATIE'S OVERNIGHT STAY WITH HIM AT A TOURIST CAMP. GLENN THREATENS TO BOLT THE PARTY IF THE LIE IS PUBLISHED SO...
Capitol City Times
KATIE, "THE FARMER'S DAUGHTER," VANISHES AS PAINTER TELLS ALL! ELECTION 2 DAYS OFF!
Glenn Morley Bolts Party!
A political A-Bomb burst in both the ranks of the Party the Opposition
WHILE GLENN TRAILS KATIE TO HER HOME AND SUCCESSFULLY PLEADS HIS LOVE, MRS. MORLEY PHONES THAT ADOLPH THE PAINTER IS BEING GUARDED BY FINLEY'S MEN!
GLENN AND KATIE'S THREE HUSKY BROTHERS BATTER FINLEY'S HOODLUMS AND CAPTURE ADOLPH, WHO GETS SLUGGED DURING THE FRACAS!
12
1
2
3
4
5
6
7
8
9
10
11

What can they do to bring the truth to the voters? It's Katie "The Farmer's Daughter" for laughs...for love...for Congress! The show that'll win your heart and your vote as the happy hit of the year!

RKO PRESENTS

LORETTA YOUNG
JOSEPH COTTEN
ETHEL BARRYMORE
in
"The Farmer's Daughter"
with CHARLES BICKFORD
A DORE SCHARY PRODUCTION
Directed by H. C. POTTER
Written by ALLEN RIVKIN and LAURA KERR

—And this is a reproduction of the half-page COMIC-TYPE ad that runs in four of the biggest NATIONAL MAGAZINES, as well as in the comic or magazine sections of 118 leading Sunday newspapers—to an overpowering grand total CIRCULATION of 102,310,984!

Paramount and 20th-Fox Join In 16mm Abroad

Paramount International and 20th-Fox International have officially joined forces for the distribution of 16mm product abroad and have formed a new corporation for the purpose, a 20th-Fox announcement said this week. It will be owned by the two companies on a 50-50 basis. Emanuel D. Silverstone, home office representative of 20th-Fox International, will head the new organization as president.

The corporation has been in preparation many months. Signing of the contract was reportedly held up because of legal difficulties arising from the pooling of facilities. Daniel Frankel, vice-president of Four Continents Films, a company distributing British pictures in the United States, will be general sales manager. He is resigning from his post at Four Continents.

The announcement said the new corporation would distribute sub-standard width films to those parts of foreign countries which, because of lack of equipment and facilities, are not now reached by standard product. According to Mr. Silverstone, no decision regarding distribution methods has yet been reached. Operations probably will cover the whole world excepting the U. S. and Canada. The complete libraries of 20th-Fox and Paramount will be available for 16mm reduction.

The 16mm versions of pictures of either of the two companies so far have not been generally distributed in foreign countries. Operations will be based partly on an extensive survey of 16mm possibilities conducted by 20th-Fox late last year. Besides original versions, the new corporations will handle dubbed and superimposed versions of both companies. Also slated for distribution are a series of educational shorts called "The World Today." A corporate name for the corporation remains to be announced.

Metro Short Subject Wins Safety Council Award

For the third consecutive year, an MGM short has won the National Safety Council's Award offered annually to the film contributing most to public safety during the year. The award this year went to the company's "Traffic With the Devil," produced by Herbert Morgan and filmed in cooperation with the Associated Press. The award, made by the National Committee on Films for Safety, was the fifth MGM has received.

Opening Spring Valley House

Martin Schwartz, president of the Ronny Park Theatres Corporation, will open the Parkway theatre in Spring Valley, N. Y., April 25. It is a small modern theatre which he has recently purchased and remodeled. Mr. Schwartz is the former president of KAS Theatre Corporation.

BRITISH MOBILE UNITS TAKE THE SHOW HOME

"A NIGHT AT THE OPERA". It's a night at the MGM picture of that name, the Marx Brothers' zany product, at Mickleton, England, where the audience seems to be enjoying itself thoroughly, in a 16mm mobile show.

AIMED at a vast potential audience of British filmgoers, 16mm pioneers in Britain are opening a wide field with the introduction of one-night stands in small villages and towns throughout the country. Today these films are playing in many isolated spots where the motion picture up to now has been little-known, according to advices to the Loew's International home office from its London headquarters.

Outstanding among the circuits which now regularly serve the little communities throughout Britain is Century Mobile Cinemas, subsidiary of Sidney L. Bernstein's 35mm Granada Circuit. Century, which uses completely self-contained vans to cover one situation every day of the week, was formed four months ago after a year of preparation. Currently its units are operating in Kent, Bedfordshire, Surrey, Sussex, Hampshire, Berkshire, and Buckinghamshire, and expansion is taking place constantly. Other important circuits are established in hundreds of villages and towns.

Two Shows a Day

Each situation gets two shows a day, once a week. The common admission price amounts to about one shilling and sixpence (30 cents) for the evening performances and about eight to tenpence for the popular children's matinees. The halls booked by the circuit have an average seating capacity of 200-250. Admissions generally are no lower than prices charged by the nearest 35mm house.

Century's operations are headed by Richard Willder. The company is understood to have extensive booking arrangements with Gaumont British and MGM. Narrow-gauge exhibition is subject to an agreement between the Cinematograph Exhibitors Association and the Kinematograph Renters Society. Under these rules 16mm exhibition is approved only in areas not serviced by 35mm; established 35mm exhibitors get first preference in the 16mm field, and 16mm exhibitors and distributors are encouraged to join the two organizations. There also is a reasonable time clearance in the release.

Farningham, a small community in Kent, is typical. Every Friday, the red and white Century van, with its slogan, "Century Mobile Cinemas bring the stars to you," comes to a stop before the little town's brick and timber hall, and George Thurling, the ex-serviceman operator-manager, unloads his equipment. Besides driving the unit, he is also publicity man, bill-poster, cashier, technician, projectionist, usher and odd-job man. It takes him about an hour to get the place ready for the show.

Equipment Is Simple

After getting the equipment into place, he sets up the simple portable projection booth to mask it. Two-inch diameter hollow rods slot into place and are covered by a heavy rubberized material with "eye-holes" for the projectors and "mouthpiece" for himself to look out. The booth shuts off much extraneous sound—and that's important to the small-hall show. Completing the booth is a normal rewind machine clamped to the table.

New York Supreme Court Rules Against Hughes

Howard Hughes' efforts to force a showing of his picture "The Outlaw" in New York City were halted again last week when New York State Supreme Court Justice Bernard Shientag ruled that the City License and Police Commissioners had the right to threaten revocation of a theatre's license and prosecution of an exhibitor to prevent showing of an indecent picture.

Republic Holds Sales Meetings On New Product

Plans for the release and promotion of forthcoming productions and exhibitor reaction to Trucolor were subjects of discussion at Republic's first and second regional sales meetings in New York and Chicago. The New York meeting was held at the New York Athletic Club Wednesday and Thursday, April 2 and 3, and the Chicago meeting was conducted at the Hotel Blackstone Tuesday and Wednesday of this week.

Sees Big Role for Color

At the New York meeting Herbert J. Yates, Republic president, reported enthusiastic exhibitor reaction to the company's Trucolor process and said that this confirmed his prediction that the industry would go all-out for color as soon as laboratories are in a position to meet the demand. He promised to fulfill this demand by special installation of equipment at both the Fort Lee, N. J., and the Hollywood laboratories, and said he expects to deliver the majority of Republic pictures in Trucolor by the end of the year.

James R. Grainger, executive vice-president in charge of sales and distribution, told the delegates of the Easter Week opening of Frank Borzage's production "That's My Man," at the Globe theatre in New York, and outlined plans for the Nelson Eddy-Ilona Massey picture, "End of the Rainbow," and the next Roy Rogers Trucolor pictures, "The Bells of San Angelo."

At the New York meeting Babe Ruth confirmed that Republic was negotiating for the motion picture rights to the story of his life.

District Managers Attend

Attending the New York meeting were William Martin Saal, executive assistant to Mr. Yates, Steve Edwards, Albert Schiller, John Petrauskas, Jr., John Alexander, John Curtin, Richard Yates, Edward Riester and Fred Franke. Mickey Isman, assistant general manager of Empire Universal Films, Ltd., distributors of Republic product in Canada, joined president and general manager A. W. Perry at the meeting.

The Chicago meeting was attended by Mr. Yates, Edward L. Walton, assistant general sales manager and western division manager; Walter L. Titus, Jr., southern division manager, and James V. O'Gara, eastern division manager. Others attending included Merritt Davis, James Hobbs, J. H. Dillon, Leo V. Seicshnaydre, Harold Laird, Norman J. Colquohun, Thomas Kirk, Nat Wyse, David Hunt, Nat E. Steinberg, J. J. Houlihan, Dave Nelson, Robert F. Withers, Harry Lefholtz, Will Baker, E. H. Brauer, Jack Frackman, Joseph Loeffler and Carl Ponedel.

LATE REVIEW

Fun on a Weekend

***United Artists-Stone*—Light Comedy**

Here is one that is good for hearty laughs in any situation. Produced, directed and written by Andrew Stone, "Fun on a Weekend" fulfills many a little man's dream of getting rich quick through sheer nerve and ingenuity. If, at the same time, he manages to take a few pot-shots at society and the all-too-gullible mogols of industry, and if his name just happens to be Eddie Bracken, it's all for the better.

Bracken and Priscilla Lane, ably assisted by such seasoned comedians as Arthur Treacher and Allen Jenkins as well as the romantic Tom Conway, make a good team. It's strictly situation comedy, of course, but some of the incidents will really get them and the dialogue is funny and well-paced throughout. Some of the scenes, such as the one showing the hungry Eddie in hot competition with a dog for some bits of meat on a bone, are Bracken at his best.

The story deals with a boy and a girl, both hungry and broke, who meet on a Florida beach and decide to go "for the big money" with nothing more to start with than some beach attire. Liberally using society's respect for money and distinguished-sounding names, they manage to crash into several homes, pretending they are in the market for an estate. Eventually, although still penniless, they get to live at the best hotel in town, throw lavish parties and mingle with high society. When Bracken thinks Priscilla loves playboy Conway, he is ready to give up, but the girl convinces him it's he whom she wants to marry.

Previewed at the Pix theatre, New York. The audience liked it. Reviewer's Rating: Good. —FRED HIFT.

Release date, May 14, 1947. Running time, 93 min. PCA No. 11927. General audience classification.

Peterson Price Porterhouse III..........Eddie Bracken
Nancy Crane ....Priscilla Lane
Van ....Tom Conway
Joe Morgan ....Allen Jenkins
Arthur Treacher, Clarence Kolb, Alma Kruger, Russell Hicks, Fritz Feld, Richard Hageman, Lester Allen, Bill Kennedy

Monogram Holding Two Regional Meetings

Eastern sales personnel of Monogram were to convene Saturday and Sunday at the Hotel Warwick, New York, with Morey Goldstein, general sales manager, in charge. The staffs will discuss merchandising of "It Happened on Fifth Avenue," and other product. Midwestern branch personnel were to convene the same days at the Blackstone Hotel, Chicago, with Jack Schlaifer presiding.

Atlantic Section of SMPE To Meet in New York

The Atlantic Coast Section of the Society of Motion Picture Engineers will meet at the Hotel Pennsylvania in New York Wednesday, April 16. Maxwell F. Coplan will speak on "Shooting Foreign Travel Films in Color." "Land of the Incas" and "Playground of the Americas," recently completed by Mr. Coplan, will be shown.

Build New Mexican House; Will Open with "Duel"

A new 3,000-seat house is being built in San Louis Potosi, a city midway between Mexico City and the United States border. The house, to be called The Potosi, will open some time in May with David O. Selznick's "Duel in the Sun" as the featured attraction, according to exhibitor Lesso de Lavega.

Narrow Gauge to Engage SMPE At Chicago Meet

A record number of technical papers—69 of them—had been submitted by the first of the week for delivery at the sixty-first semi-annual convention of the Society of Motion Picture Engineers to be held April 21-25 at the Drake Hotel in Chicago.

Many new developments in photography, sound recording, laboratory processing, sound reproduction, projection, television, and other subjects will be described at the technical sessions, according to Gordon A. Chambers, chairman of the papers committee. About half of the papers relate to production and use of 8mm and 16mm films.

Among new sound recording equipment to be introduced by convention papers will be a variable-area recorder optical system permitting the recording of either negative or direct-positive sound track, to be described by J. L. Pettus and L. T. Sachtleben of the RCA Film Recording Section; a portable 16mm sound recording system, by John G. Frayne, of Western Electric Company, and a line of compact lightweight recorders for both 35mm and 16mm films, by M. E. Collins, of RCA's Hollywood engineering staff.

Other papers on the tentative schedule include "My First Fifty Years in Motion Pictures," by Oscar B. Depue, of Chicago; "Television Studio Lighting," by Capt. W. C. Eddy, director of television of Station WBKB, Chicago, and "Television Remote Operation," by A. H. Brolly, chief engineer of WBKB.

Universal Promotion Staff Holds Two-Day Meeting

Executives of Universal-International, members of the company's home office advertising, publicity and promotion departments and field promotion personnel of U-I's eastern division held a two-day meeting at the Hotel Astor in New York this week. Presided over by Maurice A. Bergman, eastern advertising and publicity head, the discussions centered around campaign plans for the company's present and forthcoming productions.

In the future a series of three similar conventions a year has been planned, with the second set for September, 1947. The meetings follow up the idea of augmenting the company's field staff with flying squadrons of exploitation representatives from the home office. Special plans for this project were discussed at this week's session.

Among those who addressed the gathering were William A. Scully, vice-president and general sales manager; Matthew Fox, vice-president of U-I and board chairman of United World Films; Henry A. Linet, eastern advertising manager; Al Horwitz, eastern publicity manager, and William Heineman, sales manager for the Rank division of U-I.

The only short feature advertised every month

to the greatest number of American movie-goers

available through any national magazine . . .

the 22,500,000 readers of Life

THE MARCH OF TIME

RELEASED BY
20th
CENTURY-FOX

PRODUCED EVERY FOUR WEEKS BY THE EDITORS OF TIME AND LIFE

THE *HOLLYWOOD SCENE*

Production Increases, 39 Pictures Shooting; Seven Are Started

Hollywood Bureau

Production activity took a turn for the better last week, as work began on seven new films, and only two went to the cutting rooms. At the weekend, the shooting index stood at 39, compared to the previous level of 34.

At RKO, Harriet Parsons launched "Memory of Love," the romantic story of a girl who falls in love with a blind pianist. A notable array of names compose the cast, among them Dana Andrews, Merle Oberon, Ethel Barrymore, Hoagy Carmichael, Arthur Rubinstein and Walter Reed. John Cromwell is the director.

Another new RKO Radio venture is "Dick Tracy vs. the Gruesome Gang," whose cast includes Ralph Byrd, Boris Karloff and Anne Gwynne. Jack Rawlins is directing, and Herman Schlom is producing under the executive supervision of Sid Rogell.

There were also two pictures started at Columbia. "Sweet Genevieve" is a musical which Sam Katzman is producing and Arthur Dreifuss directing. Heading the cast are Jean Porter, Jimmy Lydon, Gloria Marlen, Ralph Hodges, Tom Batten, Kirk Allen and Virginia Belmont.

"Blondie" Picture Is 21st In Columbia Series

"Blondie in the Dough" is the 21st in this series, and the cast, as usual, includes Penny Singleton, Arthur Lake, Larry Simms and Marjorie Kent. Abby Berlin is the director.

Monogram's entry-of-the-week is "The Hunted," a melodrama starring Belita and Preston Foster, with Cathy Carter, J. Farrell MacDonald and Russell Hicks in featured roles. Scott R. Dunlap is the producer; Jack Bernhard the director.

PRC trained cameras on two: "Pioneer Justice" and "Gas House Kids Go West." The first is a Western with Lash Larue, Fuzzy St. John and Jennifer Holt heading the cast. Jerry Thomas produces; Ray Taylor directs.

"Gas House Kids" is being produced by Sam Baerwitz, and William Beaudine is directing a cast composed of John Shelton, Chili Williams, Carl (Alfalfa) Switzer, Benny Bartlett, Tommy Bond and Ray Dolciame.

Incidental News of Pictures and People

Edward Small will produce two features for Columbia, the first of which is slated to go into production about the middle of May. It will be based on "D'Artagnan," by Alexandre Dumas. Small's second venture for Columbia will be a film version of Robert Louis Stevenson's "The Black Arrow," which is laid in England during the reign of Henry VI. . . . British producer Marcel Hellman will make two pictures in London for 20th Century-Fox. They will be "This Was a Woman," an adaptation of a London play, and "Sabina," based on the novel by Joyce Langton.

Claude Binyon has been signed to a long term writer-director contract by Universal-International. . . . Henry Fonda will co-star with Joan Crawford and Dana Andrews in "Daisy Kenyon," which Otto Preminger will produce and direct for 20th Century-Fox. . . . William Cagney has engaged William Bendix for a top role in his forthcoming screen adaptation of the Saroyan play, "The Time of Your Life." . . . Jacqueline White and Lex Barker have had their RKO Radio contracts extended.

Garfield to Do "Volpone" For Enterprise

John Garfield's next starring vehicle at Enterprise will be "Volpone." Abraham Polansky is currently adapting the Ben Johnson classic to the screen. . . . Sol Wurtzel has leased two ultra-modern sound stages at the newly-constructed Motion Picture Center, and will use them for the filming of his future productions for 20th Century-Fox release. . . . Richard Denning has been assigned his first starring role under his new Pine-Thomas contract. He is to appear in "Caged Fury," a circus story which Pine-Thomas will make for Paramount release.

Ginger Rogers and Cornel Wilde will co-star in "I Found a Dream," romantic comedy by Melvin Frank and Norman Panama. Under a unique arrangement, Don Hartman will be producer and co-director of the Paramount picture, and Rudy Mate will serve as co-director and cameraman. . . . Ruth Warrick and Dean Jagger have been engaged by Republic for the romantic leads in "Driftwood," which Allan Dwan will produce and direct.

Screen rights to "Loom of Justice," a novel by Ernst Lothar, have been acquired by Universal-International as a starring vehicle for Edward G. Robinson. . . . Lana Turner will co-star with Spencer Tracy in MGM's film version of the Sinclair Lewis best seller, "Cass Timberlane." . . . Bob Hope will star in a semi-fantasy titled "The Caliph of Bagdad," scheduled to go into production at Paramount late in autumn.

Ronald Colman has been signed to star in "The Art of Murder," a Kanin Production for Universal-International release. George Cukor will direct. . . . Robert Mitchum has been signed for a top role in "The Harder They Fall," RKO's screen adaptation of Budd Schulberg's new novel. . . . Paramount has purchased "Web of Days," by Edna Lee, for Paulette Goddard.

COMPLETED

RKO RADIO
Crossfire

UNIVERSAL-INTERNATIONAL
Jeopardy

STARTED

COLUMBIA
Sweet Genevieve
Blondie in the Dough

MONOGRAM
The Hunted

RKO RADIO
Memory of Love
Dick Tracy vs. the Gruesome Gang

PRC
Pioneer Justice
Gas House Kids Go West

SHOOTING

COLUMBIA
Man from Colorado
Assigned to Treasury (Kennedy - Buchman)

EAGLE-LION
Out of the Blue
Love from a Stranger

MGM
The Pirate
Good News

MONOGRAM
Song of the Saddle
Kilroy Was Here
High Tide (Wrather)

PARAMOUNT
Big Clock

RKO RADIO
Mourning Becomes Electra
Fighting Father Dunne
Tycoon

REPUBLIC
Complex (Wilder)
Along the Oregon Trail
The Outcast

SELZNICK
Paradine Case
Portrait of Jennie

20TH CENTURY-FOX
Kiss of Death
Scudda Hoo, Scudda Hay
Captain from Castile

UNITED ARTISTS
Atlantis (Nero)

UNIVERSAL-INTERNATIONAL
For the Love of Mary
Singapore
Secret Beyond the Door (Diana)
Brute Force (Hellinger)
Lost Love (Wanger)

WARNERS
Treasure of the Sierra Madre
Whiplash
Voice of the Turtle
Two Guys from Texas
Wallflower

Sees Westerns Perennial Fare

by WILLIAM R. WEAVER
Hollywood Editor

Not only will there always be Westerns, a prediction nobody ventures to dispute, but there will always be big Westerns—"A" Westerns, to use the Hollywood term of differentiation—and as time goes on more and more of them will be turned out by independent producers.

The writer quoted above is Niven Busch, who isn't so old, but who started paying close attention to the art-industry at close range at the age of 10. Showmen will identify him, if they read their billing as attentively as they should, as the man who wrote "Duel in the Sun," the novel, and both wrote and co-produced "Pursued," the picture.

Close to Business as Boy

He got close to the roots of show business as a boy who spent his play time at the Fort Lee, New Jersey, studio of the late Lewis J. Selznick, whose then expansive holdings included the World Film Corporation, with Master Niven's father, Briton Busch, in charge of distribution. That was 1913. Master Niven's ambition, at 10, was to work up to the post of office boy at the Fort Lee plant, a job held down by an only slightly bigger fellow named David O. Selznick, who doubtless at that point coveted similarly the clerical responsibilities shouldered by his big brother, Myron.

All the boys went on up in the business from there, Myron to fabulous heights in the talent agency field, David to producership of such showmanly items as "Gone with the Wind," and Niven to the front rank of American writing men. Fort Lee, as Editor Terry Ramsaye of this publication has recorded in detail in his "A Million and One Nights," was quite a place.

They did make Westerns at Fort Lee, but it was by no direct line from that circumstance that Briton Busch's boy Niven came to the writing of such impressively screenworthy Western stories as "Duel in the Sun" and "Pursued." Nor were the Busch and Selznick careers steadily connected, although Niven and David did work for a time, not exactly together but alongside, on a little magazine called *Time*, which a friend of theirs named Henry Luce was putting together with more pains than prospects in a loft on New York's 34th Street.

To Coast in 1933

And it was indeed Myron who, in 1933, brought Niven to Hollywood and started him off as a writer of scripts, so many scripts that he can't remember the names of all of them. But he didn't set out to have David produce "Duel in the Sun," planning to do that himself, in a deal with RKO Radio, and letting the property go to David, when the latter, reading the thing as a preliminary to lending that studio the services of Jennifer Jones, decided to bid it in for his own uses, and did so. Author Busch says he'd have used it differently.

The Busch dedication of his talent to the Western type of subject grew out of his disappointment with the exhibition result of Samuel Goldwyn's "The Westerner," for which he had written the script without having found out at first hand what the West was really like. It didn't play the way he felt it should have played, so he went down to the Panhandle for six months, living with its people and roaming its vastness, to find out why. What he found out prompted him to take a year off to write "Duel," which is followed now by "Pursued," and to be followed by another work in kind which he considers a bigger, broader and better treatment of the West that was and, he is convinced, in literature always will be.

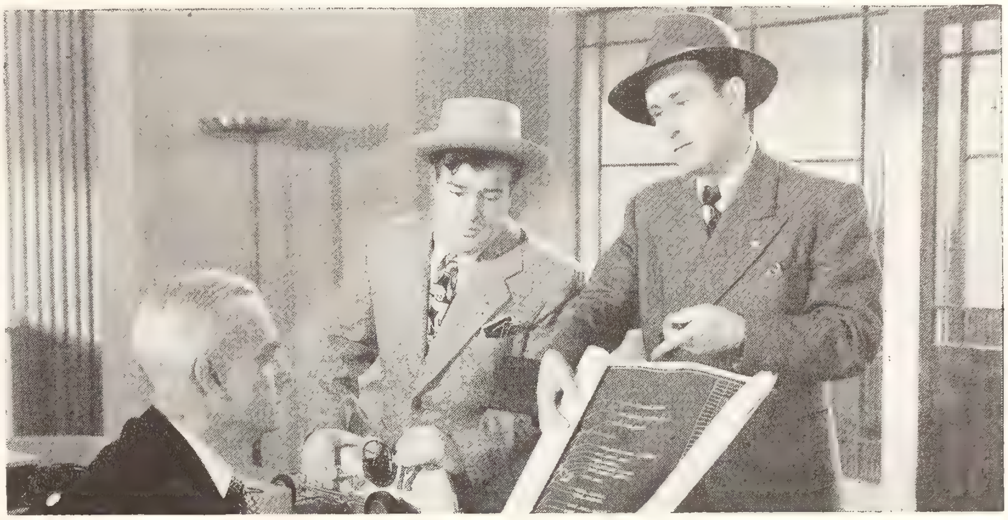
Westerns, he says, can be substantial stories about maturely motivated characters whose problems may be dealt with peculiarly well against the richly dramatic background of the West. And the reason why more and more of the big Westerns will be coming from independent producers, he observes, is because an independent producer, venturing his own money in quest of profit, prefers to venture it in a property he's dead sure will attract at minimum a definitely predeterminable number of customers. The Western, he says, is the only type of picture that commands, be it good, bad or indifferent, a virtually irreducible rain-or-shine attendance.

Army Film Released

More than 800 prints of "Your Army Today," the War Department Army Week film, are in circulation, according to Army officials in Washington. About 60 per cent of the prints are 16mm, with the balance 35mm.

PREVIEWS OF TRADE SHOWS

KILLING, from the picture, "Born to Kill". Lawrence Tierney, star along with Claire Trevor, kills his best friend, portrayed by Elisha Cook, Jr. The RKO Radio picture will be shown to the trade April 14. Herman Schlom produced it; Robert Wise directed.



LOU COSTELLO AND BUD ABBOTT at the right put on a sales talk to Charles Trowbridge in Universal-International's "Buck Privates Come Home", now available to the trade. Robert Arthur produced; Charles T. Barton directed.

Box

Republic's

Great

Money

Hit!

JOHN WAYNE'S

JOHN WAYNE · GAIL RUSSE

Angel and the BADMAN

with

HARRY CAREY · BRUCE CABOT

IRENE RICH · TOM POWERS

Written and Directed by

James Edward Grant · A JOHN WAYNE Production

A REPUBLIC PICTURE

office Angel!

NEW YORK	Hold Over 5th Week
SAN FRANCISCO	Hold Over 3 Weeks
BALTIMORE	Hold Over 3 Weeks
NEW ORLEANS	Move Over 3 Weeks
CHARLOTTE	Move Over 2 Weeks
PORTLAND, Ore.	Hold Over 2 Weeks
BOSTON	Move Over 3 Weeks
OAKLAND	Move Over 2 Weeks
OKLAHOMA CITY	Move Over 2 Weeks
DENVER	Move Over 2 Weeks
ST. LOUIS	Hold Over 2 Weeks
MILWAUKEE	Hold Over 2 Weeks
KANSAS CITY	Sensational 3 Theatre Premiere
HOUSTON	Terrific Opening Business

REPUBLIC PICTURES

FIRST PRODUCER-STAR PICTURE

THE NATIONAL SPOTLIGHT

ALBANY

The resignation of Leo Rosen as manager of the Strand in Albany to take on the assistant general managership of three Fabian-Hellman drive-in theatres and the appointment of Aleide la Flamme as his successor was the chief topic of conversation in local industry circles this week. Rosen severed an 18-years' association with Warner Brothers Circuit Management Corporation to go with the Fabian-Hellman interests and to team with Neil Hellman in a chain of frozen custard and ice cream bars. He will devote much of his time to exploiting the three drive-ins. . . . Business was off during Lent. . . . Harry Alexander has assumed the post of PRC manager here. . . . Joseph Miller has resigned as PRC district manager for Albany, Buffalo, Cincinnati and Cleveland. . . . Inspectors of the City Building Department checked local theatres and found only a few minor violations.

ATLANTA

R. M. Kennedy, Alabama-Tennessee district manager, Wil-Kin Theatres, has retired as president of the Birmingham, Ala., Rotary Club. . . . The Ninth Street theatre in St. Petersburg and the Park in West Palm Beach, Fla., have closed for the winter while the Casino in Ybor City, Fla., has a new policy of showing Spanish films. All are owned by the Florida State Theatres. . . . R. T. Arnold has opened his new Gem theatre in Mulberry, Fla.; cost $75,000, seating 500. . . . Milton Varnell, formerly manager Martin's theatres in Piedmont, Ala., has resigned to take over the Park in Trion, Ga. He has purchased half interest in the house. . . . Lester Persall, formerly assistant manager, Martin's in Talladega, Ala., has gone to Piedmont, to take over the theatres there. . . . Nat Williams, owner of Interstate Enterprises, headquarters in Thomasville, Ga., will open a new theatre in Quincy, Fla., to cost $200,000. . . . Bill Talley, formerly branch manager, Republic Pictures, Atlanta, appointed as special sales representative.

BALTIMORE

Business slumped badly over Good Friday but perked up Saturday afternoon and night and came back strong Easter Sunday. Little held "It Happened at the Inn" for a third week as did the Town with "The Best Years of Our Lives." New continued "Carnival in Costa Rica" for a second week to nice attendance. Century off to good start with "It Happened in Brooklyn," Hippodrome fine with "Johnny O'Clock," Keith's big with "Suddenly Its Spring," Stanley fine with "Pursued," Mayfair big with "The Red House." Valencia brought back "Thief of Bagdad." Pines and Roslyn good with "Don Ricardo Returns" and comedy and cartoon show. . . . Paul Wall succeeds Frank Scully as Baltimore salesman for MGM, with Scully transferred to Richmond. . . . Radio, in Schwaber circuit, has been remodeled outside with new marquee and work is progressing on interior. . . . P. W. Moore, Paramount theatre manager, has new assistant in Thomas Golenblewski. . . . Henry Sauber, Pennington and Cameo, is back after a few days' illness. . . . Feature story in Sunday *Sun*, March 30, told humorously of the Pinochle Club that has been going on among film men of Baltimore for 23 years in business office of Harry and Al Vogelstein's Baltimore Poster Company.

CHARLOTTE

W. P. White, branch manager of Wil-Kin Theater Supply Company, has resigned as of May 1, and will take a position with a new concern to be organized in Charlotte. White has been six and a half years in the present position, and in the theatre supply business 28 years. . . . The Carolina theatre put on "The Jolson Story" beginning Easter Sunday to run a week. . . . "The Kid from Brooklyn" opened Easter Sunday at the Imperial theatre, receiving in the morning edition of the Sunday Charlotte *Observer* a "plug" seldom accorded any feature here. The newspaper carried a two-column picture of Miss Gloria Kirkley, posing with a bottle of milk in her hand, delivering it at the door of a prominent bachelor business man of Charlotte. Vernon D. Niven, manager of Foremost Dairies, acted as co-sponsor of the picture. . . . Cy Dillon, distributor for Republic Pictures out of Charlotte, says 5,000,000 tickets are sold annually in the two Carolinas for the "westerns." Dillon says there are 4,000 bookings yearly among the 500 theatres in North and South Carolina showing western films.

WHEN AND WHERE

April 20: Theatre Equipment and Supply Dealers meeting, Hotel Drake, Chicago.

April 21: Independent Exhibitors of Rhode Island, affiliated with Independent Exhibitors, Inc., of New England, testimonial dinner to Edward M. Fay, circuit executive, at the Sheraton - Biltmore Hotel, Providence, R. I.

April 21–22: North Central Allied annual convention, Minneapolis.

April 21–25: Society of Motion Picture Engineers' 61st semi-annual convention, Hotel Drake, Chicago.

April 23: Associated Motion Picture Advertisers' 30th anniversary salute to industry leaders, Hotel Astor, New York.

May 5–6: Allied Independent Theatre Owners of Iowa and Nebraska meeting in Omaha.

May 6–8: Pacific Coast Conference of Independent Theatre Owners annual convention in Los Angeles.

May 8: Twenty-fifth anniversary dinner of the Motion Picture Association at the Waldorf-Astoria in New York.

May 14–17: Eleventh annual Variety Club International convention at the Ambassador Hotel in Los Angeles.

May 16: Motion Picture Associates annual dinner - dance, Waldorf - Astoria, New York.

July 13–16: Independent Theatre Owners of Ohio annual convention at the Dashler Wallick Hotel, Columbus, Ohio.

CHICAGO

Business is still holding up good with loop theatre managers quoting the old adage: "Give them a good picture and the people will patronize it." . . . The Si Greiver Booking and Buying Company has been appointed booker for the Dunes theatre in Zion, Illinois. . . . M. J. Leonard, legal counsel for B&K, is back from a week's conferences with Paramount officials on legal aspects of the New York decree. . . . Thomas J. McConnell, lawyer for the Jackson Park theatre, has gone to Buffalo to plead the case of the Rivoli theatre before the U. S. District Court there. . . . The local Film Exchange Employees Union (Local F-45) headed by 20th Century-Fox head booker, Jack Eckhardt, will choose "Miss Film Row of 1947" when they hold their first annual dance at the Midland Hotel on May 24. . . . Leo Schauer, also with Fox, is chairman of the arrangements committee. . . . Jack Lieb, MGM camera man for the last 15 years and midwest bureau manager of MGM's news department since 1937, has been appointed manager of the motion picture and slide film division of the Kling Studios, Inc., Chicago. . . . The All-American News Reel Company filmed the winners of radio station WBBM's "Star Quest" contest for Negro singers and the reels are now being exhibited in Negro theatres throughout the country. . . . The local 20th Century-Fox exchange is holding a drive for their branch manager, Tom Gilliam, which will wind up on May 3.

CINCINNATI

Although several pictures are garnering good grosses "The Best Years of Our Lives," playing an extended engagement at the RKO Capitol at advanced prices, is doing exceptionally good business. . . . Charles Ackerman, who operates the suburban Glenway and Sunset theatres, has opened the Covedale, a deluxe house in suburban Price Hill. . . . Keith's theatre, local Universal "showcase" house, has inaugurated a series of Saturday morning children's matinees, under sponsorship of the public schools and other educational organizations. . . . Local exhibitors are encountering more or less opposition from films which now are shown and rented for 16mm projection at the Cincinnati Public Library, a new service just inaugurated. The Jewish Center also has started showing films, which,

(*Continued on page 36*)

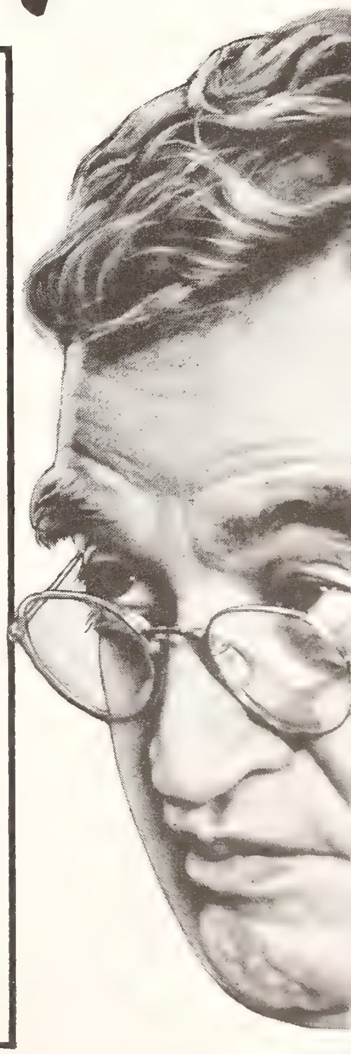
THE MOST IMPORTANT TRADE SHOWING IN THREE YEARS!

Friday, Apr. 25

Just 3 years after the world premiere of their first immortal hit, you can see the first reunion of the terrific team that made boxoffice history in "Going My Way"—

Bing and Barry in Paramount's "Welcome Stranger"

"Going-My-Way" Days Are Here Again!



CITY	PLACE	DATE
ALBANY	FOX PROJECTION ROOM, 1052 Broadway	FRI. APR. 25.....11 A.M.
ATLANTA	PARAMOUNT PROJ. ROOM, 154 Walton St. N.W.	FRI. APR. 25...2:30 P.M.
BOSTON	PARAMOUNT PROJ. ROOM, 58 Berkeley St.	FRI. APR. 25...2:30 P.M.
BUFFALO	PARAMOUNT PROJ. ROOM, 464 Franklin St.	FRI. APR. 25.....2 P.M.
CHARLOTTE	PARAMOUNT PROJ. ROOM, 305 So. Church St.	FRI. APR. 25...1:30 P.M.
CHICAGO	PARAMOUNT PROJ. ROOM, 1306 S. Michigan Ave.	FRI. APR. 25...1:30 P.M.
CINCINNATI	PARAMOUNT PROJ. ROOM, 1214 Central Parkway	FRI. APR. 25...2:30 P.M.
CLEVELAND	PARAMOUNT PROJ. ROOM, 1735 East 23rd St.	FRI. APR. 25.....2 P.M.
DALLAS	PARAMOUNT PROJ. ROOM, 412 So. Harwood St.	FRI. APR. 25...2:30 P.M.
DENVER	PARAMOUNT PROJ. ROOM, 2100 Stout Street	FRI. APR. 25.....2 P.M.
DES MOINES	PARAMOUNT PROJ. ROOM, 1125 High Street	FRI. APR. 25..12:45 P.M.
DETROIT	PARAMOUNT PROJ. ROOM, 479 Ledyard Ave.	FRI. APR. 25.....2 P.M.
INDIANAPOLIS	PARAMOUNT PROJ. ROOM, 116 W. Michigan St.	FRI. APR. 25.....2 P.M.
KANSAS CITY	PARAMOUNT PROJ. ROOM, 1800 Wyandotte St.	FRI. APR. 25.....2 P.M.
LOS ANGELES	BOULEVARD THEATRE, Washington & Vermont Sts.	FRI. APR. 25...1:30 P.M.
MEMPHIS	PARAMOUNT PROJ. ROOM, 362 So. Second St.	FRI. APR. 25...2:30 P.M.
MILWAUKEE	PARAMOUNT PROJ. ROOM, 1121 No. Eighth St.	FRI. APR. 25.....2 P.M.
MINNEAPOLIS	PARAMOUNT PROJ. ROOM, 1201 Currie Ave.	FRI. APR. 25...1:30 P.M.
NEW HAVEN	PARAMOUNT PROJ. ROOM, 82 State Street	FRI. APR. 25.....2 P.M.
NEW ORLEANS	PARAMOUNT PROJ. ROOM, 215 So. Liberty St.	FRI. APR. 25.....10 A.M.
NEW YORK CITY	NORMANDIE THEATRE, 331 West 44th Street	FRI. APR. 25..10:30 A.M.
OKLAHOMA CITY	PARAMOUNT PROJ. ROOM, 701 W. Grand Ave.	FRI. APR. 25..10:30 A.M.
OMAHA	PARAMOUNT PROJ. ROOM, 1704 Davenport St.	FRI. APR. 25.....2 P.M.
PHILADELPHIA	PARAMOUNT PROJ. ROOM, 248 North 12th St.	FRI. APR. 25.....2 P.M.
PITTSBURGH	PARAMOUNT PROJ. ROOM, 1727 Blvd. of Allies	FRI. APR. 25.....2 P.M.
PORTLAND	PARAMOUNT PROJ. ROOM, 909 N.W. 19th Ave.	FRI. APR. 25.....2 P.M.
ST. LOUIS	PARAMOUNT PROJ. ROOM, 2949 Olive Street	FRI. APR. 25...1:30 P.M.
SALT LAKE CITY	PARAMOUNT PROJ. ROOM, 270 East 1st So. St.	FRI. APR. 25......1 P.M.
SAN FRANCISCO	PARAMOUNT PROJ. ROOM, 205 Golden Gate Ave.	FRI. APR. 25.....2 P.M.
SEATTLE	PARAMOUNT PROJ. ROOM, 2330 First Avenue	FRI. APR. 25.....2 P.M.
WASHINGTON	PARAMOUNT PROJ. ROOM, 306 H Street, N.W.	FRI. APR. 25...2:30 P.M.

BING CROSBY • JOAN CAULFIELD • BARRY FITZGERALD in "WELCOME STRANGER" with Wanda Hendrix, Frank Faylen, Elizabeth Patterson, Robert Shayne, Larry Young, Percy Kilbride • Produced by Sol. C. Siegel • Directed by Elliott Nugent • Screen Play by Arthur Sheekman
Adaptation by Arthur Sheekman and N. Richard Nash • Story by Frank Butler

(*Continued from page* 34)

it is announced, is "an experiment to discover what type of pictures appeal to audiences interested in pictures not normally shown in neighborhood houses." The March of Time is being shown in addition to commercial films. . . . Daniel Grisso, who recently was discharged from military service, has resumed his former position as manager of Chakeres Princess theatre in Springfield, Ohio, succeeding Harry Elliott, who will be given another house in the circuit.

CLEVELAND

Leonard Mishkind has been appointed Cleveland sales representative for Selznick Releasing Organization. A former Republic sales representative, he will open offices at 530 Film Bldg. Physical distribution and inspection will be handled by L. C. Gross and E. S. Johnson of Central Shipping room. . . . Oscar Kantor has been named president of the Salesmen's Club of Cleveland. Other elected officers are: first vice-president, Frank Belles, RKO; second vice-president, Aaron Wayne, Paramount; secretary, Justin Spiegel, PRC, and treasurer, Edwin R. Bergman, PRC. . . . National Theatre Supply Company will hold the first of a series of district meetings at the Statler Hotel, Cleveland, starting April 25. Product availabilities will be chief discussion topic. . . . Meyer Fine of Associated Circuit, heads the Fenway Hall Corp., which purchased the 12-story, 240-suite Fenway Hall residential hotel for $1,500,000. Jerome M. Friedlander of Benesch, Friedlander and Morris represented the buyer. Fine and associates have also bought the Caxton Bldg., downtown office building.

COLUMBUS

Local theatres, after several weeks of mediocre box office figures, rebounded to something like old time high grosses with Easter week attractions. The Palace had "The Angel and the Badman," the Ohio featured its single feature showing of the Hope-Lamour starrer, "My Favorite Brunette," the Broad ran a repeat engagement of "Daniel Boone" and the Grand split the week between a moveover run of "Pursued" and a first run of "Trail Street." Manager Carl Rogers at the Broad capitalized on Easter Monday vacation with a two-hour cartoon matinee. . . . Total of 20,700 seats would be added to the downtown area if preliminary plans for two huge new Civic Center structures are realized. . . . Architects revealed in a "preview" of the $4,500,000 Veterans Memorial group that there would be at least three auditoriums—one with 8,100 permanent seats plus 3,000 temporary seats, a music hall with 3,000 capacity and a recital hall seating 800. A proposed Temple of Goodwill, sponsored by Protestant organizations, would include one large auditorium seating 3,000, with two chapels seating nearly 1,000 and large dining halls convertible to entertainment areas.

DENVER

About 60 attended the annual spring convention of Fox Intermountain Theatres. In attendance were managers and Denver headquarters personnel, including Charles Skouras, president National Theatres; Harry Cox, treasurer, National Theatres; George Bowser, general manager, Fox West Coast Agency Corp., and Frank H. Ricketson, president, Fox Intermountain Theatres. . . . Maier Theatre Co. buys the Summit, Harrison, Neb., from Joe Stallman. . . . Herman Wobber, division manager, 20th-Fox, in town a few days conferring with James Dugan, local manager. . . . Mamley Popper Company got Film Row headquarters at 2161 Broadway. Arlie Beery in charge. . . . Edward J. Mapel, Gem owner, running for reelection as councilman. . . . Black Hills Amusement Co. redecorating all 10 of their theatres, the contract going to Hart Theatrical Decorating and Display. . . . Two young holdups got $100 from Mrs. Lena Moser, Broadway cashier. . . . Vogue tying in with University of Denver in showing series of unusual films for two days a week for five weeks. Opening was "Grand Illusion" and "In Which We Serve," with demand for tickets so great films ran overtime.

RAY A. HIGDON is now film buyer for Griffith Consolidated Theatres, Inc., with headquarters in Oklahoma City. Mr. Higdon, of Dallas, had been buying for the circuit for two months before being named officially. He has had a career in distribution, including exchange managership in Oklahoma City for Twentieth Century-Fox.

DES MOINES

Plans for a $150,000 expansion to Raymond Blank Memorial Hospital have been announced by A. H. Blank, president of Tri-States and Central States Theatre Corporations, and Mrs. Blank. The original $300,000 children's hospital was donated by the Blanks in memory of their son, Raymond. . . . The Iowa House has passed a resolution which is designed ultimately to eliminate drinking scenes in films shown in the state. It approved by voice vote, a resolution by C. S. Van Eaton (Rep., Sioux City) which urges the next legislature to pass a law banning drinking scenes in films shown in Iowa the next two years. The resolution has yet to be voted upon in the Senate. . . . The gift-matinee has been revived by Cliff Freeman, owner of the Iris at Riceville. Town merchants are heartily backing the program. . . . The Paton at Paton has been leased by V. E. Gorham. . . . Construction of the new McTague has begun at Dension by Leo V. McTague. . . . The Sharon, New Sharon, closed 10 days because of a flu epidemic, has reopened. . . . At a March 24 meeting of the Des Moines Variety Club it was decided that the organization would subsidize a free bed in three local hospitals for one year and that it would send a group of about 50 underprivileged boys to the YMCA summer camp at Boone, Iowa.

HARTFORD

Installation of newly elected officers of Variety Club of Connecticut, Tent 31, will take place at a dinner on April 14. Officers: chief barker, Barney Pitkin; assistant chief barker, Dr. Jack Fishman; second assistant chief barker, Rudy Frank; dough guy, George Wilkinson; property man, Arthur Greenfield; and canvasmen, John Pavona, Henry Germaine, Carl Goe, Lou Brown, and Harry F. Shaw. . . . Connecticut's Legislative Judiciary Committee, at State Capitol, here, has voted favorably on House Bill 170. Measure sets up statutory daylight saving in Connecticut, starting last Sunday in April, and concluding last Sunday in September each year.

KANSAS CITY

Bad weather hurt business in the week before Easter. . . . Mark Raymon, with RKO for 15 years and who opened the Eagle-Lion offices here a few months ago, has resigned from E-L. . . . The five midwestern PRC offices are carrying on a "warm-up" drive of their own, preparatory to the opening of the Harry Thomas drive on April 16. . . . Clifford Johnson has reopened his DeLuxe theatre in Bucklin, Kans., after adding 400 seats and installing new equipment. . . . E. H. Munson is remodeling a building in Lakin, Kans., to use as a theatre. . . . The Electric, 1,500-seat downtown theatre, having completed extensive interior improvements, has begun installation of new seats The theatre operates evenings, suspending only matinees.

LOS ANGELES

Exhibitor concensus along Film Row this week is that business is down from 15 to 20 per cent in the first runs and from 20 to 25 per cent in the subsequents, throughout the area. Explanations vary, some citing quality of product, others the flow of reissues, but few view the immediate future with optimism. . . . Peter Gray has been installed as Paramount booker. . . . Steve Justus, formerly of the Columbia sales staff, is in Cedars of Lebanon Hospital for a checkup. . . . Francis Bateman, Screen Guild Productions sales manager, is in Oklahoma City to conduct a sales conference. . . . Kelly Norwood and his associates, who are building the 900-seat Norwood theatre in La Habra, say the house will be ready for opening on May 15th. . . . J. A. Van Gilar, who is building a 320-seat house at Lemon Grove, will call it the New Grove. . . . Selig Pitt has replaced J. Zimmermansky as manager of the Uclan theatre. . . . Sam L. Sosna, of the Sosna theatre, Manhattan, Kans., was in town to visit friends along the Row. . . . Bill Cox, of the Forum theatre, Barstow, is laid up for a period, after breaking both ankles. . . . Al Hullman,

(*Continued on page* 38)

UNIVERSAL-INTERNATIONAL

Announces

that prints of "The Egg and I" are available

in our exchanges for screenings..........

UNIVERSAL-INTERNATIONAL *presents*

Claudette **COLBERT** Fred **MacMURRAY**

IN BETTY MACDONALD'S

"The EGG and I"

with MARJORIE MAIN
LOUISE ALLBRITTON PERCY KILBRIDE
BILLY HOUSE RICHARD LONG

From the Best-Selling Book by Betty MacDonald
Produced and Written for the Screen by CHESTER ERSKINE and FRED F. FINKLEHOFFE Directed by CHESTER ERSKINE A UNIVERSAL-INTERNATIONAL PICTURE

(*Continued from page 36*)

Oriental theatre manager, is on the sick list. . . . Henry Lefko has been appointed head booker at PRC. . . . SGP booker, Lloyd Goad, has been promoted to salesman. . . . Fred Mercy, Sr., and Jr., of Yakima, Washington, have been renewing acquaintances along the Row. . . . Salt Lake City and Denver have been added to the territory covered by PRC district manager Sam Milner. . . . S. C. Summers has replaced Andy Dodd as Exhibitors Service booker.

LOUISVILLE

Maurice Reinking, operator of the Swan and Idaho theatres in Terre Haute, Ind., passed away in Sarasota, Fla. Services were conducted in Terre Haute. . . . Sylvester Grove, head of the Parkview Amusement Company, Louisville, is in Hot Springs, Ark., on a vacation. . . . Boyd Martin, film critic for the Louisville *Courier-Journal,* is directing the Little Theatre Company's presentation of "Julius Caesar." . . . A. S. Daugherty, film critic for the *Times,* celebrated his 12th anniversary in that capacity.

V. J. McKelski has announced plans for the building of a new deluxe theatre in West Baden, Ind. The construction is scheduled to begin immediately. Mr. McKelski owns the West Baden theatre. . . . Complete new Motiograph Model "AA" projection equipment has been purchased by J. F. Carnahan for his Manchester theatre in Manchester, Ky.

Vance Schwartz, executive of the National theatre ran an extensive advertising campaign for the opening of Universal's "The Egg and I" which had its Louisville debut on Easter Eve. "The Sea Hawk" and "The Sea Wolf," Warner re-issues, are held for a second week at the Mary Anderson.

MEMPHIS

Very good attendance is reported by all first run houses. Loew's Palace has "The Late George Apley." Loew's States is showing "It Happened in Brooklyn." Malco has "Dead Reckoning." Warner is showing "Stallion Road." Ritz has "The Overlanders." A recent slump in attendance seems to have passed. . . . On Sunday, May 11, the 1,100-seat W. C. Handy theatre will be opened in Memphis with W. C. Handy, the author of "The St. Louis Blues" and "Memphis Blues," attending. . . . Memphis Variety Club, Tent 20, will stage a big party in its clubrooms Saturday, April 26. . . . Mid-South exhibitors visiting on Film Row included: Ned Green, Legion, Mayfield, Ky.; J. W. Seay, Grand, Cardwell, Mo.; Grady Cook, Gem & Joy, Pontotoc, Miss.; Leon Roundtree, Holly at Holly Springs, Miss., and Grand at Water Valley, Miss.; John Harper, Harper, Campbell, Mo.; S. D. McRee, Coffeeville, Coffeeville, Miss.; J. F. Mounger, Mart and City, Calhoun, Miss.; Louise Mask, Luez, Bolivar, Tenn.; J. E. Singleton, Tyro, Tyronza, Ark.; and Don Landers, Radio, Harrisburg, Ark.

MIAMI

Franklin F. Smith is now assistant manager of the Paramount, having left the Boulevard. . . . William Hall, assistant manager of the Paramount, is now manager of the Hialeah, and William Dock has been hired as manager of the Dade. . . . Another all-Spanish film, "La Dama de Las Camelias," opened at the Rex theatre this week, starring Emilio Tuero and Lina Montes. These pictures are popular with Miamians . . . . "The Best Years of Our Lives" opened at the Royal, April 5, and the Colony closed the show after 11 weeks of showing at advanced prices. The Royal will charge the same. . . . Variety Club held its dinner at the Ritz Plaza Hotel April 2. . . . "It Happened on Fifth Avenue" opened at the Wometco Lincoln this week in order to test audience reaction. . . . The new 2,000-seat Miami theatre, Wometco house, opens April 18 and will have the southern premiere showing of the Technicolor picture, "Carnival in Costa Rica." This showing will be in conjunction with "Fiesta da las Americas," and will have as guests presidents and consuls of neighbor countries. Sonny Shepherd is leaving the Lincoln to manage the new Miami. Thomas Rayfield will be house manager and Tim Tyler assistant.

OKLAHOMA CITY

The Liberty theatre, damaged last week by a backstage fire, has been repaired and is now in operation. New sound and screen equipment was installed. . . . The Capital theatre is remodeling and installing new seats. It expects to open this weekend. . . . The Warner theatre has a new sign to add to its new marquee recently installed. . . . The Victoria theatre is remodeling completely. . . . Wesley White, formerly assistant manager of a Griffith house in Bartlesville, Okla., has been appointed manager of the new Agnew theatre here.

OMAHA

Easter shopping and Lent have cut theatre business here. . . . So far 25 theatres have pledged support of the Children's Memorial Hospital program and will stage children's matinees. . . . Martin Fecht, Macedonia, Iowa, exhibitor, is having the Community theatre there repainted. . . . Phillip Monsky, Universal salesman, is in Methodist Hospital following a major operation. . . . Allied Independent Theatre Owners of Nebraska and Iowa will meet at the Fontenelle Hotel May 5-6. Regional sessions were held last week at Red Oak, Ia., with Okay Goodman of Villisca, Ia., chairman, and at Harlan, Ia., with President Howard E. Brookings, Oakland, Ia., chairman. Major subject was the Allied Caravan. . . . H. P. Saggau, Dennison, Iowa, exhibitor, plans a new 700-seat house there.

PITTSBURGH

Moe Silver, zone manager for Warner Brothers, and Maurice Finkel, president of the Allied Motion Picture Theatre Owners of Western Pennsylvania, have called a meeting of theatre men to lay the groundwork for the organization of a territorial branch of the Motion Picture Foundation which will care for the needy of the industry. . . . The Lenten season cut deeply into grosses here. "The Best Years" being the only film to do better than average business. . . . Loew's have assumed control of the Ritz theatre which formerly was operated by Warners. . . . As a result of the terrific business done by "The Jolson Story," the Crown Film exchange is releasing Al Jolson's old story, "Hallelujah, I'm a Bum," which is being shown under its new title, "Heart of New York." . . . The new David O. Selznick Releasing Organization is setting up offices here in the Clark Building. . . . Bert Stearn, after a four-month stay in a Cleveland hospital, is back on the job.

SAN FRANCISCO

Box office returns taking a plunge this week with Easter shoppers and Lent observers shying away from theatres. Nevertheless, "Best Years of Our Lives" at the FWC United Nations chalking up a record run. . . . "Stairway to Heaven" playing dually to strong grosses at the Tivoli and Esquire. . . . The first banquet and election of officers for the new Variety Club was held this week with Abe Blumenfeld chosen as chief barker; Jimmy O'Neal, first assistant chief barker; and Jack Marpole of National Screen, second assistant chief barker. J. Leslie Jacobs is in charge of the moneybags and the crew includes Joseph Blumenfeld, Homer Tegtmeier, Roy Cooper, L. S. Hamm, Herman Kersken, Red Jacobs, Neal East, and Jack Tillman. . . . FWC Theatres hosted the Film Colony Club monthly

(*Continued on page 40*)

CHARTER DINNER, of the Variety Club of Greater Miami, at the Ritz Plaza Hotel, Miami Beach, April 1. Above, in usual order: Marcy Leiberman and Lee Powell, representing Miami Beach; Colonel Mitchell Wolfson, and Richard Sachsel, first and second assistant chief barkers; Colonel William McCraw, national executive director of the Variety Clubs of America; George C. Hoover, chief barker; and Don Lanning, master of ceremonies.

● there are 9,000 motion picture exhibitors in the United States... and the smart ones will get there first to play

● and it's coming your way from U

(*Continued from page 38*)

party with a dinner at Maison Paul. . . . Remodeling and redecorating has been completed at the Dixon theatre, Martinez, . . . Seen along Film Row: E. Stefani, the Isleton theatre, with his son, Paul. . . . M. McAlexander, from the State, Martinez; Bill Helm, Peterson theatres; Stanley Court, of the Court theatre, Livingston; Mario Parisi, from Ryan theatre, Fresno, and R. B. Smith, Sierra, Chowchilla. . . . The following promotions have been announced for George Mann's Redwood Theatre Circuit: Walter Eschebeck, manager, Esquire, Klamath Falls, to district manager; Dave Petersen, formerly manager of the Strand, to general manager for the Modesto houses; James Gellaty, formerly manager of the Pelican, Klamath Falls, to assistant to Mr. Eschebeck. . . . Remodeling of the Dixon, Dixon, Calif., has been completed.

SEATTLE

"The Jolson Story" entered its 15th week at the Liberty, a new all-time high for the city. "Best Years of Our Lives" opened at the Music Hall at road show prices. The Paramount is showing "Boomerang." "The Locket" is at the Fifth Avenue. The Metropolitan is presenting an all-foreign double bill: from Czechoslovakia, "The Merry Wives," and the French film, "Katia." . . . Tom Aspell, Seattle branch manager for MGM, is to be transferred late this month to Los Angeles, where he will head the MGM branch there. He will be succeeded here by Sam Davis. . . . Executives and managers of Evergreen State Theatres of the Northwest met in Portland for a general meeting. . . . Fred Knuth sold his Victory theatre to Bert Curran. . . . Fred Estleman has sold the Pix theatre and purchased the Vogue theatre in Cle Elum. . . . Bookers on Film Row included: Norman Clyde, Langley; Ed Brobst, Bellevue; Milt Rinehart, Burien City; Mel Sohn, Kirkland, John Owsley, Tacoma, and Mike Barovic, Puyallup. . . . A new drive-in theatre, accommodating 430 cars, is scheduled to open in Walla Walla about May 1. Its owners are G. C. Ransom, Fred Hair, and Fred Bower.

TORONTO

The treatres in Toronto put on their best fronts for Easter Week, and, in addition, raised admission prices for the first time in more than six years. . . . "Song of the South" was introduced at Shea's with big business, "My Favorite Brunette" drew thousands to the Imperial, "It Happened in Brooklyn" did likewise at Loew's, there was a rush for "The Egg and I" at the Uptown, "Ladies' Man" performed splendidly at the Victoria and Capitol and "The Jolson Story" rolled on at the Tivoli and Eglinton for a third week. . . . With government price regulations swept away the theatres put up the full range of holiday prices for Good Friday and some did so for Easter Monday. . . . Famous Players, Canadian Odeon and other circuits quickly followed the Toronto Loew houses in raising regular prices commencing with the opening of Easter bills and many of the independent exhibitors were not far behind in making long-delayed upward adjustment of price scales which had been frozen since 1941 as a government war measure. . . . Increases ranged from two to five cents, mostly in the lower brackets. . . . The seven per cent preferred shares of Marcus Loew's Theatres Limited, Toronto, were removed from trading on the Toronto Stock Exchange following the announcement that this stock had been called for redemption. . . . Theatre Properties (Hamilton) Limited, a subsidiary of Canadian Odeon which operates the Capitol and Palace in Hamilton, Ont., had net earnings of $39,222 in 1946, compared with $35,982 in 1945. . . . The Quebec censors have banned "The Outlaw" after the picture had been shown in all other eight Provinces of Canada.

VANCOUVER

Theatres do excellent business here when they have strong attractions to bring in the business, but grosses fall off when the films are not good. Standouts are "Jolson Story," which finished after a four week run at the Orpheum, "Trail Street" at the Strand doing big while "The Shocking Miss Pilgrim" at the Capitol was off average. . . . Charles Broughton, owner of the Viking theatre, Viking, Alberta, collapsed and died of a heart seizure recently. He was 52. . . . Cascades Drive-in theatre at Burnaby, B. C., opened its 1947 season this week. It is reported that a drive-in will be built at Victoria this summer. The Cascade is the only drive-in in Western Canada at present. . . . William Cole has been granted a permit to erect a $70,000 moving picture house at Yellowknife in Northern Alberta. . . . Ivan Ackery, manager of the Orpheum theatre, pulled off another one of his kiddie matinees Saturday morning and packed in 3,000 juveniles.

WASHINGTON

Washington theatre business was given a boost at the box office this week when four new pictures opened at first run theatres. The only holdover was "The Best Years of Our Lives," for a fourth week at RKO Keith's. New entries were: "Pursued," at Warner's Earle; "The Guilt of Janet Ames" at Warner's Metropolitan; "It Happened In Brooklyn" at Loew's Palace; "I'll Be Yours" at Loew's Capitol; and a carry-over of "13 Rue Madeleine" at Loew's Columbia. . . . Jack Goldberg, MGM sales manager, recently promoted to manager of the Albany exchange, was given a farewell reception by the Pep Club. The reception also served as a welcome to Jerry Adams, now branch manager of the local exchange. . . . Webb Heck has chalked up 57 years at the job. An employee at Warner Brothers Opera House in Frederick, Md., Mr. Heck came to the Opera House in 1890, serving in that theatre as property man, scenic artist, makeup man and stage manager. . . . The testimonial dinner held March 31 for Sam Wheeler, recently appointed general sales manager for Film Classics, was one of the finest ever held in Washington.

"Dillinger" in Chicago

Monogram's "Dillinger," produced by the King Brothers, has been booked for its first Chicago showing and will open day and date May 29 at the Oriental and Biograph theatres. The censor board had held it up two years.

Sees 50 Hours Of Television on NBC in 2 Years

Within the next two years the National Broadcasting Company will be televising 50 hours or more a week, of which 10 to 20 hours will be devoted to the presentation of newsreels, information films and documentary subjects. This was the prediction of Edwin S. Mills, assistant director of NBC Television's film section, in New York this week. Mr. Mills is also a producer of motion pictures and "live" shows for the company.

Elaborating, Mr. Mills said: "Television will be the ideal outlet for the documentary and information film producers who are now having difficulty in getting theatrical distribution." To enhance the value of these subjects television will employ news commentators who will present an analysis of news events as relevant motion pictures on the subjects are shown."

Currently NBC is producing and televising two newsreel issues a week—one 15-minute program on Monday evenings which is sponsored by Esso and presents news events concerning metropolitan New York, and an NBC sponsored 15-minute reel on Thursday nights which is concerned with national and world events. Nearly all of the material for these reels is photographed by NBC camera crews.

Despite rumors to the contrary, Mr. Mills said, NBC has made no plans to distribute its television newsreels to theatres, and has set no policy on selling its film material. However, in a few cases, he said, the television company has sold film footage to producers after NBC has used them on the air.

Set Plans for Television Institute April 14-15

The "Television Institute," a two-day session devoted to recent progress in that industry sponsored by *The Televiser* magazine, gets under way at the Hotel Commodore in New York April 14. Invitations to attend the different panel discussions as well as the exhibit section have been sent out to more than 1,000 franchised television dealers in the New York and New Jersey areas. The program calls for 51 speakers to attend seven panel sessions and four seminars. Two luncheon meetings have been planned. Of particular interest to the motion picture industry will be scheduled talks on "Film's Role in Television," "News, Documentary and Special Events Films," "What About Commercial Films," and "Booking Films for Video."

Buys New Mexico Theatre

J. A. Weiss and Son, Los Angeles, have purchased the Mission theatre at Mesilla Park, N. M., and will make a number of improvements to the front of the house, including a new marquee.

Greed! Gold! Glamour!

THE BELLS of San Fernando

with

Donald **WOODS** · *Gloria* **WARREN**
Shirley **O'HARA** · *Anthony* **WARDE**
Paul **NEWLAN** · *Byron* **FOULGER**
Monte **BLUE** · *David* **LEONARD**

Producer
JAMES S. BURKETT • Associate Producer **RENAULT DUNCAN**
• Director
TERRY MORSE

ANOTHER SHOWMEN'S SPECIAL!

Distributed by

SCREEN GUILD Productions, Inc.

Home Office: 346 So. LaBrea Ave., Hollywood, Calif. • Foreign Dep't.: 723 7th Ave., New York City • Cable, "Guildfilms"

RANK ORGANIZING POSITION IN EIRE

by T. J. M. SHEEHY
in Dublin

The first major phase in J. Arthur Rank's plans for acquiring a controlling position as an Eire exhibitor was completed March 31.

Metropole and Allied Cinemas and the wholly-owned subsidiary companies, Dublin Kinematograph Theatres, Ltd., the Phibsboro Picture House, Ltd., and the Associated Picture Houses (which have gone or are going into voluntary liquidation), from this month forward will be centrally controlled and operated under the one company, Odeon (Ireland) Ltd. This company, with an authorized share capital of £200,000, issued in 80,000 five shilling shares, offered the Irish public £400,000, four per cent first debenture shares at par. The issue was oversubscribed within a quarter of an hour.

Odeon (Ireland) Ltd., apart from its own properties, also owns 470,747 of the issued ordinary share sof Irish Cinemas, Ltd., which has an issued share capital of £400,000, divided into 200,000 cumulative £1 preference shares and 800,000 five shilling shares.

Rank's British companies now control five of Dublin's eight first run houses and a large section of the best Dublin suburban houses.

Since Dublin represents about 80 per cent of the total Eire box office returns, this gives Mr. Rank a commanding position, which is further strengthened by his two first run houses in Eire's only other large cities, Cork and Limerick.

The board of Odeon (Ireland) now consists of Mr. Rank, chairman; Maurice Elliman, vice-chairman; Louis Elliman, managing director; John Henry Davis and George Acheson. Both the Mr. Ellimans will continue in their respective capacities until 1952.

PUERTO RICO

by E. SANCHEZ ORTIZ
in San Juan

Legislation to eliminate the two cents per lineal foot tax on all films imported into Puerto Rico, when such films constitute second prints of films for exhibition, has been introduced in the Senate of Puerto Rico. Another bill would amend the Internal Revenue Act to reduce from 20 per cent to 15 per cent the tax on all cameras, projectors and parts and accessories, all cinematographic machines and parts, and photographic articles. Two bills have been introduced in the House of Representatives which would eliminate the admission tax on all public shows when they are held for charity or educational purposes.

U. S. imports into Puerto Rico during the 11th-months period from January through November, 1946, amounted to 4,669,738 lineal feet. The total average import each year is 6,000,000 feet.

ITALY IMPOSES TAX ON FOREIGN ACCOUNTS

Rome Bureau

American companies in Italy, fretting under exchange regulations which forbid taking their profits out, now must pay a tax on those blocked accounts and on all their investments in Italy. A bill was approved March 29 by Italy's Cabinet Council enforcing the country's "tax on wealth"—the Imposta Straordinaira Sul Patrimonio. It applies to all foreign companies as well as native.

The tax runs from 6 per cent on 3,000,000 lire ($13,000) to 41 per cent on a billion of more lire ($4,444,000 or more). Foreign companies will only pay one-third of those percentages. This would mean the American film companies would pay about 6 per cent on $800,000 and about 9 per cent on $2,000,000. Most of the American film companies' money is in bank accounts. Only Twentieth Century-Fox and MGM have purchased buildings in Rome.

▽

Cobain's Theatre Circuit, the largest circuit on the island, inaugurated the new Rialto, a first run, in the heart of San Juan, during the latter part of March after its complete remodeling.

AUSTRALIA

by CLIFF HOLT
in Sydney

The U. S. supplied 319 of the 384 features imported by Australia during 1946, according to a report from the Commonwealth Film Censor recently tabled in the House of Representatives. Standard films of all classes imported in 1946 numbered 2,064, of which the U. S. supplied 1,015 (3,801 reels), Great Britain, 506 (1,030 reels), and other countries supplied 543 (966 reels). The total import of sub-standard films at 2,544 was a record. Nine of the U. S. films were rejected by the censors, but two of them passed on appeal.

American film imports of all classes increased by 232, but decreased by 1.3 per cent to 49.2 per cent of the total imports. British imports increased by 44, but dropped by 5.3 per cent to 24.5 per cent of the total.

Figures released by the Commissioner of Taxation for 1945, although almost two years behind, give an informative statistical picture of the industry's turnover in Australia. During 1945 attendance at cinemas reached the record peak of 151,144,831. This shows that almost half of Australia's population attends a cinema once a week.

MEXICO

by LUIS BECERRA CELIS
in Mexico City

President Miguel Aleman has accepted the honorary presidency of the recently organized Mexican chapter of the Variety Clubs. President Aleman has approved the chapter's plan for conducting in Mexico a campaign similar to that of the March of Dimes in the U. S. and to bestow upon distinguished visitors to this country the Mexican Variety Club medal. President Truman will be the first to receive the medal.

▽

Exhibition is to be added to the activities of Gen. Abelardo L. Rodriguez, former president of Mexico, now Governor of Sonora State, and one of this country's biggest businessmen. He is a prominent shareholder in the Credito Cinematografico Mexicano, S.A., the $6,000,000 company organized here to finance the picture industry. He is also completing plans for the building and operation of four theatres in the Mexican northwest and also owns an interest in EMA, the Mexican newsreel organization.

▽

The Municipal Government's amusements supervision department is insisting that its law forbidding exhibitors to sell tickets when all seats in their theatres are occupied be strictly obeyed. The department is fining violators.

PALESTINE

by IBRAHIM ZEIN
in Jaffa

The recent curfews in Palestine and the consequent separation of Tel-Aviv, where the offices of all companies are located, have caused considerable difficulties for exhibitors trying to get prints out of the city. No one can go in or out without certain passes, which are very difficult to obtain. Some such permits have been given to a few agents who are personally carrying their pictures to exhibitors through Jaffa.

▽

Mrs. Nathalie Kalmus of Technicolor recently visited Egypt for business purposes. Studio Misr, where she was invited, hopes to conclude an agreement which would permit it to produce and release pictures in Technicolor. Initial tests will be highly expensive. If the pictures should be made, the first one will be "Fatima," starring the famous Oriental singer, Oum Koulthoum.

▽

A decree from the Lebanese Government's Ministry of Economics has provided for an approximate decrease of 30 per cent in the price of theatre admissions. Lebanese exhibitors have applied for exemption from the "army tax" levelled on admissions. Theatre owners have protested the Government's action in decreasing admissions.

Short Product in First Run Houses

NEW YORK—Week of April 7

CAPITOL: Calling on Costa Rica	***MGM***
Part-Time Pal	***MGM***
A Gun in His Hand	***MGM***
Feature: It Happened in Brooklyn	MGM
CRITERION: The Tennis Wizards	***Columbia***
Feature: Johnny O'Clock	Columbia
GLOBE: Melody of Youth	***Warner Bros.***
One Meat Brawl	***Warner Bros.***
Feature: That's My Man	Republic
HOLLYWOOD: Goofy Gophers	***Warner Bros.***
Harness Racing	***Warner Bros.***
Feature: The Two Mrs. Carrolls	Warner Bros.
MUSIC HALL: Double Dribble	***RKO***
San Francisco	***RKO***
Feature: The Late George Apley	20th Cent.-Fox
PALACE: Melody Time	***RKO***
Flicker Flashbacks	***RKO***
Feature: Trail Street	RKO
RIVOLI: Ice Skippers	***RKO***
Pepito's Serenade	***United Artists***
Feature: The Farmer's Daughter	RKO
ROXY: Mighty Mouse Crying Wolf	***20th Cent.-Fox***
The Teachers' Crisis	***20th Cent.-Fox***
Feature: Carnival in Costa Rica	20th Cent.-Fox
STRAND: Cat's Tale	***Warner Bros.***
A Boy and His Dog	***Warner Bros.***
So You Want To Be a Father	***Warner Bros.***
Feature: Stallion Road	Warner Bros.
WINTER GARDEN: Miniature Musical	***Universal***
Feature: Stairway to Heaven	Univ.-Int.

CHICAGO—Week of April 7

CHICAGO: Selling the Sun	***Paramount***
Feature: Suddenly It's Spring	Paramount
GARRICK: Sistic Mystic (Popeye)	***Paramount***
Feature: 13 Rue Madeleine	20th Cent.-Fox
GRAND: Smoked Hams	***Universal***
Feature: Smash-Up	Universal
ROOSEVELT: Sentimental Over You	***Warner Bros.***
Feature: Nora Prentiss	Warner Bros.
UNITED ARTISTS: Henpecked Hoboes	***MGM***
Feature: The Secret Heart	MGM

Skouras Reduces Holdings In 20th-Fox Through Gift

Spyros P. Skouras, president of 20th-Fox, gave gifts amounting to 42,000 shares of common stock during January, according to a report from the Securities and Exchange Commission in Philadelphia. In doing so he reduced his holdings to 5,250 shares. According to Mr. Skouras he had acquired the 42,000 shares last August by exercising an option. Other film stock changed hands during the month of February 11 to March 10 when Ned E. Depinet and N. Peter Rathvon acquired 20,000 shares each of Radio-Keith-Orpheum common, making their holdings 26,000 and 25,000 shares respectively. Harry M. Warner acquired 4,000 Warner Brothers shares.

Actors' Guild Asks $100 Per Day for Bit Players

The Screen Actors' Guild, in negotiations with the producers for a new contract, intends to ask pay raises for bit players amounting to $65 a day and $235 for those employed on a weekly basis. Current rates are $35 a day and $115 a week. The union bases its argument on the theory that film bit players work infrequently and can not exist on prevailing rates. The Guild also asks that the new contract contain a clause specifically prohibiting the exhibition of any picture with Guild actors in television. Negotiations with the producers will get under way April 15.

Canadian Exchanges Discard License Agreements

Toronto Bureau

Following his induction as president of the Canadian Motion Picture Distributors Association, Gordon Lightstone, general manager of Canadian Paramount, said Monday that the major film exchanges would discard next August the controversial Canadian license agreement which forms the industrial code for film rental contracts. In the recent Distributor Association election, Dave Griesdorf, PRC, was elected vice-president. The association's new board of directors includes: Louis Rosenfeld, Columbia; O. R. Hanson, Monogram; H. L. Nathanson, Regal Films; Sidney Samson, 20th-Fox; C. S. Chaplin, United Artists; A. W. Perry, Empire-Universal; H. M. Masters, Warners; L. M. Devaney, RKO and Mr. Lightstone and Mr. Griesdorf. E. H. Wells will continue as secretary.

Lift Power Restrictions For Ontario Theatres

Ontario theatres may now have as much light out front as they desire. April 3 the Ontario Hydro-Electric Commission lifted the restrictions on the use of electric power which have been in effect since December throughout most of Ontario. Under the restrictions, theatres had to blackout signs and marquees until 8 P. M.

Honor B'nai B'rith President

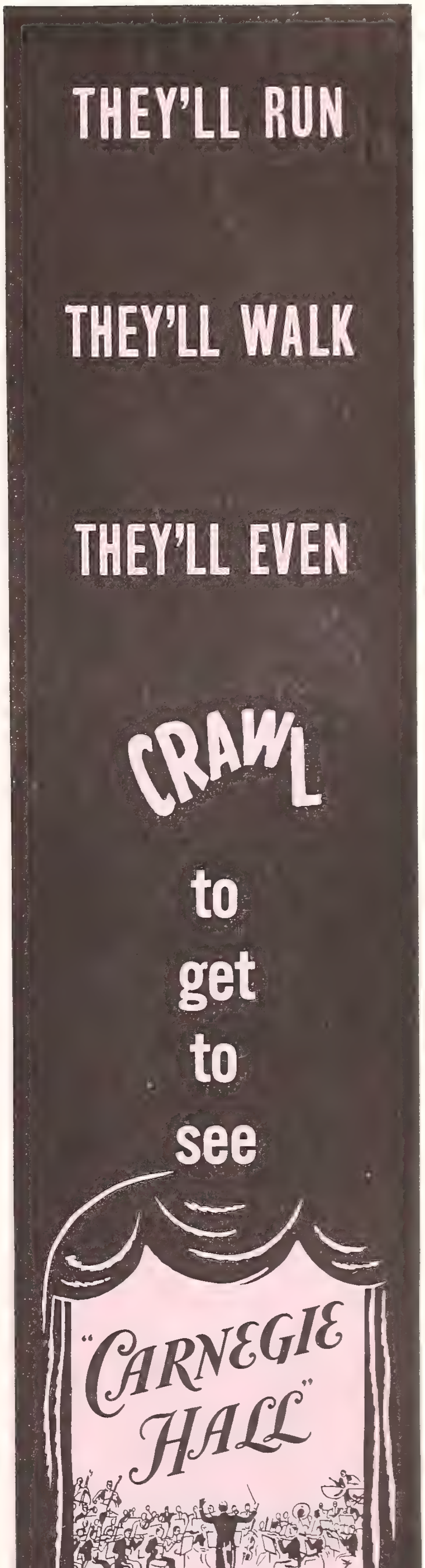
New York's Cinema Lodge of B'nai B'rith will honor its retiring president, Jack H. Levin, and welcome its incoming president, Robert M. Weitman, at a dinner at the Hotel Astor, New York, April 29.

Opens Spanish School

Leocadio Lobo, in charge of the school for languages maintained by Loew's International, will open to the general public April 15 a school for the teaching of Spanish at the Wendell Willkie Memorial Building, New York City.

NTS Meeting April 25

The National Theatre Supply Company will hold its first post-war district meeting at the Statler Hotel in Cleveland April 25-27, to be followed by a series of regional meetings. Walter E. Green, president, will preside.



PICTURE GROSSES

A statistical compilation and comparison of Box Office Performance in first run theatres

Figures directly below picture title compare estimated dollar gross with average gross and show relative percentage of all engagements tabulated.

Figures opposite theatre names represent percentage of tabulated grosses to average weekly business based on the six months' period ending January 31, 1947.

SYMBOLS: (DB) Double Bill—associate feature title; (SA) Stage Attraction; (MO) Move-Over Run; (AA) Advance Admission.

INDEX: Over-all performance percentage figures from previously published final reports appear in Service Data section of Product Digest. See last column of Release Chart for Index.

LADY IN THE LAKE (MGM)

Final Report:

Total Gross Tabulated	$855,300
Comparative Average Gross	804,700
Over-all Performance	106.2%

ATLANTA—Loew's Grand, 1st week	109.4%
ATLANTA—Loew's Grand, 2nd week	93.2%
BALTIMORE—Century	86.7%
BOSTON—Orpheum (DB) Blondie's Big Moment (Col.)	108.5%
BOSTON—State (DB) Blondie's Big Moment (Col.)	95.8%
BUFFALO—Buffalo	79.6%
BUFFALO—Hippodrome, MO, 1st week	117.0%
CINCINNATI—RKO Grand, 1st week	142.8%
CINCINNATI—RKO Grand, 2nd week	76.5%
CLEVELAND—Loew's State	99.5%
CLEVELAND—Loew's Stillman, MO 1st week	116.0%
INDIANAPOLIS—Loew's	106.3%
KANSAS CITY—Midland (DB) Cigarette Girl (Col.)	92.8%
LOS ANGELES—Egyptian, 1st week	135.7%
LOS ANGELES—Egyptian, 2nd week	92.7%
LOS ANGELES—Egyptian, 3rd week	72.8%
LOS ANGELES—Fox-Wilshire, 1st week	118.8%
LOS ANGELES—Fox-Wilshire, 2nd week	114.7%
LOS ANGELES—Fox-Wilshire, 3rd week	90.1%
LOS ANGELES—Los Angeles, 1st week	141.6%
LOS ANGELES—Los Angeles, 2nd week	77.0%
LOS ANGELES—Los Angeles, 3rd week	50.0%
MINNEAPOLIS—State, 1st week	106.0%
MINNEAPOLIS—State, 2nd week	87.1%
NEW YORK—Capitol, 1st week (SA) Tex Beneke's Orchestra	137.5%
NEW YORK—Capitol, 2nd week (SA) Tex Beneke's Orchestra	134.6%
NEW YORK—Capitol, 3rd week (SA) Tex Beneke's Orchestra	113.9%
NEW YORK—Capitol, 4th week (SA) Tex Beneke's Orchestra	81.9%
PHILADELPHIA—Aldine, 1st week	172.2%
PHILADELPHIA—Aldine, 2nd week	111.1%
PHILADELPHIA—Aldine, 3rd week	70.8%
SALT LAKE—Uptown	95.5%
SAN FRANCISCO—Warfield, 1st week (DB) Mysterious Mr. Valentine (Rep.)	93.1%
SAN FRANCISCO—Warfield, 2nd week (DB) Mysterious Mr. Valentine (Rep.)	72.8%
ST. LOUIS—Loew's State, 1st week (DB) Blondie's Big Moment (Col.)	126.9%
ST. LOUIS—Loew's State, 2nd week (DB) Blondie's Big Moment (Col.)	85.9%
TORONTO—Loew's	92.0%

●

CALIFORNIA (Para.)

Final Report:

Total Gross Tabulated	$915,300
Comparative Average Gross	900,600
Over-all Performance	101.6%

ATLANTA—Fox	104.4%
ATLANTA—Roxy, MO 1st week	98.3%
ATLANTA—Capital, MO 2nd week	115.8%
BALTIMORE—Keith's, 1st week	180.1%
BALTIMORE—Keith's, 2nd week	112.6%
BALTIMORE—Keith's, 3rd week	85.5%
BOSTON—Metropolitan, 1st week (DB) Susie Steps Out (UA)	128.1%
BOSTON—Metropolitan, 2nd week (DB) Susie Steps Out (UA)	92.5%
BUFFALO—Great Lakes, 1st week	149.7%
BUFFALO—Great Lakes, 2nd week	101.9%
CLEVELAND—Loew's State, 1st week	108.2%
CLEVELAND—Loew's State, 2nd week	58.4%
DENVER—Denham, 1st week	173.2%
DENVER—Denham, 2nd week	133.8%
DENVER—Denham, 3rd week	98.3%
DENVER—Denham, 4th week	63.0%
INDIANAPOLIS—Indiana	87.8%
LOS ANGELES—Paramount Downtown, 1st week (DB) The Ghost Goes Wild (Rep.)	158.5%
LOS ANGELES—Paramount Downtown, 2nd week (DB) The Ghost Goes Wild (Rep.)	121.9%
LOS ANGELES—Paramount Downtown, 3rd week (DB) The Ghost Goes Wild (Rep.)	85.3%
LOS ANGELES—Paramount Downtown, 4th week (DB) The Ghost Goes Wild (Rep.)	71,1%
LOS ANGELES—Paramount Hollywood, 1st week	131.5%
LOS ANGELES—Paramount Hollywood, 2nd week	118.4%
LOS ANGELES—Paramount Hollywood, 3rd week	88.8%
LOS ANGELES—Paramount Hollywood, 4th week	65.8%
MINNEAPOLIS—Radio City, 1st week	130.5%
MINNEAPOLIS—Radio City, 2nd week	102.8%
MINNEAPOLIS—Century, MO 1st week	107.1%
MINNEAPOLIS—Century, MO 2nd week	82.8%
MINNEAPOLIS—Lyric, MO 3rd week	90.3%
NEW YORK—Rivoli, 1st week	168.5%
NEW YORK—Rivoli, 2nd week	112.3%
NEW YORK—Rivoli, 3rd week	92.6%
NEW YORK—Rivoli, 4th week	70.2%
NEW YORK—Rivoli, 5th week	78.6%
NEW YORK—Rivoli, 6th wek	70.2%
NEW YORK—Rivoli, 7th week	50.0%
OMAHA—Paramount	126.5%
OMAHA—Omaha, MO 1st week	101.1%
PITTSBURGH—Stanley, 1st week	125.6%
PITTSBURGH—Stanley, 2nd week	60.3%
SAN FRANCISCO—Fox, 1st week (DB) The Ghost Goes Wild (Rep.)	120.9%
SAN FRANCISCO—Fox, 2nd week (DB) The Ghost Goes Wild (Rep.)	57.1%
SAN FRANCISCO—State, MO 1st week (DB) The Ghost Goes Wild (Rep.)	84.1%
ST. LOUIS—Fox, 1st week	126.9%
ST. LOUIS—Fox, 2nd week	91.3%

DEAD RECKONING (Col.)

Final Report:

Total Gross Tabulated	$804,100
Comparative Average Gross	809,200
Over-all Performance	99.4%

BALTIMORE—Hippodrome, 1st week (SA) Vaudeville	97.9%
BALTIMORE—Hippodrome, 2nd week (SA) Vaudeville	87.6%
BOSTON—Orpheum (DB) The Thirteenth Hour (Col.)	93.0%
BOSTON—State (DB) The Thirteenth Hour (Col.)	95.8%
BUFFALO—Lafayette, 1st week (DB) Betty Co-ed (Col.)	131.9%
BUFFALO—Lafayette, 2nd week (DB) Betty Co-ed (Col.)	88.5%
CHICAGO—Chicago, 1st week (SA) Vaudeville	97.7%
CHICAGO—Chicago, 2nd week (SA) Vaudeville	86.7%
CHICAGO—Chicago, 3rd week (SA) Vaudeville	78.8%
CINCINNATI—RKO Grand, 1st week	153.0%
CINCINNATI—RKO Grand, 2nd week	102.0%
CLEVELAND — Warner's Hippodrome, 1st week	143.5%
CLEVELAND — Warner's Hippodrome, 2nd week	76.7%
DENVER—Denver (DB) Susie Steps Out (UA)	89.2%
DENVER—Esquire (DB) Susie Steps Out (UA)	95.2%
DENVER—Webber (DB) Susie Steps Out (UA)	75.0%
INDIANAPOLIS—Loew's (DB) Susie Steps Out (UA)	85.1%
KANSAS CITY—Midland (DB) Susie Steps Out (UA)	98.8%
LOS ANGELES—Hillstreet, 1st week	117.1%
LOS ANGELES—Hillstreet, 2nd week	75.9%
LOS ANGELES—Pantages, 1st week	100.0%
LOS ANGELES—Pantages, 2nd week	67.8%
NEW YORK—Criterion, 1st week	204.9%
NEW YORK—Criterion, 2nd week	163.7%
NEW YORK—Criterion, 3rd week	106.5%
NEW YORK—Criterion, 4th week	98.3%
NEW YORK—Criterion, 5th week	77.8%
OMAHA—RKO Brandeis (DB) Blondie's Big Moment (Col.)	83.1%
PHILADELPHIA—Goldman, 1st week	112.2%
PHILADELPHIA—Goldman, 2nd week	110.1%
PHILADELPHIA—Goldman, 3rd week	93.2%
PHILADELPHIA—Goldman, 4th week	80.5%
PHILADELPHIA—Goldman, 5th week	61.4%
SALT LAKE CITY—Centre	95.2%
SALT LAKE CITY—Studio, MO 1st week	127.2%
SAN FRANCISCO—Esquire, 1st week (DB) Dangerous Business (Col.)	125.0%
SAN FRANCISCO—Esquire, 2nd week (DB) Dangerous Business (Col.)	68.1%
SAN FRANCISCO—Esquire, 3rd week (DB) Dangerous Business (Col.)	50.0%
SAN FRANCISCO—Esquire, 4th week (DB) Dangerous Business (Col.)	50.0%
SAN FRANCISCO—Esquire, 5th week (DB) Dangerous Business (Col.)	51.1%

Hudson Remodels House

Hudson Enterprises, Inc., have announced they are remodeling the Princess theatre in Kendallville, Ind., to be opened soon. It is also announced that Robert L. Hudson, Jr., is building a 750-car Drive-In in Richmond, Ind.

SEE FREE!

See Filmack's New PREVUE TRAILERS before signing your next Prevue contract. Write, wire or call us for FREE SAMPLE PREVUES of our New Service. FILMACK — 1325 S. Wabash Avenue, Chicago 5 Illinois.

FILMACK gives QUICKEST SERVICE on SPECIAL TRAILERS

Salesman Union Not to Affiliate, Chief Insists

The Colosseum of Motion Picture Salesmen of America will operate independently and will not affiliate with any union, Arthur M. Van Dyke, president, said this week in Chicago: "We cannot unionize at any time except by a 51 per cent vote of our membership," Mr. Van Dyke, who also is sales manager for the 20th-Fox exchange in Chicago, said. "We want no union affiliation unless we can not get a fair deal as film men dealing with film men."

Mr. Van Dyke heads the Colosseum's three-men negotiating committee, which also includes N. Provencher, with United Artists in Milwaukee, and Mel Keller, with Warner in Portland, Ore. They will be assisted by David Benzor of Milwaukee, their counsel. Mr. Van Dyke said three distributors already had replied to letters sent by the group, asking that discussions relating to an improvement of the salesmen's status be held. All distributors acknowledged receipt of the communication.

The Colosseum head denied that his group would make any large-scale demands on the distributors, but pointed to the cost-of-living increases received by all other unions affiliated with the motion picture industry. Film exchange employes had received two separate raises of 10 and 15 per cent within the past two years while production workers had been given increases that amounted to $11,000,000.

The film salesmen, on the other hand, had received only a five dollar a week salary raise and that after a series of long discussions, he said. This was not enough to make up for the extra cost of living, he stated, pointing out that gasoline and other fuel costs, for instance, have gone up, but mileage expenses have not.

The first national convention of the Colosseum was held last December in St. Louis. It is understood the group has a membership of 500 in 13 cities.

Film Shipment Rates Up in Oklahoma

Rates for shipping film in Oklahoma will be raised April 13. The State Corporation Commission has approved them. Four express firms lead in film shipment in that state. The major one is Mistletoe Express Service, operating more than 25,000 miles per day. The company rate will be increased an average 20 cents per 100 pounds; and returns will no longer be given a 50 per cent discount.

180 Book Warner Bill

Approximately 180 first-run theatres have been set to play Warner Brothers' combination reissue bill comprising "The Sea Hawk" and "The Sea Wolf." The bill goes into general release April 26.

IN NEWSREELS

MOVIETONE NEWS—Vol. 29, No. 63—UN hears Austin on Greece. . . . Big four attend ballet. . . . Haifa oil plant set afire. . . . Easter in Jerusalem. . . . Self-parking device demonstrated. . . . Geese in Iowa skies. . . . Baseball's Cy Young is 80. . . . Winter skiing. . . . Surf thrills.

MOVIETONE NEWS—Vol. 29, No. 64—President Truman asks for strong U. S. . . . Telephone strike cuts service throughout country. . . . Nation celebrates Easter. . . . Britain's Royal Family visits Zulus. . . . Air power demonstration at Ft. Benning. . . . North American figure skating championship.

NEWS OF THE DAY—Vol. 18, No. 261—Oil fire in Haifa. . . . King Paul rules Greece. . . . Ballet entertains Big Four. . . . Surf thrills. . . . Living statues. . . . Sporting deer.

NEWS OF THE DAY—Vol. 18, No. 262—President asks for strong country. . . . New York, Yosemite celebrate Easter. . . . Jamaica race track opens in downpour. . . . Barbara Ann Scott wins figure skating championship. . . . Air power demonstration. . . . Telephone strike in New York and Chicago. . . . Royal Family visits Zulus.

PARAMOUNT NEWS—No. 64—India's last Viceroy. . . . Big Four at Moscow ballet. . . . Palestine blast. . . . New king rules Greece. . . . UN probes border incident. . . . Gas tanks make fine boats. . . . water skiing.

PARAMOUNT NEWS—No. 65—Demaret wins golf title. . . . French blow up fortifications. . . . Howard Hughes in test flight. . . . French actress praises Hollywood. . . . Safety strike and coal crisis. . . . Zulus welcome King and Queen.

RKO PATHE NEWS—Vol. 18, No. 66—Tanker snaps in half. . . . Big Four at Moscow ballet. . . . Haifa oil explosion. . . . Floods in ruined Germany. . . . Van Gogh paintings shown. . . . Coast Guard battles surf.

RKO PATHE NEWS — Vol. 18, No. 67.—DeGaulle praises British forces. . . . The man who slew Mussolini. . . . Zulus entertain King and Queen. . . . John L. Lewis blasts Government.

UNIVERSAL NEWSREEL—Vol. 20, No. 27—New Greek king. . . . Big Four at ballet. . . . All-Asia conference at New Delhi . . . . Floods sweep Spain. . . . Circus prepares for spring. . . . Surf thrills. . . . Geese migrating. . . . Night water skiing.

UNIVERSAL NEWSREEL—Vol. 20, No. 28—Easter services celebrated. . . . National telephone strike. . . . Lewis blasts Government. . . . Viceroy at New Delhi. . . . Train wreck in Illinois. . . . .Royal Family visits Zulus. . . . Jamaica racing season opens in rain

British Winners in Drive Welcomed by Paramount

The six winners in Paramount's British quota sales drive were welcomed to New York at a reception April 2 in the recreation room of the company's home office. The winners were: Dave Gilpin and Ashley Bate, of the London branch; Thomas Ledger and Clifford Cox, of Newcastle; Nellie Nisbet, of Liverpool, and Alice Holt of Cardiff, all of them but Mr. Cox, members of the Paramount 25-Year Club. They were welcomed by Adolph Zukor, chairman of the board.

Marines Honor Warners

The Marine Corps has awarded a citation to Jack L. Warner, for Warner Brothers, in recognition of that company's aid to the Marines' recent recruiting program. The citation is the only honor of its kind to be conferred on a motion picture company by the Marine Corps.

Mexico City Theatre Opens

The new Prado theatre, Mexico City, the first house to be operated outside the U. S. by the Trans-Lux Circuit of New York, opened April 2 with Warners' "Deception." Warner product exclusively will be shown in the 800-seat theatre for the next 26 weeks.

SHOWMEN ALL CALL for "CARNEGIE HALL"
Released thru UA

"WHAT THE PICTURE DID *FOR ME*"

. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product — providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS: What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

Columbia

GALLANT JOURNEY: Glenn Ford, Jane Blair—Very few comments and a flop at the box-office. Played Monday, Tuesday, March 10, 11.—Miss Cleo Manry, Buena Vista Theatre, Buena Vista, Georgia.

Metro-Goldwyn-Mayer

GENTLE ANNIE: James Craig, Donna Reed—This is an old one which I knew was good because I had seen it overseas. As it had never played this town I played it up big and got good results, especially on the second day after the word got around. Played Thursday-Friday.—J. R. Revell, New Ren Theatre, Yazoo City, Mississippi.

LADY IN THE LAKE: Robert Montgomery, Audrey Totter—This is Montgomery's innovation, in that the off-screen voice supposedly lets the audience do the detecting. We advertised it as a new technique, and as such we had a fair audience. But while the picture, as it developed gripped them, the reaction of the audience was such that I don't think as a steady diet of this type they will go for them. Then want to see the actor, and not just his hands.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

LADY IN THE LAKE: Robert Montgomery, Audrey Totter—This is Montgomery's new innovation whereby he appears only in a few short scenes and supposedly takes the audience along as the detective. That was the supposedly general idea. It does build for suspense, but our patrons were not much impressed and I am of the opinion that more like this will flop. They want to see the actor, not an off-screen voice.—A. E. Hancock, Columbia Theatre, Columbia City, Indiana.

NO LEAVE, NO LOVE: Van Johnson, Keenan Wynn—Drew well but people complained about it being too drawn out. Toward the end it became monotonous instead of amusing. Keenan Wynn is a fine comedian. Pat Kirkwood isn't hard to take. Played Sunday-Monday, March 9-10.—Marcella Smith, Vinton Theatre, McArthur, Ohio.

NO LEAVE, NO LOVE: Van Johnson, Marie Wilson—Very good. Keenan Wynn O.K., but I still like Groucho Marx the best.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

SHOW-OFF, THE: "Red" Skelton, Marilyn Maxwell—Rain hurt attendance on this excellent comedy. If your patrons go all out for comedies by all means play this. Skelton at his peak! Played Wednesday, Thursday, March 26, 27.—James C. Balkcom, Jr., Gray Theatre, Gray, Georgia.

UNDERCURRENT: Katharine Hepburn, Robert Taylor—Hepburn is not boxoffice in this community; however, we had a better house than we expected. No complaints, no walkouts. The children became restless, of course, as it is strictly adult fare. We are glad to see Robert Taylor back, and have a feeling he is going to help our b.o. receipts. Played Sunday-Monday, March 30-31.—Marcella Smith, Vinton Theatre, McArthur, Ohio.

Monogram

MR. HEX: Bowery Boys, Leo Gorcey—My crowd ate it up, and one of the best in the series. Played Thursday-Friday-Saturday, March 20-21-22.—Terry Axley, New Theatre, England, Arkansas.

MOON OVER MONTANA: Jimmy Wakely—Another Western; not the draw some Westerns are, but seemed to have enough shooting. Played March 28-29.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada.

TRAIL TO MEXICO: Jimmy Wakely, Lee "Lasses" White—Good, but for some unknown reason these Wakely's (which are all good Westerns) do not do average business. Mexican locale hurt this one here.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

Paramount

BLUE SKIES: Bing Crosby, Fred Astaire—A very elaborate production that cost plenty of moola, but only ordinary business, and that proves when Bing and Astaire can't pack our house the peak is past.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

BLUE SKIES: Bing Crosby, Fred Astaire—When an elaborate production such as this one, that cost plenty of moola, headed by Crosby, does not do average business, you definitely know the peak has passed; that we have known for some time. It drags considerably, and is not the best of the Crosby's.—A. E. Hancock, Columbia Theatre, Columbia City, Indiana.

TWO YEARS BEFORE THE MAST: Alan Ladd, Brian Donlevy—Good acting; more of a picture for men than ladies. Played Wednesday, Thursday, March 12, 13.—Miss Cleo Manry, Buena Vista Theatre, Buena Vista, Georgia.

PRC

THE GREAT MIKE: Stuart Erwin—A good racehorse picture, and I think the customers I had enjoyed it—but there was not many of them. It just didn't have the power to draw them by itself. Played Thursday-Friday, March 13-14.—J. R. Revell, New Ren Theatre, Yazoo City, Mississippi.

SON OF OLD WYOMING: Eddie Dean — This Western in color pleased the Friday-Saturday trade. Played March 28-29.—E. M. Freiburger, Paramount Theatre, Dewey, Oklahoma

Twentieth Century-Fox

ANNA AND THE KING OF SIAM: Rex Harrison, Irene Dunne—This picture was enjoyed by the few who saw it. The acting was superb. Most of my patrons thought this was another "Caesar and Cleopatra" and sought other entertainment. Played Monday, Tuesday, March 17, 18.—Melvin Lipnick, Inverness Theatre, Inverness, Miss.

CENTENNIAL SUMMER: Jeanne Crain, Cornel Wilde—This being the slow season for us, business was only fair. Was enjoyed by all who saw it. Played Wednesday, Thursday, March 19, 20.—Melvin Lipnick, Inverness Theatre, Inverness, Miss.

CLAUDIA AND DAVID: Robert Young, Dorothy McGuire—An excellent picture. Comments favorable. Club meetings and other attractions didn't help business. Played Monday, Tuesday, March 24, 25.—Melvin Lipnick, Inverness Theatre, Inverness, Miss.

DANGEROUS MILLIONS: Kent Taylor—These little program pictures will not stand alone and I do not run double features. Business was poor. Played Tuesday, March 25.—E. M. Freiburger, Paramount Theatre, Dewey, Oklahoma.

MARGIE: Jeanne Crain-Alan Young—Another picture that pleased 100 per cent, as did Smoky, Son of Flicka, State Fair, all from Fox. The students, the townspeople, the farmers, all came out with a big look of satisfaction on their faces; loved it thoroughly; business excellent.—Ken Gorham, Town Hall Theatre, Middlebury, Vermont.

MY DARLING CLEMENTINE: Henry Fonda, Linda Darnell—This is a box-office natural for small town operators, although I did have a few disappointed patrons who expected it to be a musical instead of a high class Western. Played Wednesday, Thursday, March 5, 6.—Miss Cleo Manry, Buena Vista Theatre, Buena Vista, Georgia.

RAZOR'S EDGE: Tyrone Power, Gene Tierney—Another great story, superb cast, marvelous acting and a big hit, although many of our patrons hardly understood what it was all about. It is big and remarkable and should fill your theatre with the popularity of the book. Business excellent.—Ken Gorham, Town Hall Theatre, Middlebury, Vermont.

Republic

ANGEL AND THE BADMAN: John Wayne, Gail Russell—One of the best to come from Republic—it was a pleasure to see Gail Russell in there starring for Republic. My patrons getting little tired of Vera Ralston, who is being played too often in Republic top pictures. Wayne is always a good draw here and gives a grand performance. Picture tops all the way. Played March 30-31, April 1.—Ken Gorham, Town Hall Theatre, Middlebury, Vermont.

CALENDAR GIRL: Jane Frazee, William Marshall—One of the biggest disappointments I ever had—paid real money for the picture—was told it was tops but when the few I had here came out they had most uncomplimentary things to say about it. Even the college girls heard to say it's not so good and so forth. Business very, very poor indeed. Played March 9-11.—Ken Gorham, Town Hall Theatre, Middlebury, Vermont.

HELDORADO: Roy Rogers—Good musical Western which pleased and did over average business on Friday-Saturday. Played March 21-22.—E. M. Freiburger, Paramount Theatre, Dewey, Oklahoma.

MAN FROM OKLAHOMA: Roy Rogers, "Gabby" Hayes—We've been closed for a lengthy period, and not too many people knew we were open again, but it drew better than we expected. Played Saturday, March 29.—A. J. Sindt, Rankin Theatre, Rankin, Illinois.

MAN FROM RAINBOW VALLEY: Monte Hale, Adrian Booth—This super Magnacolor from Republic about a wild horse was well received by the weekend customers. I'm sure you'll be satisfied if you play this. Played Friday, Saturday, March 28, 29.—James C. Balkcom, Jr., Gray Theatre, Gray, Georgia.

NIGHT TRAIN TO MEMPHIS: Roy Acuff, Adele Mara—Played second time, but very little business. It's good, but guess everybody saw it on first playdate. Wish Republic would reissue "Grand Ole Opry."—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

RIO GRANDE RAIDERS: Sunset Carson—Doubled with a Boston Blackie picture, this proved a good combination. Sunset Carson is just about tops with my customers. Played Monday-Tuesday.—J. R. Revell, New Ren Theatre, Yazoo City, Mississippi.

RKO Radio

BADMAN'S TERRITORY: Randolph Scott, "Gabby" Hayes—A small-town natural which fell badly for us. Blizzard first night, and extreme cold second day. Doubled with "Falcon's Alibi" (RKO), which made a pleasing combination. Played Tuesday, Wednesday, March 25, 26.—A. J. Sindt, Rankin Theatre, Rankin, Illinois.

CORNERED: Dick Powell, Micheline Cheirel—Only a fair box-office, very few comments. Played Sunday, March 9.—Miss Cleo Manry, Buena Vista Theatre, Buena Vista, Georgia.

CRACK-UP: Pat O'Brien, Claire Trevor—My patrons were very much disappointed in this picture. They thought it was going to be an airplane picture. It was a waste of film and playing time. Played Monday, Tuesday, March 3, 4.—Miss Cleo Manry, Buena Vista Theatre, Buena Vista, Georgia.

CRIMINAL COURT: Tom Conway—Entertaining program picture which did below average business. Played Tuesday, March 18.—E. M. Freiburger, Paramount Theatre, Dewey, Oklahoma.

GENIUS AT WORK: Anne Jeffreys, Wally Brown—Good program mystery thriller with some laughs that should please that type of patron who likes funny mysteries. Played Thursday-Friday-Saturday, March 13-14-15.—Terry Axley, New Theatre, England, Arkansas.

KID FROM BROOKLYN: Danny Kaye—This picture looked O.K.; our first night was big. Then came

(Continued on following page)

(Continued from preceding page)

the blizzard, but feel it should go over anywhere. Played March 24-25.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada.

MAKE MINE MUSIC: Walt Disney Feature Musical—Wonderful production which didn't make expenses. It goes over the heads of small town audiences. Those that came seemed to enjoy it. No walkouts, however. Played Sunday, Monday, March 30, 31.—A. J. Sindt, Rankin Theatre, Rankin, Illinois.

MAKE MINE MUSIC: Disney Musical Feature—We had several walkouts but it pleased the majority. Rain hurt our attendance. Played Sunday, March 30. —James C. Balkcom, Jr., Gray Theatre, Gray, Georgia.

THE STRANGER: Edward G. Robinson, Orson Welles, Loretta Young—No good for small towns or, rather, wasn't in my situation. Played Sunday-Monday, March 16-17.—Terry Axley, New Theatre, England, Arkansas.

Screen Guild

WILDFIRE: Bob Steele, Sterling Holloway—An average "horse opera" in color. The trailer was full of action and really drew them in. Played Wednesday, Thursday, March 26, 27.—Melvin Lipnick, Inverness Theatre, Inverness, Miss.

United Artists

ANGEL ON MY SHOULDER: Paul Muni, Anne Baxter—Think there will be considerable controversy over this picture. Several people demanded their money back, others praised it considerably. They either liked it or they didn't like it, the majority in the latter group. Personally, I loved it. Played Tuesday, March 4.—Marcella Smith, Vinton Theatre, McArthur, Ohio.

ANGEL ON MY SHOULDER: Claude Rains, Paul Muni, Anne Baxter—This is the kind of picture I like to buy percentage because if you are checked it helps you convince film companies that all shows don't pack 'em in all the time, especially small towns. Good acting, but what a screwball, and no business. Played Sunday-Monday, March 9-10.—Terry Axley, New Theatre, England, Arkansas.

ANGEL ON MY SHOULDER: Paul Muni—A fantastic picture which people did not understand. Business was fine the first night, but dropped off 50 per cent the second night. Played Wednesday-Thursday, March 19-20.—E. M. Freiburger, Paramount Theatre, Dewey, Oklahoma.

THE CHASE: Robert Cummings, Michele Morgan —Rather surprised this got by the censors in some spots. Drew better than I expected and had no walkouts. Well worth what you'll pay for it. Played Wednesday, Thursday, March 12, 13.—Marcella Smith, Vinton Theatre, McArthur, Ohio.

DIARY OF A CHAMBERMAID: Paulette Goddard, Francis Lederer—Don't play it. Don't buy it. I made both of these mistakes.—Miss Cleo Manry, Buena Vista Theatre, Buena Vista, Georgia.

MR. ACE: George Raft, Sylvia Sydney—This is a political picture and not an action picture. Raft fans who expected action were disappointed and some walked out. Business was fair. Played March 26-27. —E. M. Freiburger, Paramount Theatre, Dewey, Oklahoma.

STRANGE WOMAN: Hedy Lamarr, George Sanders—Most of the patrons enjoyed this sequel to "Leave Her to Heaven." Most patrons forget about Miss Lamarr's poor acting after seeing how beautiful she is. Played Monday, Tuesday, March 24, 25.—James C. Balkcom, Jr., Gray Theatre, Gray, Georgia.

Universal

LITTLE MISS BIG: Beverly Simmons, Fay Holden —This played with my Western on the weekend and it's tops. Would have been very good for a Sunday attraction. Played Friday, Saturday, March 28, 29.—James C. Balkcom, Jr., Gray Theatre, Gray, Georgia.

LOVER COME BACK: George Brent, Lucille Ball —Very cute. The audience seemed to love it even though it is silly in spots. Ball and Brent make a good comedy team. Played Wednesday, Thursday, March 5, 6.—Marcella Smith, Vinton Theatre, McArthur, Ohio.

THE RUNAROUND: Rod Cameron, Ella Raines—A very good picture. Pleasing for the whole family. Played Sunday, March 16.—Melvin Lipnick, Inverness Theatre, Inverness, Miss.

Warner Bros.

DEVOTION: Bette Davis, Paul Henreid—Not for small towns. We didn't do very well, although after our big snowfall we didn't expect much. Played March 26-27.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada.

NEVER SAY GOODBYE: Errol Flynn, Eleanor Parker—This picture drew average business and pleased those who came. Played Sunday, Monday, March 16, 17.—E. M. Freiburger, Paramount Theatre, Dewey, Oklahoma.

NIGHT AND DAY: Cary Grant, Alexis Smith—Excellent, but from now on I'll let someone else use these. I did not do the business expected on this.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

NOBODY LIVES FOREVER: John Garfield—Good action picture which pleased average business. Played March 23-24.—E. M. Freiburger, Paramount Theatre, Dewey, Oklahoma.

TWO GUYS FROM MILWAUKEE: Dennis Morgan, Joan Leslie—Very good, but I paid too much for it. I'll have to let WB keep these good, high priced pictures.—S. T. Jackson, Jackson Theatre, Flomaton, Alabama.

Short Features

Columbia

A BIRD IN THE HEAD: All Star Comedies—Rolled 'em in the aisles. Our patrons go for this rough horseplay.—A. J. Sindt, Rankin Theatre, Rankin, Illinois.

HOP HARRIGAN—Pretty good serial, but so far it is not as good as "Who's Guilty.—S. T. Jackson, Jackson Theatre, Flomaton, Alabama.

Metro-Goldwyn-Mayer

CAT FISHIN': Tom and Jerry—Worthwhile color cartoon—E. M. Freiburger, Paramount Theatre, Dewey, Oklahoma.

PART TIME PAL: Tom and Jerry—Excellent color cartoon—E. M. Freiburger, Paramount Theatre, Dewey, Oklahoma.

Paramount

COUNTRY LIFE: Speaking of Animals—Another good comedy with the Talking Animals. Play it.—E. M. Freiburger, Paramount, Theatre, Dewey, Oklahoma.

ISLAND FLING: Popeye the Sailor—Good color cartoon, with Popeye.—E. M. Freiburger, Paramount Theatre, Dewey, Oklahoma.

JOHN HENRY AND INKY POO: Pal Puppetoon—Good but too sad for kids to get much entertainment. Not up to standard at all.—Terry Axley, New Theatre, England, Arkansas.

TWO DECADES OF HISTORY: Paramount News —Don't miss this excellent two reeler. It will stand some good advertising.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

RACE HORSES ARE BORN: Sportlights—Our patrons liked this.—C. L. Niles, Niles Theatre, Anamosa, Iowa.

SHOE SHINE JASPER: George Pal Puppetoons—Another good Puppetoon in color from George Pal.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

THE GAY KNIGHTIES: Madcap Models—A reissue cartoon which pleased.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

RKO Radio

THE DERBY DECADE: Ruth Etting—An old remake of something of the sort which my patrons didn't care for. A waste of film.—Terry Axley, New Theatre, England, Arkansas.

DO OR DIET: Edgar Kennedy—A good two-reel comedy which will please.—E. M. Freiburger, Paramount Theatre, Dewey, Oklahoma.

HIGHWAY MANIA: This Is America—Exceptionally good.—A. J. Sindt, Rankin Theatre, Rankin, Illinois.

I'LL BUILD IT MYSELF: Edgar Kennedy—A scream for slapstick and one of his best ever, in my opinion.—Terry Axley, New Theatre, England, Arkansas.

LET'S GO STEPPING: Leon Errol—This is an excellent comedy.—James C. Balkcom, Jr., Gray Theatre, Gray, Georgia.

Twentieth Century-Fox

THE JAIL BREAK: Mighty Mouse—Extra good; play it by all means.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada.

MONKEY TOWN NEWS: Lew Lehr—This is a burlesque on Fox News by Lew Lehr, with monkeys as camera men and actors. It's fair.—E. M. Freiburger, Paramount Theatre, Dewey, Oklahoma.

Universal

SECRET AGENT X-9: Prety good serial.—S. T. Jackson, Jackson Theatre, Flomaton, Alabama.

Warner Bros.

DOG IN THE ORCHARD—This two-reel drama about a man who killed his wife for another woman is better than some features. Taken from story by Mary Roberts Rinehart. Don't miss it.—E. M. Freiburger, Paramount Theatre, Dewey, Oklahoma.

GAY ANTICS: Merrie Melodies—Entertaining color cartoon.—E. M. Freiburger, Paramount Theatre, Dewey, Oklahoma.

GOOFY GOPHERS: Merrie Melodies Cartoon—Excellent color cartoon.—E. M. Freiburger, Paramount Theatre, Dewey, Oklahoma.

MELODY OF YOUTH: Melody Master Band—For music lovers. A children's symphony orchestra plays some heavy music.—E. M. Freiburger, Paramount Theatre, Dewey, Oklahoma.

ONE MEAT BRAWL: Porky Pig—Pleasing color cartoon.—E. M. Freiburger, Paramount Theatre, Dewey, Oklahoma.

THE HAIR RAISING HARE: "Bugs Bunny" Specials—This did not please the youngsters like the previous ones in this series have done. Definitely an inferior cartoon.—Fred J. Hutchings, Community Theatre, Leader, Sask., Can.

THE LAST BOMB: Technicolor Specials—Play it by all means. Every theatre should.—Ted Keelen, Royal Thaetre, Sheffield, Ill.

Du Mont Television Sets Moving to Market

Dr. Allen B. Du Mont, president of the Allen B. Du Mont Laboratories, Inc., announced last week that in the four-week period between January 27 and February 23 his organization shipped in excess of $875,000 worth of television receivers. He also said that the remaining backlog of unfilled orders for sets still totals more than $3,100,000. Shipments to date have been almost entirely in the New York metropolitan area, but distribution schedules call for early deliveries to Philadelphia, Washington, D. C., Schenectady, Detroit, Chicago, St. Louis and Los Angeles.

Increase Television Rates in Chicago

Chicago's Paramount-Balaban & Katz television station WBKB has increased its commercial time cost to $200 per hour with the rate to stay in effect until there are 5,000 television receivers operating in the area. This is double the amount charged up to now under the commercial rate structure announced by the station several months ago. It provided for a charge of $100 per hour with the rate based on less than 1,000 sets in the area.

"Mr. Bell" Offered Theatres

"Mr. Bell," the Bell Telephone Company-sponsored short on the life and accomplishments of Alexander Graham Bell, has been cut by two reels and is being released to all theatres. It now runs one and a half reels and is available free through the various telephone exchanges. A full length version of the picture, produced at the new RKO-Pathe studios in New York, has been shown to advertising and industry representatives at a Waldorf-Astoria luncheon.

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

CHESTER FRIEDMAN, Editor

Have you ever tried cracking a walnut in the hollow of your elbow? There's a character in the new Bob Hope picture, "My Favorite Brunette," who does just that. This prompted Rube Wolf, managing director of the Paramount theatre in downtown Los Angeles, to set up a walnut display in the lobby, with an invitation to patrons to try their strength. Anyone cracking a walnut in the hollow of the elbow received a free admission. The promotion kept a crowd constantly gathering in the outer lobby of the theatre.

Incidentally, the cost was practically nil. The Walnut Association of Southern California provided the nuts without charge, besides handling the distribution of several hundred display cards in grocery stores of metropolitan Los Angeles.

A firm believer in cooperative advertising, Norman W. Lofthus, manager of Warner Bros.' California theatre, Santa Barbara, Cal., recently marked the start of a third year of a highly profitable merchant tieup.

Two years ago, Lofthus originated and sold a quarter hour radio program which he called "Hollywood Hilites." The program appeared once a month over KDB and after a few months the time was increased to a half hour. Highlight of the program is a participation contest in which the audience is invited to identify a musical number from an unidentified picture. The winner each week receives a month of free shows at the California, plus a dinner and dance evening at the Restaurante Del Paseo.

A local jeweler sponsored the show for the first year and was followed by the current sponsor, Firestone's Ready to Wear Shop.

In his years as a theatre manager, Lofthus has participated in a great many newspaper and radio promotions but the one outstanding example of cooperation which he looks upon with pride is the tieup described above.

Easter fashion shows have come and gone for another year with varying degrees of success. One of the most interesting was the style show staged at the Lindsey theatre, Lubbock, Tex. Assistant manager Pete Kempf reports that the tieup was arranged with Hemphill-Wells Company, a leading department store, and the Braniff Airways. The models were six Braniff airline hostesses, flown from Dallas for the occasion. The illusion the production gave was that of a plane landing at the local airport, with the hostesses disembarking and modeling the evening gowns, dresses, sport togs, etc. The quick wit of a hidden commentator, a local fashion expert, provided extra entertainment throughout the show. The store and the airline were pleased with the success of the show and the theatre reaped a large portion of the goodwill feeling evident in the audience.

The seventh annual Easter egg hunt of Rochester, N. Y., was held Saturday at Genesee Valley Park. The reason this is of interest to Round Tablers stems from the fact that the chairman of the egg coloring committee was Lester Pollock, manager of Loew's theatre in the city made famous by Eastman Kodak. The hunt is sponsored by the Uncle Dan's Birthday Club of the *Democrat and Chronicle*, which meant a wealth of goodwill publicity for Pollock and the theatre. It is of interest to note, too, that Pollock managed to have the prizes distributed from the theatre. Smart showmanship!

Clothes rationing is still enforced in England and it is not a very liberal ration. The HERALD's London office reports that when the opportunity came along of obtaining some uniforms off the ration the Gaumont British Picture Corporation wasted no time in ordering for their theatres.

The uniforms were government surplus stock and originally belonged to the Auxiliary Territorial Service (Woman's branch of the Army). They needed a few adjustments—dyeing of dark blue with the addition of gold braid.

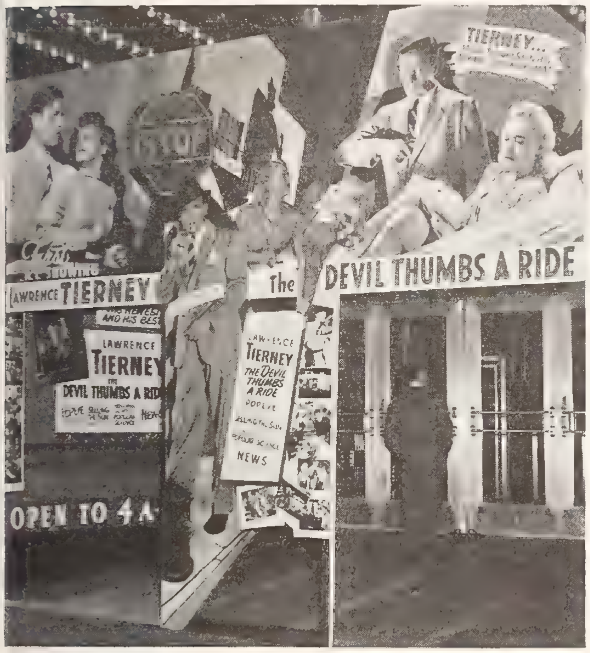
Ralph Phillips, manager of the New Cross Cinema, New Cross, London, hearing of this deal, jumped in and ordered uniforms for his usherettes with the result he now has a smartly-outfitted staff until such time as he can return to pre-war materials.

Louis Nye, manager of the Hoosier theatre, Whiting, Ind., just recently acclaimed by the Manta and Rose circuit for accumulating the most Quigley Awards mentions among their showmen, has had considerable success with a Friday Date Night promotion.

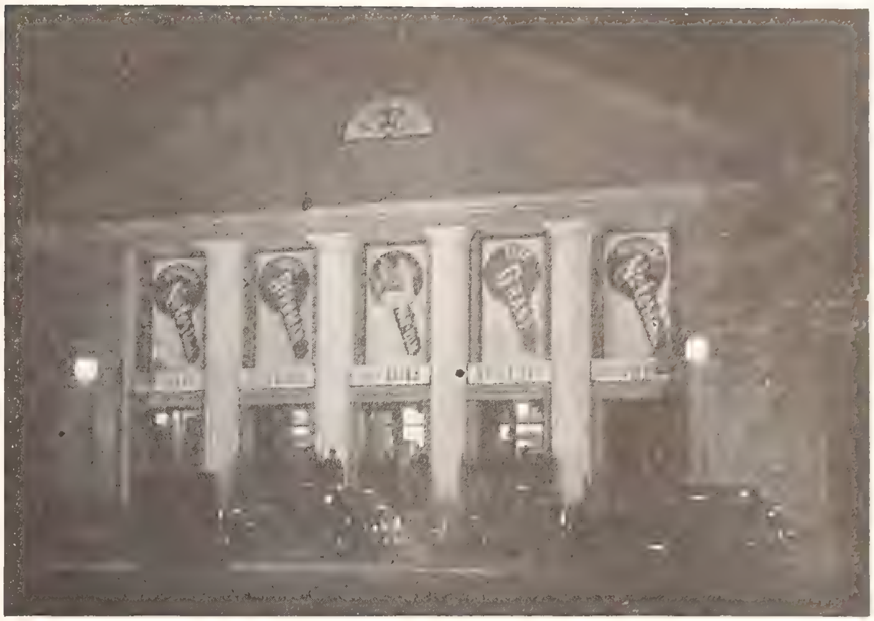
The weekly event was started two months ago as an experiment. Each couple attending the theatre Friday night, whether young or old, receives a numbered coupon. The stub is left in a box in the lobby for a drawing on stage. The winning couple is escorted to the stage where the girl is presented with an orchid corsage and has a photo-portrait taken. The photo is kept on display all week in the lobby.

The promotion is no longer in the experimental stage. For showmen Nye reported this week: "Still doing excellent business Friday Nights."

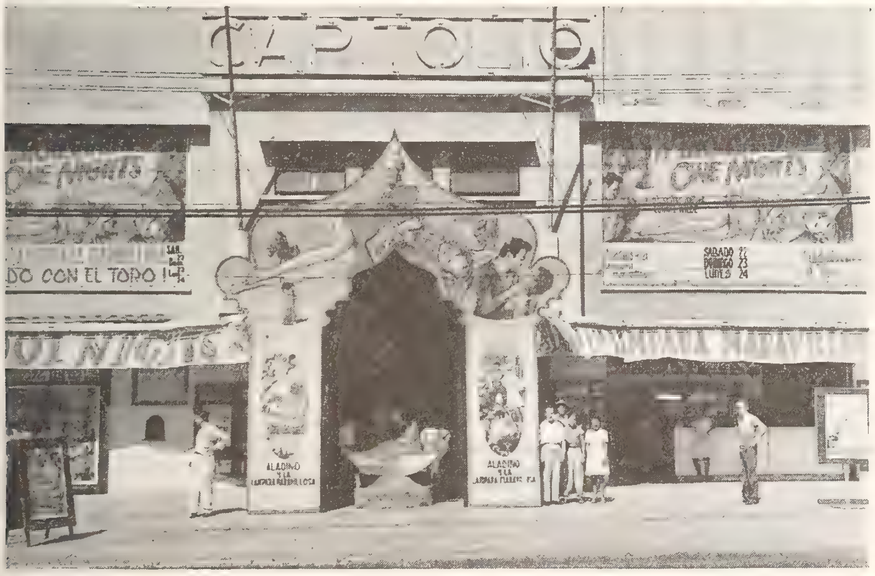
DISTINCTIVE FRONTS



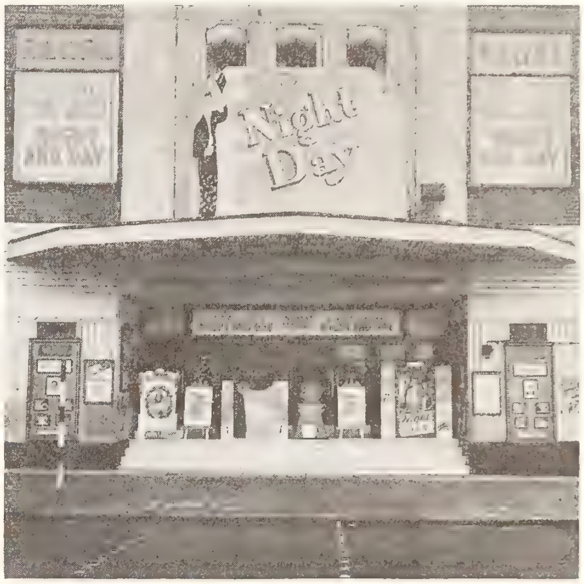
BROADWAY strollers were attracted to this striking display at the Rialto, New York. George Hoffman, theatre advertising director, designed it.



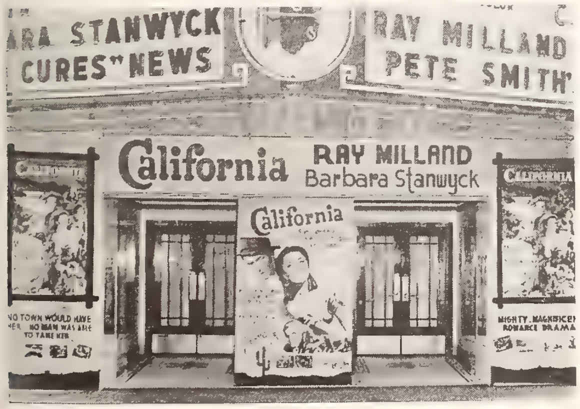
LIGHTS from the sides and above shine on these "Notorious" panels at the entrance of the Lorensbergs theatre in Gothenborg, Sweden. The house is managed by Evert Lofgren.



ARCHED ARABIAN portal effect at the Capitolio theatre, Panama City, Panama, focused attention on manager M. Llagunes' opening of "A Thousand and One Nights".

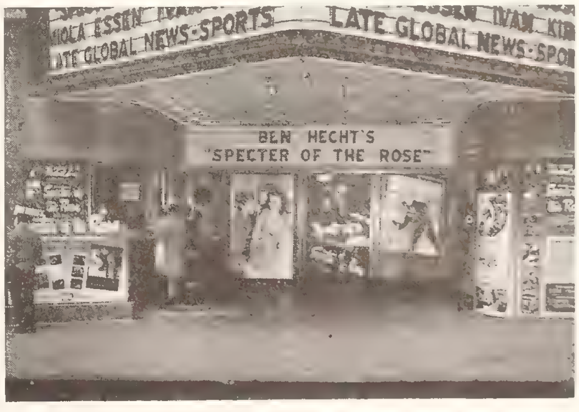


ACROSS THE SEAS, in England, manager A. W. Arkell erected this front-of-the-house display for "Night and Day" at the Regal Cinema, Kingston, Surrey. The clock in the center of the lower display is set to the time of day the theatre opens.



WIDE ATTENTION was accorded manager Ross McCausland's display, right, for "Specter of the Rose" at the Telenews theatre, Dallas, Tex.

MANAGER Elmer Adams, Jr., specializes in flashy frontal layouts like the one for "California", left, at the Bison theatre, Shawnee, Okla.



SORKIN AND BROWN WIN FIRST QUARTER AWARDS

Sol Sorkin, manager of RKO's Keith theatre, Washington, D. C., was the unanimous choice of the Judges' Committee for top showmanship honors and the Silver Desk Plaque in the First Quarter Quigley Awards Competition.

The panel of Judges had high praise for the excellence of the campaigns submitted by all the competing showmen as well as for their consistency of effort displayed in the first three months of 1947.

The following showmen, listed alphabetically, were awarded Scrolls of Honor by the Judges:

Joseph S. Boyle, Broadway, Norwich, Conn.
Bob Harvey, Broadway, Timmins, Ont., Canada.
Robert A. Hynes, Criterion, Oklahoma City, Okla.
P. E. McCoy, Miller, Augusta, Ga.
Dick Peffley, Paramount, Fremont, Ohio.
Willis Shaffer, Orpheum, Atchison, Kan.
Nate Wise, RKO Palace, Cincinnati, Ohio.

The special Overseas Citation was awarded to:

A. J. Brown, Empire theatre, Cardiff, Wales.

Mr. Sorkin is a native of New York City and started in the theatre business 22 years ago as an usher at the Rivoli there. Starting as a doorman at the Fox theatre in Brooklyn, Mr. Sorkin worked his way up to chief of service and house manager. In 1932, he left his post at the Mayfair, New York, as first assistant and treasurer, to become assistant manager and treasurer of Keith's in Washington. He was appointed manager some three years ago.

Mr. Brown is a showman who believes in the personal touch, being a familiar figure to most patrons of the Cardiff Empire. He formerly managed theatres in Birkenhead and Dudley. Mr. Brown was awarded a prize of £75 in connection with his exploitation of "Henry V" and won the third prize of £50 in the Gaumont British Showmanship Challenge Shield for 1946.

Included in the list of Scroll of Honor recipients are Nate Wise, Bronze Grand Awards Plaque winner in last year's Competition; P. E. McCoy, winner of the Silver Grand Awards Plaque for 1945, and Robert A. Hynes, winner of the Silver Desk Plaque for the third quarter of 1946.

Certificates of merit were designated to 48 theatre showmen in the United States, Canada, England, Australia, India, South America and Scotland.

Judges for the First Quarter were Lynn Farnol, director of advertising for Samuel Goldwyn Productions; Jay Golden, division manager, RKO Theatres (Brooklyn and upstate New York), and Monty Salmon, managing director, Rivoli theatre, New York.

The campaigns got a thorough going-over by the Judges: Left to right, Monty Salmon, managing director, Rivoli theatre, New York; Jay Golden, division manager, RKO Theatres; Lynn Farnol, director of advertising for Samuel Goldwyn Productions.

1st Quarter Citation Winners

The following contestants for the Quigley Awards, having submitted entries of merit, will receive Certificates of Citation for outstanding showmanship.

ELMER ADAMS, JR.
Bison, Shawnee, Okla.

JOHN H. ARNOLD
Yale, Houston, Texas

JAMES G. BELL
Penn, New Castle, Pa.

GEORGE BERNARD
Odeon, Bury
Lancs., England

HUGH S. BORLAND
Louis, Chicago, Ill.

BILL BROWN
Poli-Bijou, New Haven, Conn.

JACK CAMPBELL
Scala, Runcorn
Cheshire, England

W. E. CASE
Picture House, Monmouth
Mons., England

LOU COHEN
Poli, Hartford, Conn.

DAVID DALLAS
State, Manhattan, Kans.

GEORGE DARANSOLL
Granby, Norfolk, Va.

J. D. EDWARDS
Park, Williamsport, Pa.

RICHARD FELDMAN
Paramount, Syracuse, N.Y.

ARNOLD GATES
Stillman, Cleveland, Ohio

J. GAVEGAN
Metro, Melbourne
Australia

FRANCIS C. GILLON
Paramount, Cedar Rapids, Iowa

I. A. HAFESJEE
Metro, Calcutta, India

HOMI HYDERABADWALA
Metro, Bombay, India

MEL JOLLEY
Marks, Oshawa
Ontario, Canada

GENE KISTNER
Forsythe, East Chicago, Ind.

SID KLEPER
College, New Haven, Conn.

RUDY KOUTNIK
Wisconsin, Milwaukee, Wis.

LARRY LEVY
Colonial, Reading, Pa.

NORMAN W. LOFTHUS
California, Santa Barbara, Calif.

ABE LUDACER
Park, Cleveland, Ohio

HUMBERTO MANRIQUE
Cine Metro Avenida
Medellin, Colombia, S. A.

ART MEYER
North Main, Houston, Tex.

JOHN MISAVICE
Ritz, Berwyn, Ill.

BILL MORTON
Albee, Providence, R. I.

WILLIAM NEWMAN
Olympia, Cardiff, Wales

LOUIS NYE
Hoosier, Whiting, Ind.

PEARCE PARKHURST
Capitol, Pawtucket, R. I.

ROY PEFFLEY
Voge, East Chicago, Ind.

FRED PERRY
Liberty, Cumberland, Md.

RALPH PHILLIPS
New Cross Cinema
London, England

LESTER POLLOCK
Loew's, Rochester, N. Y.

ROY RAISTRICK
Empire, Glossop
Derbyshire, England

G. RAY
Regent, Bradford
Yorks., England

HARRY A. ROSE
Majestic, Bridgeport, Conn.

J. G. SAMARTANO
State, Providence, R. I.

EWAN S. SHAW
Pier, Bognor Regis
Sussex, England

PRESTON SWAN
Elephant, Shawlands
Glasgow, Scotland

CHARLES B. TAYLOR
Shea's, Buffalo, N. Y.

TED WAGGONER
Wallace, Tahoka, Texas

ALAN WILLIAMS
Majestic, Rochester
Kent, England

NORMAN H. WILLIS
Corbett, Wildwood, Fla

H. F. WILSON
Capitol, Chatham
Ontario, Canada

TOM WOLF
State, Bellevue, Ohio

The Selling Approach

ON NEW PRODUCT

[The material below reflects pressbooks now in preparation and represents the point of view of the distributors' exploiteers on selling points and special merit of these pictures.]

THE FARMER'S DAUGHTER (RKO Radio): Loretta Young, Joseph Cotten and Ethel Barrymore star in this romantic comedy-drama, set against the background of an exciting Congressional election.

What type of clothes should a woman in politics wear? Start a discussion among women as to the proper attire. Offer a prize to the woman who can, in writing, suggest the dresses for Miss Young to wear as she follows her political career. You might elaborate on this by having the contestants submit dress designs for stump speaking, for awaiting the returns and for attending a session of Congress. This contest could be tied-in with a leading department store and sponsored by the local newspaper.

A novel way to herald the opening of the picture would be to stage an old-fashioned square dance, in the lobby, on the stage, on the street in front of the theatre or at a dance hall. The female dancers should appear in farmerette costume and the men in overalls. Prizes could be awarded for costumes and for dancing.

Stage a milking contest in association with the local dairymen's group. In a prominent location, erect a platform on which are mounted stanchions for six cows. Arrange for six farmers' daughters to enter the competition to find out which one is the best milker. Have radio coverage with a master of ceremonies broadcasting the stunt.

For a novelty street promotion, have a girl in overalls drive a light farm tractor about town. It may be possible to tie-in with a local implement dealer to provide the tractor.

FRAMED (Columbia): This Glenn Ford picture tells the story of a double-fisted guy and a double-crossing girl. Every teen-ager knows that Ford was elected the "Bobby-Soxers' Man of the Year" in 1946. Have bobby-soxers sign a large scroll, demanding Ford's reelection in 1947. Or, run an actual election to answer the question: "Is Glenn Ford the Bobby-Soxers' Man of the Year?" Ask youngsters to fill in ballots bearing the names of teen-age favorites, headed by Ford.

Janis Carter plays a waitress in the picture. Arrange a contest to find the most popular waitress in town. Sell a department store the idea of sponsoring the promotion, and to furnish the winner a complete new outfit. Arrange with the local newspaper to print election stories, pictures of the contestants and to print ballots for the election.

"Framed" provides a natural tie-in title for camera supply shops, art stores, glass and leather goods shops which specialize in picture frames and framing of photographs and prints. Use a liberal assortment of stills from the picture in all windows, accompanied by a credit card.

The Hosiery Designers of America recently chose Janis Carter as the "finest stocking-filler" for 1947. Have an organization of high school or college students stage a beautiful legs contest with a Janis Carter Trophy as a prize. The winning contestant should have leg measurements similar to those of Miss Carter.

Book stores, rental and public libraries should be interested in the promotional value of the film's title with window and counter displays of mystery novels.

Bride and Groom Display Aids "Perfect Marriage"

A novel lobby display designed by manager Andrew Shay attracted considerable attention to the playdate of "The Perfect Marriage" at Raybond's Strand theatre, Astoria, N. Y. The display consisted of a bride and groom painted on a seven-foot board with openings in the faces. Copy read: "For 'The Perfect Marriage' bring your camera and take your sweetheart's picture."

Sets Page Co-Op Display Ad

A full page cooperative newspaper display ad was promoted by manager George C. Rice to exploit his engagement of "Margie" at the Majestic theatre, La Salle, Ill. The cooperative ad was paid for by 11 local merchants.

Arranges Music Academy Tieup

The cooperation of the Brooklyn Academy of Music was promoted for the engagement of "Humoresque" at the Strand theatre, Brooklyn, N. Y. The Academy mailed several thousand cards to its subscribers stressing the musical background of the picture. The campaign was arranged by manager William McLoughlin and Ted Trust, publicity director for the theatre.

Promotes Radio Song Contest

A song contest was promoted by manager Birk Binnard for the playdate of "Humoresque" at the Warner theatre, Reading, Pa. The contest was conducted over a local radio broadcast. In addition, 10 radio spot announcements a day for three days were promoted. Window tieups were arranged with Zeswitz Music House and with book stores.

Wabbe Promotes Extensive Press For Kaye Visit

Extensive newspaper coverage highlighted the campaign arranged by RKO publicist Helen Wabbe for the personal appearance of Danny Kaye at the Golden Gate theatre, San Francisco, Cal.

The star arrived the day before opening and was met at the station by reporters and photographers. A luncheon was arranged, attended by the four drama editors and Kevin Wallace, columnist. As a result an interview story was garnered in each of the four local newspapers in addition to a mention in Wallace's *Examiner* column.

Journalist students from the Bay area high schools, numbering about 60, attended a mass interview with Kaye, thus insuring complete coverage of the students of high school age.

Through a tieup with the Calling All Girls Club of Hale Brothers Department Store, the theatre secured autographs of 100 record albums which the store advertised in their record department and by a cooperative newspaper ad. Sherman & Clay Company also ran a co-op ad on Danny Kaye albums.

Sweepstake Tickets Used For "Talks to Horses"

A young lady dressed in a jockey outfit distributed 5,000 numbered sweepstake-type tickets to promote "My Brother Talks to Horses" at the New Warner theatre, Oklahoma City, Okla. An "A" board in front of the theatre carried a list of lucky numbers which entitled persons holding lucky number tickets to two pairs of guest tickets. Manager Jim Barnes arranged the campaign.

Dart Game Boosts "Mr. Ace"

The old dart game was used by manager Reg Streeter to exploit "Mr. Ace" at Warners Mission theatre, Santa Barbara, Cal. An ace of spades blown up with a target center was placed in the lobby. A card read: "Are you 'Mr. Ace?' Hit the red dot on the card and be our guest to see, etc."

OHIO SUPER YELLOW POPCORN
High Expansion — Excellent Quality

In *NEW* 50 Lb. Bag
(No extra cost)

Smart operators are now using Betty Zane Ohio Super Yellow Popcorn, packed in new 50 lb. moisture-proof bag. Easy to handle. Phone, wire or write for sample and prices of popcorn and supplies.

BETTY ZANE CORN PRODUCTS, Inc.
632 BELLEFONTAINE AVENUE MARION, OHIO

Dairy and Radio Tieup Exploits Saturday Shows

A three-way tieup arranged by manager P. E. McCoy among the theatre, a local dairy and radio station has insured a thorough coverage for the "Children's Library Films" shown at the Miller theatre, Augusta, Ga.

Each Saturday morning Sancken's Dairy and radio station WGAC sponsor a local talent revue on the stage of the Miller in conjunction with the film feature. The dairy sends out coming announcements each week by way of their deliverymen and also runs a two-column by six-inch cooperative ad in the morning and evening newspapers each Friday.

A representative from the dairy calls on the heads of the rural and city schools each month relative to prospective talent and on each occasion gives the school heads a complete lineup of children's feature attractions for the month. WGAC contributes daily spot announcements on the Saturday shows.

Promotes Giveaways for Saturday Morning Shows

Manager Ted Davidson promoted cartoon books, popcorn, ice cream, bubble gum, etc., for his Saturday children's shows during the Nat Wolf 15th Anniversary Drive at the Sigma theatre, Lima, Ohio. Each Saturday 20 passes were hidden in the giveaway for that week. For his playdate of "The Beast With Five Fingers," Davidson had a high school girl carry a large cutout of a hand through the streets. A similar cutout was displayed in a store window.

UNIFORMS
IMMEDIATE DELIVERY!
USHER — USHERETTE
CASHIER UNIFORMS
Styled in Hollywood by our uniform division.
BANNERS
MARQUEE VALANCES
— FLAGS — BANNERS
NOW READY
COOL
BANNERS
HOLLYWOOD
ADVERTISING COMPANY
600 West 45th Street, New York City
1914 S. Vermont Ave., Los Angeles, Cal.
1927 - 1947
20 YEARS IN SHOW BUSINESS

CAMPAIGNS AVAILABLE!

The campaign books of the winners of the 1946 Quigley Awards Competitions are available for inspection. Exchanges or circuits which desire to exhibit these outstanding examples of showmanship are requested to write to this department.

Quiz Test Used In Macon, Ga.

A quiz contest was started two weeks in advance to exploit the playdate of "Three Little Girls in Blue" at the Rialto theatre, Macon, Ga. Contest rules were printed on stock heralds and distributed at the box offices of five Georgia Theatre Company houses in Macon and at a cooperating music store. Record albums of songs from the picture, as well as theatre tickets, were given as prizes. Six spot announcements were used daily on the store's radio program. Flourescent colored satin sashes were added to ushers' uniforms two weeks in advance and flourescent pennants were hung in front of the theatre candy counter. The campaign was arranged by manager Harold Norris and Holt Gewinner, Jr., publicity director in Macon for the Georgia Theatre Company.

Covers City, Rural Areas For Stage Appearance

Manager Lurty C. Taylor sent out 2,500 post cards to boxholders in rural areas, planted a story in the local newspaper and used radio spot announcements to publicize the personal appearance of Eddie Dean, western star, at the Elkton theatre, Elkton, Va. Special matinees were arranged for primary and grammar school students. A full page cooperative newspaper ad was promoted for the show. In addition window tieups and heralds helped to exploit the personal appearance.

Designs Attractive Lobby Display for "The Girl"

Cashing in on the popularity of the song hit "Gal in Calico" from the picture "The Time, the Place and the Girl," assistant manager Herb Sumby fashioned an eye-catching lobby display for the playdate of the picture at Century's Grove theatre, Freeport, N. Y. The display consisted of a store dummy in a calico dress, a phonograph which played all the hit songs from the picture and a sign, reading: "I'm that 'Gal in Calico' you'll hear so much about in, etc."

Designs Attractive Front

An attractive false front was designed by manager Theresa Mehalovitz to exploit her playdate of "Song of the South" at the Chief theatre, Pueblo, Colo.

Tieup in Dallas Draws Attention To "California"

Through a tieup with a leading department store, an elaborate program of California-inspired fashion events, style and merchandise displays were arranged for the opening of "California" at the Majestic theatre, Dallas, Tex. The tieup was arranged by manager F. Thompson and Paramount exploiteer Jeraldine Cooper.

The A. Harris and Company store started off the three-day exposition by devoting all of their 18 windows to a display entitled "California-Texas Round-Up." Style revues put on by the store dramatized the fashion alliance between the two states due to the similarity of climate and mode of life.

Added prestige was given the promotion by the presence of 16 well-known designers and manufacturers of men's and women's wearing apparel in the California tradition. They were guests of the store and were entertained at a round of social functions. The playdate of the picture was publicized at all functions.

National Savings Tieup Aids "Expectations"

Through a tieup with the assistant commissioner for National Savings, Manager E. F. Johnson obtained 3,000 throwaways to publicize his engagement of "Great Expectations" at the St. George's Hall, York, England. The Savings Committee distributed the leaflets in three local factories, Rowntrees Chocolates, Terrys Chocolates and British Gansolite, Ltd. Copy on the throwaways read: "May your 'Great Expectations' for 1947 all be fulfilled. Save for your holidays by consulting your local savings group. See, etc." Several window tieups also were arranged.

Merchant Tieup Exploits Playdate of "Music"

A profitable tieup with a local music store was promoted by publicist W. D. Hendley to exploit "Make Mine Music" at the Bradley theatre, Columbus, Ga. The store set up a large banner inside five days in advance, used a window display and loaned a record-player for use in the lobby of the theatre. The record-player was operated by an usher dressed in a baseball uniform made up to impersonate "Casey at the Bat." The stunt attracted considerable attention.

Perry Promotes Store Tieup

Through a tieup wtih the Julian Goldman Store, manager Fred Perry was furnished 5,000 heralds plus envelopes and stamps to exploit "The Razor's Edge" at the Strand theatre, Cumberland, Md. The store also used a full window display and spot announcements over WTBO to publicize the playdate.

Kleper Promotes Education Tieup For "Attorney"

A tieup with the Audio Visual Department of the New Haven Board of Education for the formation of a Junior District Attorney Club was arranged by manager Sid Kleper to publicize "Mr. District Attorney" at the Poli-College theatre, New Haven, Conn. Branches of the club were formed in the four junior high schools in the city.

The approximately 6,000 members were personally enrolled by Leonie Brandon, director of Visual Education in New Haven. Identification membership cards were distributed. The purpose of the club is to stress better citizenship and help combat juvenile delinquency.

One hundred wanted posters were distributed throughout the metropolitan area. Novelty "For Women Only" heralds were distributed through hosiery, shoe, book and notions counters. Five thousand hosiery and shoe bags were imprinted. Window displays were arranged with Kresge, Eddie Rahm, Woolworth, Crown Barber Shop and Conn. Oil Company.

Giveaways and Matinees Arranged for Drive

Manager James Salmans has arranged a bicycle giveaway promotion and weekly good housekeeping matinees as a part of his campaign for the Nat Wolf Anniversary Drive at the Sixth St. theatre, Coshocton, Ohio. Four bicycles were promoted from Mote's Dairy. Five milk bottle caps entitle kids to a chance on a bike, one of which is given away each Saturday. At the housekeeping matinees, women have the opportunity to present ideas that will help ease their neighbors' household work and are eligible for a gift. They are being held on four Thursdays.

Sanders Uses Sound Truck

A sound truck was used by manager James Sanders to publicize the personal appearance of Jimmy Wakely, singing cowboy, at the Fain theatre, Leesburg, Fla. Mailing list envelopes were imprinted two weeks in advance. 500 autographed photos of Wakely were distributed. Sanders arranged for the star to visit a crippled children's home in a nearby town.

HENRY R. ARIAS

PURCHASING AGENT

Foreign and Domestic Film Distribution

729 7th Ave., N. Y. 19, N. Y., Circle 5-4574

Serving the Industry Since 1913. Negotiations In Any Language

CABLE: HENARIAS, N. Y.

BIRTHDAY GREETINGS

J. V. Tamblingson, Maxwell Weinberg, Bob Goodfried, Harry M. Yudin, Bernard V. Samuels, Robert Ben Battin, Sam Freedman, William J. Borders, Herbert Ram, Robert Corbin, H. E. Harrington, Walter Goldstein, William Brieman, Roland K. Vanderburg, Fred G. Doney, Dotty H. Elmore, Leo Barron, Howard Sexton, Clifford L. Knoll, Warren L. Faust, Harry Kaden, William J. Mahon, Arden R. Strang, Phil Godel, Marion B. Stout, L. B. Fuqua, Jerome Leige, Murray H. Berg, Dean R. Barrett, Howard Schuster, Richard M. Phillips, Pearce Parkhurst, Kenneth M. Lund, Joe Kannon, A. Zach Culler, Walter D. Stevens, Kenneth B. Parker, Joseph Bronson, Pierce C. O'Donnell, J. A. Achner, Harry L. Levine, Willis Parady, Tom F. McDonald, Mrs. D. B. White, George C. Lewis, Leonard Camarata, Jack Rubin, Walter League, Juanita K. Heaton.

Employees Contest Sells "Old Days" for Waggoner

A ticket selling contest among the theatre employees drew a wealth of attention to manager Ted E. Waggoner's playdate of "The Good Old Days" at the Rose theatre, Tahoka, Texas. Nearly every person living in Tahoka was contacted. Cash prizes were awarded to the two employees selling the largest number of tickets. The campaign was started two months in advance with the result that a new house record was set. In addition to the contest, Waggoner sent letters to rural box holders and other patrons, used 2,000 eye-catching heralds, erected a special "carnival" front and promoted considerable space in the local newspaper.

Sets Tieup With City Body To Promote "Lassie"

Through a tieup with the Junior Chamber of Commerce, manager Herb Thacher promoted a "Courage of Lassie" award to exploit the playdate of the picture at the Hamilton theatre, Lancaster, Pa. The tieup resulted in unprecedented newspaper coverage in Lancaster for a picture. The mayor made the presentation of the award from the stage with members of the Chamber of Commerce participating. The ceremonies were broadcast over a local radio station. The award was given for a "humanitarian deed well done."

Sets "Jolson" Window Tieup

An eye-arresting window display was promoted by manager Lee R. Cole, Jr., to publicize his playdate of "The Jolson Story" at the New theatre, Rockaway Beach, N. Y. The display, planted two weeks in advance in a local music shop, consisted of a background of red velvet on beaver board, black lettering on yellow cards, music notes and stills from the picture. It was illuminated at night.

Writing Contest Aids "Pilgrim" In New Jersey

A letter writing contest with merchant sponsorship was promoted by manager A. Heck to exploit his playdate of "The Shocking Miss Pilgrim" at Reade's Lyric theatre, Asbury Park, N. J. The tieup was arranged with Fredericks Typewriter Store.

Five thousand circulars were distributed in the theatre, schools, offices and in the cooperating merchant's store. A 40x60 was used in the theatre lobby. Participants were asked to write a letter of approximately 100 words on "How a typewriter helps me in school or business." The winner received a new Remington Rand portable typewriter.

Window tieups were arranged with the following music stores: Tusting's, Fried-Niesen, Tommy Tuckers, Avon Gift Shop and Alex Estelle. Twenty-five taxis were sniped with bumper strips. Approximately 50 juke boxes were sniped with playdate copy.

Prizes, Orchestra Promoted For Jitterbug Contest

Two table top radios were promoted by manager Berney Feld as prizes for a Jitterbug Jamboree Contest at the Park theatre, Morristown, N. J. In addition, Feld promoted a 14-piece orchestra to play gratis for the contest. The competition was announced at the "Teen Age Canteen" dance in the Morristown YMCA, at the Chatham High School's general assembly and band concert and at the Millburn High School's general assembly and band concert. Three thousand heralds were distributed.

Good Grade POPCORN

Over 25 Bags Per 100 lbs. $8.75

1 to 25 Bags Per 100 lbs. $9.75

★

"Lou-Ana" **COCOANUT OIL**

In returnable drums or 38½ lb. tins

Immediate Delivery . . . Prices on Request

★

POPCORN BOXES Per 1000 $7.50

F.O.B. Chicago

★

Immediate Delivery

- *Peanut Oil*
- *Bags and Boxes*
- *Paper Cones*
- *Salt Seasoning*

(PRICES SUBJECT TO CHANGE)

★

Distributors for CRETORS Popcorn Machines

POPPERS BOY PRODUCTS CO.

56 E. 13th St., Chicago 5

CLASSIFIED ADVERTISING

Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, $1. Four insertions for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P. M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)

USED EQUIPMENT

THEATRE CHAIRS — 3,000 USED SPRING cushioned, part full upholstered back and part insert panel back, with spring edge and box-spring cushions; 1,000 veneer chairs; 800 good back, 500 spring cushions, and hinges. Immediate delivery. Advise how many you need. Write for prices and photographs. Phone Lenox 3445. JESSE COLE, 2565 McClellan Avenue. Detroit, Michigan.

ARMY CLOSED 1,400 THEATRES—WE BOUGHT many complete outfits—Simplex SP, $995; Holmes L. I. Arc equipments, $1,295; DeVry High Intensity Arc equipments, $2,495. Ampro sound 16mm. high intensity Arc equipments, $1,350. Condition excellent. Super Simplex, RCA Sound, $3.850. S. O. S. CINEMA SUPPLY CORP., 440 W. 42nd St., New York 18.

1,000 HEYWOOD-WAKEFIELD FULL UPHOLSTERED back, boxspring cushion chairs, excellent, $4.95; (rebuilt $6.50); 340 General full upholstered back, boxspring cushion, rebuilt, $7.95; 200 Veneers, excellent, $3.95. Wire for list. S. O. S. CINEMA SUPPLY CORP., 449 W. 42nd St., New York 18.

FOR SALE: 35MM. FILM RECORDER. COMplete with RCA amplifiers and accessories. GRIFFITH THEATRES, 11 N. Lee, Oklahoma City, Okla.

325 REBUILT VENEER CHAIRS EXTRA HEAVY duty exceptionally good, ready to be shipped, $3.60 each. 800 Heywood-Wakefield chairs, has spring, veneer back, rebuilt, $5.50 each. BODELSON & CO., 10-38 Jackson Ave., Long Island City, N. Y.

FOR SALE: BURCH POPCORN MACHINE. ORPHEUM THEATRE, Elsberry, Mo.

FOR SALE: POWER PLANT EQUIPMENT. Sizes 50 to 112 KVA. GRIFFITH THEATRES, Box 1334, Oklahoma City, Okla.

COMPLETE LINE OF GENUINE REPLACEment parts for United Research Sound Equipment. BODELSON & CO., 10-38 Jackson Ave., Long Island City, N. Y.

BELL & HOWELL FILMOARC 16MM. HIGH-intensity, perfect condition. Late model on rollaway stand. Complete, $1,195. BRANTS, 1202 Wabash Ave., Terre Haute, Ind.

COMPLETE THEATRE EQUIPMENT FOR SALE. Like new. Super Simplex Machines with Super bases, Robins Steadypower Generator, late RCA Sound System, Box Office, Ventilating System, Wiring, Conduit, etc. Everything complete from street to screen except seats. BOX 2105, MOTION PICTURE HERALD.

NEW EQUIPMENT

NEW CHAIRS, PROMPT DELIVERY! ATTRACTIVE—modern—durable. Veneer, $5.50, 30 days; Veneer back spring edge cushion, $9.35; applied upholstered back spring edge cushion, $11.; full upholstered back spring edge cushion, $11.95, 60 days; All steel unbreakable standards, high grade mohair or heavy leatherette upholstery. Wire or phone. S. O. S. CINEMA SUPPLY CORP., 449 W. 42nd St., New York 18.

ZEISS PORTABLE SOUND PROJECTORS, $275.; carbon savers, 6mm. to 13mm., 1/3 cost, 77c; 500W Stereopticons,, $27.50; Gyro Stabilizer GYB Soundheads, $195; Snowlike flameproof soundscreens up to 10′, 21½c sq. ft.; Panic Bolts, $22.50; Dimmers, 2450W, $22.50; 2000W, $19.95; 1650W, $15.95; 1350W, $13.50. Catalog mailed. S. O. S. CINEMA SUPPLY CORP., 449 W. 42nd St., New York 18.

THEATRES

THEATRE WANTED — FOR LEASE ANYwhere in Florida. About 500 seats. BOX 2104, MOTION PICTURE HERALD.

THEATRES. BEFORE YOU BUY OR SELL. contact J. C. BUTLER, A. B. C. Brokerage Co., 304 S. W. 4th Ave., Portland, Ore.

WANTED TO BUY A SMALL THEATRE DOing good business in a small town in Michigan. Would be interested in lease if could purchase equipment with a chance to buy later. Contact ALBERT HEFFERAN, Coopersville, Mich.

HELP WANTED

WANTED THEATRE MANAGER FOR MIDwest city. Give qualifications, references, salary expected, age, married or single, snapshot, first letter. BOX 2100, MOTION PICTURE HERALD.

WANTED — SOUND AND PROJECTION ENGINEER. Permanent position open with long established organization for man experienced in maintaining and installing sound and projection equipment. Applicant must be free to travel and willing to accept foreign service for two years. Starting salary $4,902.00 subject to qualifications with increase to $6,127.00 on commencement of foreign duty. Splendid opportunity for advancement. BOX 2106, MOTION PICTURE HERALD.

POSITIONS WANTED

LIKE JOB AS PROJECTIONIST. AM EXPERienced. Go anywhere. Will join union. SYLVESTER J. FEHRING, R. No. 5, Box 241, Sawyer, Wis.

PROJECTIONIST WANTS STEADY POSITION. Willing to go anywhere. SAM WERTHEIMER, 5553 S. Green St., Chicago.

BUSINESS BOOSTERS

BINGO CARD, DIE CUTS, 1 TO 100 OR 1 TO 75. $2.75 per thousand. $25.00 per 10,000 S., KLOUS, care of MOTION PICTURE HERALD.

STUDIO EQUIPMENT

BEAUTIFUL CINE KODAK SPECIAL CAMERA, Fl. 9 lens, $495; Mitchell animation Camera, $985.; WE Wire Recorder heads less motor and amplification, $49.50; BH Ultra Speed Shuttles, $195.; Camera Dolly, $275.; RCA Photophone complete Recording outfit, $6,475; BH 16mm. or 35mm. Soundprinters, new, $3,250.; RCA latest dual playback magazine, $395.; new Mitchell 24V Camera Motors, $295.; BH Eyemo Motorized Cameras, 3 speeds, 2″ lens, 24V motor, case, $295.; New 35mm. Film Phonographs, $795. Send for Bulletin STURELAB, S. O. S. CINEMA SUPPLY CORP., 449 W. 42nd St., New York 18.

16MM.-35MM. USED AND NEW SOUND AND silent production equipment. Cameras. Film Recorders, Disc Recorders, Projectors, Moviolas, Tripods, Dollies, Lights, Booms, Reeves Sensitester, for Cinex tests. Sales and Service to Laboratories and Studios. We have in stock Arriflex, Cinephon as well as American made Cameras. Write for information. THE CAMERA MART, 70 West 45th St., New York.

TRAINING SCHOOLS

THEATRE EMPLOYEES, TRAIN FOR BETTER position. Learn modern theatre management and advertising. Big opportunities for trained men. Established since 1927. Write now for free catalog. THEATRE MANAGERS SCHOOL, Elmira, New York.

BOOKS

INTERNATIONAL MOTION PICTURE ALmanac—the big book about your business—1946-47 edition now available. Contains over 12,000 biographies of important motion picture personalities. Also all industry statistics. Complete listing of feature pictures 1937 to date. Order your copy today. $3.25 in the U. S. A., $5.00 elsewhere. Send remittance to QUIGLEY BOOKSHOP, 1270 6th Avenue, New York 20, N. Y.

RICHARDSON'S BLUEBOOK OF PROJECTION. Best seller since 1911. Now in 7th edition. Revised to present last word in Sound Trouble Shooting Charts. Expert information on all phases of projection and equipment. Special new section on television. Invaluable to beginner and expert. $7.25 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20.

Paramount Moves for Closer Liaison with Washington

Paramount Tuesday moved in on the nation's capital with plans for an intensified public relations and exploitation job in Washington. J. M. Joice, former special Paramount representative in Cleveland, has been transferred to the Washington territory where he will serve as liaison between the company's advertising department and Government agencies. His first job will be to work out with the Post Office Department a cooperative campaign on "Blaze of Noon," which deals with the early days of airmail service.

National Screen Meets In Chicago April 17

National Screen Service's 1947 International Convention will be held at the Drake Hotel in Chicago, April 17-19, inclusive, the company announced in New York Tuesday. Salesmen, branch managers and home office officials will gather in the second International Convention in the firm's history. John R. McPherson and Arnold Williams, have arrived in the United States to attend the sessions.

NAVED Discusses 16 mm Films At Chicago Regional Meet

The third meeting in the National Association of Visual Education Dealers' series of regional conferences was held March 28 and 29 at the Sherman Hotel in Chicago. Olson Anderson, of Bay City, Mich., presided at the meetings, which featured open discussions of the changing status of the audio-visual field and the availability of Hollywood entertainment features in 16mm. Attending the meetings were 115 dealers, their salesmen and representatives, and educators. The NAVED fourth regional meeting will be held at the Hollywood-Roosevelt Hotel in Hollywood, April 24 to 26.

Richard Foy Dies at Dallas; Son of the Late Eddie Foy

Richard E. Foy, manager of the Palace theatre, Dallas, died April 4 at a Dallas hospital. Son of the late vaudeville comedian, Eddie Foy, he was part of the famous act of Eddie Foy and the Seven Little Foys. Services were held in New Rochelle, N. Y., Monday. He is survived by four brothers, Bryan Foy, production head for Eagle-Lion; Eddie Foy, Jr., radio and stage star; Charles Foy, Hollywood restaurant owner; Irving Foy, manager of the Sunshine theatre, Albuquerque, N. M., and two sisters, Mrs. William O'Donnel and Mrs. Lyle Litel. Mr. Foy had been a Dallas resident since 1932 and had managed five Interstate theatres during that period.

Louis Adlon

Louis Adlon, a member of the famous Berlin hotel family and once a motion picture actor, died March 31 in Los Angeles of a heart attack. He was the husband of Rose Davies, and brother-in-law of Marion Davies.

PRODUCT DIGEST

SHOWMEN'S REVIEWS
ADVANCE SYNOPSES
SHORT SUBJECTS
COMPANY CHART
SERVICE DATA
THE RELEASE CHART

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

That's My Man

Republic—Racing and Romance

In this, his second for Republic, producer-director Frank Borzage has taken a familiar story of horse racing, added a few new twists and emerged with a picture that will not only entertain but will carry the audience from laughter to tears, from excitement and suspense to sympathy with the frailties of human nature.

In addition it has the exploitation names of Don Ameche and Catherine McLeod, who was starred in Mr. Borzage's first Republic production, "I've Always Loved You," while supporting roles are capably handled by such veterans as Roscoe Karns, Joe Frisco, John Ridgley, Frankie Darro and others.

"That's My Man" is the story of a man who rises from an inconspicuous beginning to attain the pinacle of turf success. En route he acquires a wife for whom he provided all that money can buy. However, his love for gambling breaks up their marriage until their horse comes out of retirement to win his final race, reuniting the couple.

With this as the story plot the picture for the most part maintains a rapid-fire pace. However, there is an occasional slowing in the plot's development which will make the audience aware of its 104-minute running time.

The story was written by Steve Fisher and Bradley King. Lew Borzage was the associate producer of the picture, which was skillfully photographed by Tony Gaudio.

Preview at the Republic home office projection room in New York. Receiver's Rating: Good.—GEORGE H. SPIRES.

Release date, not set. Running time, 104 min. PCA No. 12215. General audience classification.

Joe Grange	Don Ameche
Ronnie	Catherine McLeod
Toby Gleeton	Roscoe Karns
Ramsay	John Ridgely

Kitty Irish, Joe Frisco, Gregory Marshall, Dorothy Adams, Frankie Darro, Hampton J. Scott, John Miljan, William B. Davidson, Joe Hernandez and "Gallant Man"

Three on a Ticket

PRC—Detective Shayne

Hugh Beaumont and Cheryl Walker appear in their usual roles of Michael Shayne, detective, and his secretary, Phillis, in another of PRC's new series of detective dramas. This particular one rates higher in interest and entertainment value than its predecessors, and is a credit to producer Sigmund Neufeld and to director Sam Newfield.

A client calls at Shayne's office, and falls dead of a gunshot wound before he can explain his errand. Shayne, searching the body, finds one-third of a baggage check, and decides to keep it himself rather than turn it over to the police. His investigation involves him in kidnapping, murder, and the wiles of a beautiful blonde.

An exciting climactic sequence takes place in Los Angeles' Union Station, where Shayne, the cops and the crooks shoot it out in a thrilling free-for-all. Subsequently, Shayne explains to the satisfaction of the police and his associates the motive for the murder, and the identity of the murderer.

The screenplay is by Fred Myton, based on original characters and a story by Brett Halliday.

Seen at the studio. Reviewer's Rating: Good. —THALIA BELL.

Release date, April 5, 1947. Running time, 64 min. General audience classification.

Michael Shayne	Hugh Beaumont
Phyllis Hamilton	Cheryl Walker
Tim Rourke	Paul Bryar
Pete Rafferty	Ralph Dunn

Louise Currie, Gavin Gordon, Charles Quigley, Douglas Fowley, Noel Cravat, Charles King, Sr., Brooks Benedict

Jewels of Brandenburg

20th Century-Fox—Thieves at Work

With the city of Lisbon as the locale, "Jewels of Brandenberg" is a story of international thievery and the attempts of the United States Government to recover a chest of historic gems.

Produced by Sol. M. Wurtzel and directed by Eugene Ford, the narrative moves without any great pace, but since it is a story of international intrigue it should appeal to some audiences.

Richard Travis portrays the Government investigator sent to Lisbon to expose the thieves and recover the jewels. There he works his way into the confidence of the jewel ring and baits them into exposing the hiding place of the treasure, but only after he encounters the usual adventures. In supporting roles are Micheline Cheirel, Leonard Strong and Carol Thurston.

The picture is based on an original story by Irving Cummings, Jr., and Robert C. North and was adapted to the screen by Irving Elman, Mr. Cummings and Mr. North. Paul Wurtzel was associate producer.

Previewed at the Twentieth Century-Fox projection room in New York. Reviewer's Rating: Average—G.H.S.

Release date, not set. Running time, 64 min. PCA No. 12182. General audience classification.

Johnny Vicers	Richard Travis
Claudette Grandet	Micheline Cheirel
Marcel Grandet	Leonard Strong
Carmelita	Carol Thurston

Lewis Russell, Louis Mercier, Fernando Alvarado, Eugene Bordon, Ralfe Harolde, Otto Reichow, Harro Meller

Dark Delusion

MGM — Dr. Gillespie Drama

James Craig, as an ambitious young doctor, has a mighty time of it overcoming attempts to have a girl committed to an institution, but his tasks are not altogether unpleasant since the girl, Lucille Bremer, is beautiful and interesting. The latest in the Dr. Gillespie series ventures into the domains of psycho-therapy and again presents Lionel Barrymore in his accustomed role as the genial old rascal of the medical profession.

Willis Goldbeck's direction from an original screenplay by Jack Andrews and Harry Ruskin has comic sequences balancing the film's narrative development, making it generally reliable entertainment.

When Craig goes to a small town to replace the vacationing local doctor, he is urged to sign commitment papers for an allegedly insane girl, but convinced the girl's psychic trauma warrants no such drastic action, he proceeds on a curative program of his own. Involved are threats and opposition, resulting in hide-and-seek adventures. By administering a "truth serum", the doctor learns the girl was injured in a fall, and because of fear, concealed the fact.

An operation results in the removal of the brain clot and the disappearance of the symptoms of mental illness, with all ending happily as the doctor becomes the town's permanent physician. Carey Wilson produced.

Seen at a New York projection room. Reviewer's Rating: Average.—M. H.

Release date, not set. Running time, 90 min. PCA No. 12168. General audience classification.

Dr. Leonard Gillespie	Lionel Barrymore
Dr. Tommy Coalt	James Craig
Cynthia Grace	Lucille Bremer

Jayne Meadows, Warner Anderson, Henry Stephenson, Alma Kruger, Keye Luke, Art Baker, Lester Matthews, Marie Blake, Ben Lessy, Geraldine Wall, Nell Craig, George Reed, Mary Currier

Violence

Monogram—Melodrama

The latest offering from the producer team of Jack Bernhard and Bernard Brandt fails to live up to its title, and to the idea presented in the opening sequences. Bernhard's direction is sluggish, the principals—Nancy Coleman in particular—give inept performances, and the screen play by Stanley Rubin and Louis Lantz tends to be wordy.

Emory Parnell, in the role of a small-time Hitler, establishes an organization known as United Defenders, whose concealed objective is to mulct the veterans it promises to serve. A couple of strong-arm men, portrayed by Sheldon Leonard and Peter Whitney, do the dirty work—including murder—for Parnell.

The latter's secretary, meanwhile, is doing some sleuthing on her own. She is actually a reporter from a national magazine, assigned to expose United Defenders. The plan miscarries when she loses her memory, but the U. S. Government, fortunately, has also assigned an agent to the task, and through his efforts justice triumphs in the nick of time.

Seen at the studio. Reviewer's rating: Average.—T. B.

Release date, April 12, 1947. Running time, 72 min. PCA No. 12240. General audience classification.

Ann	Nancy Coleman
Steve	Michael O'Shea

Sheldon Leonard, Peter Whitney, Emory Parnell, Pierre Watkin

Shoot to Kill

Screen Guild—When Thieves Fall Out

Eight members of a cast of 16 are killed in the course of this run-of-the-mill melodrama. One of those left alive to tell the tale of Edwin Westrate's screenplay is the heroine, as unprincipled and unfeeling a girl as ever connived with crooks and committed bigamy. Married to a convict, she weds—bigamously—a crooked district attorney in order to obtain evidence favoring her first husband and blackening her second. Her mission is accomplished successfully, but at that point her first husband comes back to punch her in the jaw, and she changes her mind about him.

Fortunately for the fickle lass, both husbands are killed in an automobile accident, leaving her free to wed a newspaperman, the only likeable character in the lot, and worthy of a better fate.

Those left alive at the end of the picture include Russell Wade and Susan Walters. Among the dead are numbered Edmund MacDonald, Douglas Blackley, Vince Barnett and Nestor Paiva.

The motivation remains obscure throughout, and producer William Berke's direction does little to untangle the twisted skeins of the story.

Seen at the studio. Reviewer's rating: Average.—T. B.

Release date, March 15, 1947. Running time, 65 min. PCA No. 12241. General audience classification.
George Mitchell..........................Russell Wade
Marian Langdon..........................Susan Walters
Edmund MacDonald, Douglas Blackley, Vince Barnett, Nester Pavia, Douglas Trowbridge, Harry Brown

Yankee Fakir

Republic—Border Brigandry

W. Lee Wilder presents here an attraction difficult to classify. It has a typical Western locale—a small border town—and a typical Western plot—the one about the smuggling ring backed by the town banker—and yet it isn't a Western. For billing purposes, it offers the names of Douglas Fowley and Joan Woodbury, but Clem Bevans steals the picture. It's an action drama, and yet singularly slow-paced for such entertainment.

Fowley, in the role of an itinerant peddler of cheap merchandise, arrives in Mystic, Arizona, and there meets Miss Woodbury, who runs the local boarding-house. When her father, a border patrolman, is found dead, Fowley suspects foul play. To get him out of the way, the town banker has him jailed on a charge of selling liquor without a license. Fowley then produces a phony uncle, a purported millionaire. It is in this latter role that Bevans walks away with the picture.

The uncle offers a reward of $50,000 for the exposure of the worst citizen in Mystic, hoping thereby that some informant will turn the killer in. The plan misfires, but at the crucial moment the dead man's son stumbles upon a damning shred of evidence, and the banker is forced to confess.

Wilder's direction is too leisurely to take full advantage of the possibilities of Richard Conway's screenplay, based on a story by Mindret Lord.

Seen at the studio. Reviewer's Rating: Average.—T. B.

Release date, April 1, 1947. Running time, 71 min. PCA No. 11951. General audience classification.
Yankee Davis..........................Douglas Fowley
Mary Mason..........................Joan Woodbury
Shaggy Hartley..........................Clem Bevans
Ransom Sherman, Frank Reicher, Marc Lawrence, Walter Solderling, Eula Guy, Forest Taylor

Bel Ami

Casino Film Exchange
Comedy-Drama

Adapted from Guy de Maupassant's novel of the same title, this pre-war, German-made film proves that, whenever no propaganda was involved, the Germans were able to turn out really good pictures. "Bel Ami" is well-acted, amusingly treated and has some good tunes.

The cast contains many names of pre-war German fame. Willi Forst is featured both as star and director. Others, who will probably be remembered by German-speaking audiences in this country, are Olga Tschechowa, Ilse Werner, Hilde Hildebrandt and Lizzi Waldmueller. The film was made in 1937. Charges have been made that it is anti-French. In the opinion of this reviewer, this is not the case. The story faithfully follows Maupassant's novel and no effort is made to emphasize the negative approach. English subtitles are adequate.

The story tells of a French journalist, played by Forst, who, following his return to Paris from Morocco at the turn of the century, is nicknamed "Bel Ami" by a cafe singer who has become famous through her rendition of a song by the same title. Forst, who is something of a Don Juan, participates in many intrigues, finally becomes editor-in-chief of a large Paris newspaper. In the end he exposes the Colonial Minister, marries his daughter, and becomes head of the colonial department himself.

Reviewed at the Casino theatre in New York. Reviewer's Rating: Good—Fred Hift.

Release date, February 28, 1947. Running time, 90 min. Adult audience classification.
Madeleine ....Olga Tschechowa
Susanne ....Ilse Werner
Mme de Marelle ....Hilde Hildebrandt
Duroy ....Willi Forst
Johannes Riemann, Will Dohm, Aribert Waescher, Hubert V. Mayerinck, H. M. Netto.

Ivan the Terrible

Artkino—Historical Drama

This is the first of a series of two films depicting the life and activities of Ivan IV, better known as Ivan the Terrible, who lived from 1530 to 1584 and who mercilessly crushed his enemies in his attempt to unify and expand Russia. The costume picture, written and directed by Sergei Eisenstein with music by Sergei Prokofieff, is grandiose in its presentation of the pomp and ceremony of the period, but American audiences will find it slow, talkative and, in parts, badly overacted.

As an historical document, while undoubtedly correct in telling the over-all story, it should be taken with a grain of salt. The life of Ivan the Terrible happens to lend itself beautifully to an emphasis on some of the ideological aspects currently stressed by the Russian leaders and every care is taken that the Czar's dream of a unified Russia, his reliance on the "common" people and his expansionist plans are properly highlighted. Eisenstein's direction shows up in many clever touches and Prokofieff's music makes for prestige despite a poor sound-recording job.

When this film was finished there were some objections in Russia against its treatment and as a result production of the second part was postponed. Latest word is, however, that it now has gone before the cameras. Part one boasts some beautiful photography, but seems overlong. English subtitles are better than average.

Seen at a New York projection room. Reviewer's Rating: Fair.—F. H.

Release date, March 8, 1947. Running time. 95 min. General audience classification.
Ivan IV ....Nikolai Cherkassov
Anastasia ....Ludmila Tselikovskaya
The Boyarina ....Seraphima Birman
Piotr Kadochnikov, Nazvanov, Alexander Abrikosov, Vsevolod Pudovkin, Mikhail Zharov

ADVANCE SYNOPSES

THE LAST OF THE REDMEN
(Columbia)

PRODUCER: Sam Katzman. DIRECTOR: George Sherman. PLAYERS: Jon Hall, Michael O'Shea, Evelyn Ankers, Julie Bishop, Buster Crabbe, Rick Vallin.

PERIOD-DRAMA. At the height of the French and Indian War, a general sends a party including two young girls to a nearby fort for safety. Enroute the party is attacked by Iroquois. One of the Iroquois insists that the older girl become his bride. She is saved by a white scout and a friendly Mohican. The fort is first attacked by the French general, Montcalm, and then by a band of Iroquois. The Mohican brings rescue in the shape of a column of cavalry. Though the younger girl is killed, the older lives to wed a British army officer.

WELCOME, STRANGER
(Paramount)

PRODUCER: Sol C. Siegel. DIRECTOR: Elliott Nugent. PLAYERS: Bing Crosby, Barry Fitzgerald, Joan Caulfield.

MEDICAL DRAMA. An old doctor in a small town is ordered to take a rest, and a young doctor arrives to take over his practice. The two disagree on many matters, but grow fond of one another and are reconciled after the young doctor performs an operation which saves the old doctor's life.

THE HUCKSTERS
(M.-G.-M.)

PRODUCER: Arthur Hornblow, Jr. DIRECTOR: Jack Conway. PLAYERS: Clark Gable, Deborah Kerr, Sydney Greenstreet, Keenan Wynn, Ava Gardner, Adolphe Menjou.

SATIRICAL DRAMA: Based on the best-seller by Freedrick Wakeman, this is a satirical account of the advertising agency business. An advertising executive is sent to Hollywood to line up a new radio show for his company's top client. The latter is a tyrannical manufacturer of soap, who has taken a great liking to the advertising man. By the time the advertising man has obtained approval of the new show, however, his dislike of the manufacturer is so intense that he walks out on the job rather than sacrifice his self-respect.

THE UNFAITHFUL
(Warners)

PRODUCER: Jerry Wald. DIRECTOR: Vincent Sherman. PLAYERS: Ann Sheridan, Zachary Scott, Lew Ayres, Steven Geray, Bruce Bennett, Eve Arden, Peggy Knudsen, John Hoyt.

MELODRAMA. While her husband is overseas, a young woman becomes involved with a sculptor. In a struggle, she stabs him, and is subsequently accused of murder. Her husband refuses to accept her explanations, and files suit for divorce. The girl is acquitted of the murder charge, but her marriage appears to be shattered.

A LIKELY STORY
(RKO Radio)

PRODUCER: Richard Berger. DIRECTOR: H. C. Potter. PLAYERS: Bill Williams, Barbara Hale, Lanny Reese, Dan Tobin, Selmer Jackson.

ROMANTIC DRAMA. A young man, who mistakenly believes that he has only six months to live, plans suicide. As he is about to jump off a bridge he meets a girl who is also planning suicide. They talk each other out of the idea, and decide to face life together.

THE BIG FIX
(PRC)

PRODUCER: Marvin Stahl. DIRECTOR: James Flood. PLAYERS: James Brown, Noreen Nash, Tom Noonan, Sheila Ryan, Regis Toomey.

MELODRAMA. A star basketball player on a university team discovers that a police lieutenant is actually the head of a gambling ring attempting to win money by persuading players to throw some important games. With the aid of a group of ex-GI's, the player exposes the gamblers, and then goes on to help his team win the championship.

IF YOU KNEW SUSIE
(RKO-Radio Pictures)

EXECUTIVE PRODUCER: Jack J. Gross. PRODUCER: Eddie Cantor. DIRECTOR: Gordon Douglas. PLAYERS: Eddie Cantor, Joan Davis, Allyn Joslyn, Charles Dingle, Phil Brown, Peggy Lynch.

COMEDY WITH MUSIC. Two vaudevillians return to their family home to raise their children in the cultured atmosphere of a staid Massachusetts town. When they reveal plans to transform the home into a night club, they are ostracized. Discouraged, they plan to sell the property. Before they can do so, however, they find a letter from George Washington, expressing gratitude to one of their ancestors, who had helped finance the Revolution. They proceed to Washington for authentication of the document. After complications arise, during which the pair becomes the laughing-stock of the country, it is revealed that the government owes the couple billions of dollars which would bankrupt the country if payment were made. The husband, however, cancels his claim, burns the document, and the family are welcomed back to their home with open arms.

SARGE GOES TO COLLEGE
(Monogram)

PRODUCER-DIRECTOR: Will Jason. PLAYERS: Alan Hale, Jr. Freddie Stewart, June Preisser, Frankie Darro, Noel Neill, Warren Mills, Russ Morgan, William Forrest.

MUSICAL ROMANCE: A Marine, wounded in service, requires an operation. Given a few weeks' rest before hospitalization, he enters a Junior College. Romantic complications arise which are later ironed out and the Marine insures the success of the school show by recruiting a name band from his base.

THE WOMAN IN WHITE
(Warners)

PRODUCER: Henry Blanke. DIRECTOR: Peter Godfrey. PLAYERS: Alexis Smith, Eleanor Parker, Sydney Greenstreet, Gig Young, Agnes Moorehead, John Emery, John Abbott.

MELODRAMA. A young man, employed as a drawing-instructor by a wealthy English family in the year 1851, encounters a mysterious woman who closely resembles the young lady whom he is to teach. She is a patient in a nearby insane asylum. Two scoundrels, intent upon gaining control of the heiress' money, have her imprisoned in the asylum when the insane girl dies, and thus try to conceal her identity. She escapes, and is attacked by thugs whom the drawing-master overpowers. He then summons the police, who take charge of the scoundrels. The girl recovers her health, and the drawing-master marries her cousin.

PERSONAL COLUMN
(UA-Stromberg)

PRODUCER: Hunt Stromberg. DIRECTOR: Douglas Sirk. PLAYERS: George Sanders, Lucille Ball, Charles Coburn, Cedric Hardwicke.

MELODRAMA. An innocent man becomes involved in the strange disappearances of a number of beautiful women, all of whom vanish from the night-shrouded streets of London. Through a series of advertisements in a newspaper's famed "personal column," the mystery behind the disappearance is cleared up.

RED RIVER
(UA-Monterey)

PRODUCER-DIRECTOR: Howard Hawks. PLAYERS: John Wayne, Montgomery Clift, Walter Brennan, John Ireland, Joanne Dru, Noah Beery, Jr., Tom Tyler, Paul Fix, Duff Whitney.

WESTERN. This is the story of the first great cattle-drive over the Chisholm Trail. Although those in charge of the drive are attacked by cattle-rustlers, and meet with many other adventures, the drive from San Antonio to Abilene is successfully completed.

SHORT SUBJECTS
reviews and synopses

(Running times are those quoted by the distributors.)

RHUMBA HOLIDAY (Universal)

Variety View (2344)

This is a story of a trip to Cuba. It emphasizes the sights to see including Havana where the camera takes the audience through the city and then to the capital's night life.

Release date, April 21, 1947 — 9 *minutes*

WIFE TAMES WOLF (RKO)

Leon Errol (73,702)

Caught in another of his philanderings, Leon Errol is informed by his wife that she intends to divorce him. But Leon's business partner cooks up a scheme to cure Leon of flirting with every pretty girl he meets. Before Leon straightens everything out he has to pretend to commit suicide. All ends well, after the typical complications.

Release date, April 25, 1947 — 17 *minutes*

WILD WEST CHIMP (Universal)

Variety View (2343)

Shorty, the Chimp, becomes a cowboy and his adventures testing the shooting irons, eating western grub and winding up in the midst of a typically wild-west chase provides a reel of entertainment.

Release date, March 17, 1947 — 9 *minutes*

HARE GROWS IN MANHATTAN (WB)

Bugs Bunny Special (2726)

Bugs Bunny, a famous film star, grants an interview to the press at his sumptuous Hollywood estate. In flashbacks, he tells of his early life, how he was reared in New York's East Side and how he followed the path to success and fame. In Technicolor.

Release date, March 22, 1947 — 7 *minutes*

THE JUNGLE GANGSTER (Universal)

The Answer Man (2393)

"The Jungle Gangster" in the Answer Man Series, has five new questions together with the answer man's replies. The subject includes jitterbugs, jungle animals, first motion pictures and horse racing.

Release date, March 3, 1947 — 9 *minutes*

FIGARO AND FRANKIE (RKO Radio)

Walt Disney Productions (74,101)

The singing of Frankie, a canary, gets on the nerves of Figaro, the cat. So Figaro goes after Frankie after the bird bombards him with bird seed. Disaster in the form of a ferocious dog is just around the corner, but the cat's conscience wins out over its lust for revenge, and the bird is saved.

Release date, April 25, 1947 — 7 *minutes*

ARROW MAGIC (WB)

Sports Parade (3506)

Ande Vale, a great kidder and an expert with the bow and arrow, performs for you in California's tall timber country, shooting steaks out of a young lovely's hand, balloons out of the same lovely's mouth, and puts an arrow through a match box resting on a male stooge's head. In Technicolor.

Release date, March 22, 1947 — 10 *minutes*

SADDLE UP (WB)

Technicolor Special (3004)

The long centuries have brought many changes to Mexico, but the country is still primarily a country on horseback, according to this subject.

Release date, March 1, 1947 — 20 *minutes*

RED FURY (Universal)

The Answer Man (2394)

"Red Fury" is the fourth of the Answer Man Series. The questions discussed in it include subjects on the San Francisco fire, Civil War pinups, monkeys, ski jumping and stock market trading.

Release date, March 24, 1947 — 8 *minutes*

NEIGHBOR PESTS (MGM)

Pete Smith Specialty (*S*-859)

The problem of the interfering neighbor, of both the human and the animal kind, is thoroughly and amusingly reviewed in this latest Pete Smith short. Action and laughs are plentiful as the unhappy Mr. Smith wrestles with the problem of how to love one's neighbor without letting one's temper spoil the effect.

Release date, not set — 9 *minutes*

TRY AND CATCH ME (Paramount)

Pacemaker (K6-4)

The trials and tribulations of a raccoon in his daily search for food provide the plot for this one-reel subject. In this, Rudy the Raccoon steals eggs from the hen-house and becomes a fugitive when the farmer organizes a coon hunt. Red Barber, radio sportscaster, is the narrator.

Release date, February 14, 1947 — 9 *minutes*

KINGDOM OF THE WILD (WB)

Technicolor Adventure (3803)

The "Kingdom of the Wild" is made up of the great national forests of the U. S., depicted in this short. Here we find the age-old laws of the wilderness still ruling animal life: survival of the fittest and the constant struggle for existence.

Release date, March 15, 1947 — 10 *minutes*

CAT'S TALE (WB)

Blue Ribbon Hit Parade (3306)

A little mouse is sick and tired of being chased by a cat so it sits down and has it out with the cat. But, says the cat, the dog chases me. Well, says the mouse to the cat, tell the dog to stop it. So the cat asks the dog to stop the chasing and the dog beats lumps on the cat's head. The cat resumes chasing the mouse. In Technicolor

Release date, March 29, 1947 — 7 *minutes*

SMOKED HAMS (Universal)

Lantz Color Cartune (2324)

Woody Woodpecker and Wally Walrus are night and day sleepers, respectively. They run into many difficulties which eventually turn into open warfare because one disturbs the other.

Release date, April 28, 1947 — 7 *minutes*

JUVENILE JURY (Universal)

No. 2 (2362)

The Juvenile Jury of radio fame meets again to discuss the problems of the younger set. As is expected the answers to the questions are sometimes enlightening and more often humorous.

Release date, March 31, 1947 — 10 *minutes*

SCENT-IMENTAL OVER YOU (WB)

Merrie Melodies Cartoon (2715)

The high society dogs who inhabit New York's Fifth Avenue show off their fine fur coats in a fashion show. One tiny Mexican hairless pup has to borrow a skunk skin to get into the show and she is consequently ignored by one and all. Technicolor cartoon.

Release date, March 8, 1947 — 7 *minutes*

RELEASE CHART

By Companies

This chart lists feature product tradeshown or released since August 1, 1946. For listing of 1945-46 Features by Company, see Product Digest pages 3151-3152 issue of August 17, 1946.

For Stars, Running Time, Review and other Service Data references, turn to the Alphabetical Chart in this issue.

(T) before a date in the list below is the tradeshow date; release dates are given as soon as availble.

COLUMBIA

Prod. No.	Title	Tradeshow or Release Date
7089	Personality Kid	Aug. 8,'46
7210	Heading West	Aug. 15,'46
7038	It's Great to Be Young	Sept. 12,'46
7224	Singing on the Trail	Sept. 12,'46
7002	Gallant Journey	Sept. 24,'46
7042	Shadowed	Sept. 26,'46
7006	Thrill of Brazil	Sept. 30,'46
805	So Dark the Night	Oct. 10,'46
806	Blondie Knows Best	Oct. 17,'46
861	Landrush	Oct. 17,'46
816	Crime Doctor's Man Hunt	Oct. 24,'46
818	Secret of the Whistler	Nov. 7,'46
862	Terror Trail	Nov. 21,'46
824	Betty Co-ed	Nov. 28,'46
829	Return of Monte Cristo	Dec.,'46
822	Boston Blackie and the Law	Dec. 12,'46
854	Lone Star Moonlight	Dec. 12,'46
863	The Fighting Frontiersman	Dec. 19,'46
828	Alias Mr. Twilight	Dec. 24,'46
804	Singin' in the Corn	Dec. 26,'46
831	The Jolson Story	Jan.,'47
807	Blondie's Big Moment	Jan. 9,'47
823	Lone Wolf in Mexico	Jan. 16,'47
865	South of the Chisholm Trail	Jan. 30,'47
830	Dead Reckoning	Feb.,'47
832	Mr. District Attorney	Feb.,'47
825	Blind Spot	Feb. 6,'47
826	Cigarette Girl	Feb. 13,'47
852	Over the Santa Fe Trail	Feb. 13,'47
833	Johnny O'Clock	Mar.,'47
836	The Lone Hand Texan	Mar. 6,'47
819	The Thirteenth Hour	Mar. 6,'47
814	Millie's Daughter	Mar. 20,'47
....	King of Wild Horses	Mar. 27,'47
....	West of Dodge City	Mar. 27,'47
....	Framed	Apr.,'47
....	The Guilt of Janet Ames	Apr.,'47
808	Blondie's Holiday	Apr. 10,'47
....	Law of the Canyon	Apr. 24,'47

EAGLE-LION

(Physical distribution through PRC exchanges.)

Prod. No.	Title	Tradeshow or Release Date
....	It's a Joke, Son	Jan. 15,'47
....	Bedelia	Jan. 29,'47
....	The Adventures	Mar. 14,'47
....	Lost Honeymoon	Mar. 15,'47
....	Red Stallion	May 1,'47
....	Repeat Performance	May 15,'47

MGM

BLOCK 17

Prod. No.	Title	Tradeshow or Release Date
625	Boys' Ranch	July 18,'46
626	Courage of Lassie	Aug. 8,'46
627	Faithful in My Fashion	Aug. 22,'46
628	Three Wise Fools	Aug. 29,'46

●

Prod. No.	Title	Tradeshow or Release Date
....	Captain Courageous (R)	(T) Aug. 21,'46
701	Holiday in Mexico	Sept.,'46
703	The Cockeyed Miracle	Oct.,'46
704	No Leave, No Love	Oct.,'46
705	Rage in Heaven (R)	Oct.,'46
706	Two Smart People	Nov.,'46
707	Undercurrent	Nov.,'46
708	The Show-Off	Dec.,'46
709	Secret Heart	Dec.,'46
702	Gallant Bess	Jan.,'47
712	Lady in the Lake	Jan.,'47
711	Mighty McGurk	Jan.,'47
710	Till the Clouds Roll By	Jan.,'47
714	Love Laughs at Andy Hardy	Feb.,'47
715	My Brother Talks to Horses	Feb.,'47
713	Boomtown (R)	Feb.,'47
....	The Arnelo Affair	(T) Feb. 13,'47
716	The Beginning or the End	Mar.,'47
718	It Happened in Brooklyn	Apr.,'47
719	Little Mr. Jim	Apr.,'47
720	Sea of Grass	Apr.,'47
....	Dark Delusion	(T) Apr. 7,'47
....	The Great Waltz (R)	May,'47
....	High Barbaree	May,'47
....	Undercover Maisie	May,'47
717	The Yearling	May,'47

MONOGRAM

Prod. No.	Title	Tradeshow or Release Date
520	Below the Deadline	Aug. 3,'46
567	Shadows on the Range	Aug. 10,'46
525	The Missing Lady	Aug. 17,'46
512	Spook Busters	Aug. 24,'46
517	High School Hero	Sept. 7,'46
601	Decoy	Sept. 14,'46
568	Trigger Fingers	Sept. 21,'46
602	Gentleman Joe Palooka	Oct. 5,'46
603	Dangerous Money	Oct. 12,'46
605	Wife Wanted	Nov. 2,'46
531	Beauty and the Bandit	Nov. 9,'46
563	Silver Range	Nov. 16,'46
604	Bringing Up Father	Nov. 23,'46
607	The Trap	Nov. 30,'46
608	Mr. Hex	Dec. 7,'46
612	Silver Stallion (R)	Dec. 14,'46
606	Sweetheart of Sigma Chi	Dec. 21,'46
607	Song of the Sierras	Dec. 28,'46
609	Ginger	Jan. 4,'47
610	Riding the California Trail	Jan. 11,'47
564	Raiders of the South	Jan. 18,'47
611	Vacation Days	Jan. 25,'47
683	Rainbow Over the Rockies	Feb. 8,'47
675	Valley of Fear	Feb. 15,'47
613	Fall Guy	Mar. 15,'47
614	The Guilty	Mar. 22,'47
676	Trailing Danger	Mar. 29,'47
684	Six Gun Serenade	Apr. 5,'47
....	Violence	Apr. 12,'47
....	Hard Boiled Mahoney	Apr. 26,'47
671	Land of the Lawless	May 3,'47
....	Sarge Goes to College	May 10,'47
....	High Conquest	June 1,'47

PARAMOUNT

SPECIAL

Prod. No.	Title	Tradeshow or Release Date
4532	Monsieur Beaucaire	Aug. 30,'46

●

BLOCK 6

Prod. No.	Title	Tradeshow or Release Date
4526	O. S. S.	July 26,'46
4527	The Searching Wind	Aug. 9,'46
4528	Swamp Fire	Sept. 6,'47
4529	Strange Love of Martha 'Ivers	Sept. 13,'46

●

Prod. No.	Title	Tradeshow or Release Date
R5-3620	Jungle Princess (R)	Sept. 1,'46
R5-3624	The Plainsman (R)	Sept. 1,'46
4601	Two Years Before the Mast	Nov. 22,'46
4602	Blue Skies	Dec. 27,'46
4603	Cross My Heart	Jan. 10,'47
4604	Perfect Marriage	Jan. 24,'47
4605	Ladies' Man	Feb. 7,'47
4622	Big Town	(T) Feb. 14,'47
4623	Danger Street	(T) Feb. 21,'47
4624	I Cover Big Town	(T) Feb. 21,'47
4625	Jungle Flight	(T) Feb. 21,'47
4606	California	Feb. 21,'47
4607	Easy Come, Easy Go	Mar. 7,'47
4608	Suddenly It's Spring	Mar. 21,'47
4620	Seven Were Saved	Mar. 28,'47
4609	My Favorite Brunette	Apr. 4,'47
....	Calcutta	(T) Apr. 11,'47
4621	Fear in the Night	Apr. 18,'47
4610	The Imperfect Lady	Apr. 25,'47
4611	Blaze of Noon	May 2,'47
4612	Calcutta	May 30,'47
....	Welcome Stranger	June 13,'47

PROD. REL. CORP.

Prod. No.	Title	Tradeshow or Release Date
....	Terrors on Horseback	Aug. 14,'46
....	Down Missouri Way	Aug. 15,'46
....	Secrets of a Sorority Girl	Aug. 15,'46
....	Overland Riders	Aug. 21,'46
....	Blonde for a Day	Aug. 29,'46
....	Strange Holiday	Sept. 2,'46
....	Outlaw of the Plains	Sept. 22,'46
....	Her Sister's Secret	Sept. 23,'46
....	Accomplice	Sept. 29,'46
....	The Brute Man	Oct. 1,'46
....	Driftin' River	Oct. 1,'46
....	Gas House Kids	Oct. 28,'46
....	Tumbleweed Trail	Oct. 28,'46
....	Don Ricardo Returns	Nov. 5,'46
....	Stars Over Texas	Nov. 18,'46
....	Lady Chaser	Nov. 25,'46
....	Wild West	Dec. 1,'46
....	Lighthouse	Jan. 10,'47
....	Born to Speed	Jan. 12,'47
....	Wild Country	Jan. 17,'47
....	The Return of Rin Tin Tin	Feb. 20,'47
....	Law of the Lash	Feb. 28,'47
....	Devil on Wheels	Mar. 2,'47
....	Range Beyond the Blue	Mar. 17,'47
....	Philo Vance's Secret Mission	Mar. 20,'47
....	Untamed Fury	Mar. 22,'47
....	Kit Carson (R)	Mar. 22,'47
....	The Last of the Mohicans (R)	Mar. 22,'47
....	Three on a Ticket	Apr. 5,'47
....	Philo Vance's Gamble	Apr. 12,'47
....	West to Glory	Apr. 12,'47
....	Philo Vance Returns	Apr. 14,'47
....	The Big Fix	Apr. 19,'47
....	Raiders of Red Gap	Apr. 26,'47
....	Frontier Fighters	Apr. 26,'47
....	Thundergap Outlaws	Apr. 26,'47
....	Shootin' Irons	Apr. 26,'47
....	Panhandle Trail	Apr. 26,'47
....	Code of the Plains	Apr. 26,'47

REPUBLIC

SPECIAL

Prod. No.	Title	Tradeshow or Release Date
601	I've Always Loved You	Dec. 2,'46

●

Prod. No.	Title	Tradeshow or Release Date
526	The Inner Circle	Aug. 7,'46
527	The Last Crooked Mile	Aug. 9,'46
528	G. I. War Brides	Aug. 12,'46
529	The Invisible Informer	Aug. 19,'46
530	Earl Carroll Sketchbook	Aug. 22,'46
541	Under Nevada Skies	Aug. 26,'46
531	Mysterious Mr. Valentine	Sept. 3,'46
558	Rio Grande Raiders	Sept. 9,'46
542	Roll on Texas Moon	Sept. 12,'46
5542	Home in Oklahoma	Nov. 8,'46
532	Plainsman and the Lady	Nov. 15,'46
661	Santa Fe Uprising	Nov. 15,'46
603	Affairs of Geraldine	Nov. 18,'46
681	Sioux City Sue	Nov. 21,'46
5503	Out California Way	Dec. 5,'46
604	Fabulous Suzanne	Dec. 15,'46
543	Heldorado	Dec. 15,'46
553	That Brennan Girl	Dec. 23,'46
662	Stagecoach to Denver	Dec. 23,'46
602	The Pilgrim Lady	Jan. 22,'47
682	Trail to San Antone	Jan. 25,'47
607	Calendar Girl	Jan. 31,'47
5504	Last Frontier Uprising	Feb. 1,'47
608	Angel and the Badman	Feb. 15,'47
641	Apache Rose	Feb. 15,'47
606	The Magnificent Rogue	Feb. 15,'47
603	Vigilantes of Boomtown	Feb. 15,'47
605	The Ghost Goes Wild	Mar. 8,'47
610	Hit Parade of 1947	Mar. 22,'47
664	Homesteaders of Paradise Valley	Apr. 1,'47
683	Twilight on the Rio Grande	Apr. 1,'47
611	Yankee Fakir	Apr. 1,'47
612	Spoilers of the North	Apr. 24,'47

RKO-RADIO

SPECIALS

Prod. No.	Title	Tradeshow or Release Date
761	Notorious	Sept. 6,'46
792	Fantasia (R)	Sept. 28,'46
751	Best Years of Our Lives	Nov. 20,'46
791	Song of the South	Nov. 20,'46
781	It's a Wonderful Life	Jan. 7,'47
762	Sinbad the Sailor	Jan. 13,'47

●

BLOCK 6

Prod. No.	Title	Tradeshow or Release Date
626	Till the End of Time	Aug. 1,'46
627	Crack-Up	Sept. 6,'46
628	Bedlam	May 10,'46
629	The Falcon's Alibi	July 1,'46
630	The Bamboo Blonde	July 15,'46

●

BLOCK 1

Prod. No.	Title	Tradeshow or Release Date
705	Step by Step	Aug. 30,'46
704	Sunset Pass	Oct. 1,'46
701	Sister Kenny	Oct. 10,'46
702	Lady Luck	Oct. 18,'46
703	Great Day (British)	Oct. 30,'46

●

BLOCK 2

Prod. No.	Title	Tradeshow or Release Date
708	Child of Divorce	Oct. 15,'46
710	Genius at Work	Oct. 20,'46
706	Nocturne	Oct. 29,'46
709	Criminal Court	Nov. 20,'46

●

BLOCK 3

Prod. No.	Title	Tradeshow or Release Date
713	Vacation in Reno	Dec. 10,'46
715	Falcon's Adventure	Dec. 13,'46
712	San Quentin	Dec. 17,'46
714	Dick Tracy Versus Cueball	Dec. 18,'46
711	The Locket	Dec. 20,'46

●

BLOCK 4

Prod. No.	Title	Tradeshow or Release Date
716	The Farmer's Daughter	Feb. 18,'47
717	Trail Street	Feb. 19,'47
718	Beat the Band	Feb. 19,'47
719	The Devil Thumbs a Ride	Feb. 20,'47
720	Code of the West	Feb. 20,'47

●

BLOCK 5

Prod. No.	Title	Tradeshow or Release Date
....	Honeymoon	(T) Apr. 14,'47
....	Tarzan and the Huntress	Apr. 5,'47
....	Born to Kill	(T) Apr. 14,'47
....	A Likely Story	(T) Apr. 14,'47
....	Banjo	(T) Apr. 14,'47

SCREEN-GUILD

Prod. No.	Title	Tradeshow or Release Date
4604	Death Valley	Aug. 15,'46
4605	Flight to Nowhere	Oct. 1,'46
4606	'Neath Canadian Skies	Oct. 15,'46
4607	Rolling Home	Nov. 1,'46
4610	North of the Border	Nov. 15,'46
4609	My Dog Shep	Dec. 1,'46
4612	Renegade Girl	Dec. 25,'46
4611	Queen of the Amazons	Jan. 15,'47
4608	Scared to Death	Feb. 1,'47
4613	Buffalo Bill Rides Again	Feb. 15,'47
4614	Bells of San Fernando	Mar. 1,'47
4615	Shoot to Kill	Mar. 15,'47
4616	Bush Pilot	Apr. 15,'47

SELZNICK REL. ORG.

Prod. No.	Title	Tradeshow or Release Date
....	Duel in the Sun	Apr. 17,'47

20TH CENTURY-FOX

Prod. No.	Title	Tradeshow or Release Date
633	Centennial Summer	Aug.,'46
634	Anna and the King of Siam	Aug.,'46
635	Deadline for Murder	Aug.,'46
636	Black Beauty	Sept.,'46
637	Claudia and David	Sept.,'46
638	If I'm Lucky	Sept.,'46
641	Sun Valley Serenade (R)	Sept.,'46
639	Three Little Girls in Blue	Oct.,'46
640	Home Sweet Homicide	Oct.,'46
642	The Bowery (R)	Oct.,'46
644	Wanted for Murder (Brit.)	Nov.,'46
645	My Darling Clementine	Nov.,'46
646	Margie	Nov.,'46
648	Dangerous Millions	Dec.,'46
649	Wake Up and Dream	Dec.,'46
701	The Razor's Edge	Jan.,'47
704	Les Miserables (R)	Jan.,'47
703	The Shocking Miss Pilgrim	Jan.,'47
702	13 Rue Madeleine	Jan.,'47
705	Stanley and Livingstone (R)	Jan.,'47
706	Boomerang	Feb.,'47
707	The Brasher Doubloon	Feb.,'47
708	Strange Journey	Feb.,'47
711	Backlash	Mar.,'47
710	Carnival in Costa Rica	Mar.,'47
709	Alexander's Ragtime Band (R)	Apr.,'47

UNITED ARTISTS

Prod. No.	Title	Tradeshow or Release Date
....	Mr. Ace	Aug. 2,'46
....	Caesar and Cleopatra (Brit.)	Aug. 16,'46
....	The Bachelor's Daughters	Sept. 6,'46
....	Angel on My Shoulder	Sept. 20,'46
....	Little Iodine	Oct. 11,'46
....	Strange Woman	Oct. 25,'46
....	Devil's Playground	Nov. 15,'46
....	The Chase	Nov. 22,'46
....	Susie Steps Out	Dec. 13,'46
....	Able's Irish Rose	Dec. 27,'46
....	Fool's Gold	Jan. 31,'47
....	The Red House	Feb. 7,'47
....	The Fabulous Dorseys	Feb. 21,'47
....	The Private Affairs of Bel Ami	Mar. 7,'47
....	Fun on a Weekend	Mar. 14,'47
....	The Macomber Affair	Mar. 21,'47
....	Unexpected Guest	Mar. 28,'47
....	The Sin of Harold Diddlebock	Apr. 4,'47
....	New Orleans	Apr. 18,'47
....	Ramrod	May 2,'47

UNIVERSAL

Prod. No.	Title	Tradeshow or Release Date
543	The Black Angel	Aug. 2,'46
544	Slightly Scandalous	Aug. 2,'46
545	Wild Beauty	Aug. 9,'46
1105	Rustler's Roundup	Aug. 9,'46
546	The Time of Their Lives	Aug. 16,'46
1106	Lawless Breed	Aug. 16,'46
517	Dead of Night (Brit.)	Aug. 23,'46
....	Brief Encounter (Brit.) (T)	Aug. 24,'46
1107	Gunman's Code	Aug. 30,'46
548	The Killers	Aug. 30,'46
549	Little Miss Big	Aug. 30,'46
550	White Tie and Tails	Aug. 30,'46
....	Men of Two Worlds (Brit.)	Sept. 9,'46
1063	They Were Sisters (Brit.)	Sept. 20,'46
....	Johnny Frenchman (Brit.)	Oct.,'46
601	Dark Mirror	Oct.,'46
....	A Lady Surrenders (Brit.) (T)	Oct. 4,'46
603	Notorious Gentleman (Brit.)	Nov 1,'46
602	Magnificent Doll	Nov.,'46
604	Temptation	Dec.,'46
611	Stairway to Heaven (Brit.)	(T) Dec. 9,'46
607	I'll Be Yours	Jan., 47
606	Swell Guy	Jan.,'47
605	Wicked Lady (British)	Jan.,'47
608	Song of Scheherazade	Mar.,'47
609	Smash-Up	Mar.,'47
610	Michigan Kid	Mar.,'47
....	Destry Rides Again (R)	Mar.,'47
....	When the Daltons Rode (R)	Mar.,'47
612	Buck Privates Come Home	Apr.,'47
....	You Can't Cheat an Honest Man	(R) Apr.,'47
....	I Stole a Million (R)	Apr.,'47

WARNER BROTHERS

Prod. No.	Title	Tradeshow or Release Date
523	Night and Day	Aug. 3,'46
524	Two Guys from Milwaukee	Aug. 17,'46
601	The Big Sleep	Aug. 31,'46
602	Shadow of a Woman	Sept. 14,'46
603	Cloak and Dagger	Sept. 28,'46
604	Nobody Lives Forever	Oct. 12,'46
605	Deception	Oct. 26,'46
606	Never Say Goodbye	Nov. 9,'46
607	The Verdict	Nov. 23,'46
608	Kings Row (R)	Dec. 7,'46
609	Wild Bill Hickok Rides (R)	Dec. 7,'46
610	Time, Place and Girl	Dec. 28,'46
611	The Man I Love	Jan. 11,'47
612	Humoresque	Jan. 25,'47
613	The Beast with Five Fingers	Feb. 8,'47
614	Nora Prentiss	Feb. 22,'47
615	Pursued	Mar. 2,'47
616	That Way with Women	Mar. 29,'47
....	The Two Mrs. Carrolls (T)	Mar. 31,'47
617	Stallion Road	Apr. 12,'47
....	Cheyenne (T)	Apr. 21,'47
618	The Sea Hawk (R)	Apr. 26,'47
619	The Sea Wolf (R)	Apr. 26,'47
620	Love and Learn	May 3,'47
621	The Two Mrs. Carrolls	May 24,'47

SERVICE DATA *on features*

Service Data appearing in this issue of Product Digest include the over all performance percentage figures from final reports previously published in PICTURE GROSSES. Reference to Round Table Exploitation and Legion of Decency ratings with audience classification are also listed. Index to Service Data may be found in the Release Chart starting on page 3578.

The Beast with Five Fingers (WB)

Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—January 25, '47, p. 60; February 15, '47, p. 62; February 22, '47, p. 62; March 1, '47, pp. 56, 58; March 8, '47, pp. 57, 59, 60; March 29, '47, p. 58; April 5, '47, pp. 49, 50.

The Big Sleep (WB)

Audience Classification—Adult
Legion of Decency Rating—Class B
Picture Gross, Over-all Performance—119.3%
Round Table Exploitation—September 7, '46, p. 56; November 9, '46, p. 60; November 23, '46, p. 76; November 30, '46, p. 105; December 7, '46, p. 63; February 1, '47, p. 59; February 8, '47, p. 58; April 5, '47, p. 51.

The Chase (UA)

Audience Classification—Adult
Legion of Decency Rating—Class A-2
Round Table Exploitation—December 14, '46, p. 72; January 11, '47, p. 61; February 1, '47, p. 59; February 8, '47, p. 61; March 1, '47, p. 57; March 22, '47, p. 60.

Great Expectations (Brit.) (Univ.)

Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—April 5, '47, p. 49.

The Jolson Story (Col.)

Audience Classification—General
Legion of Decency Rating—Class A-1
Picture Gross, Over-all Performance—108.5%
Round Table Exploitation—December 7, '46, p. 60; December 21, '46, p. 65; January 25, '47, pp. 57, 61, 63; February 1, '47, pp. 56, 57; February 8, '47, pp. 59, 61, 63, 64; February 15, '47, pp. 59, 61; February 22, '47, pp. 61, 64, 67; March 1, '47, p. 56; March 8, '47, p. 58; March 15, '47, p. 69; March 22, '47, pp. 59, 61; April 5, '47, pp. 49, 51.

Ladies' Man (Para.)

Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—December 28, '46, p. 50; March 15, '47, p. 67; March 22, '47, p. 61; April 5, '47, p. 48.

Magnificent Doll (Univ.)

Audience Classification—General
Legion of Decency Rating—Class A-2
Picture Gross, Over-all Performance—96.5%
Round Table Exploitation—December 7, '46, pp. 59, 62; December 21, '46, p. 62; February 1, '47, p. 59; February 8, '47, p. 58; April 5, '47, p. 51.

The Mighty McGurk (MGM)

Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—January 11, '47, p. 62; March 29, '47, p. 55.

Sinbad the Sailor (RKO)

Audience Classification—General
Legion of Decency Rating—Class A-1
Picture Gross, Over-all Performance—105.7%
Round Table Exploitation—November 30, '46, p. 108; April 5, '47, p. 52.

Sister Kenny (RKO)

Audience Classification—General
Legion of Decency Rating—Class A-1
Picture Gross, Over-all Performance—95.7%
Round Table Exploitation—October 5, '46, p. 52; November 16, '46, p. 65; November 23, '46, p. 73; December 14, '46, p. 74; March 29, '47, p. 55.

That Way With Women (WB)

Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—April 5, '47, p. 49.

13 Rue Madeleine (20th Cent.-Fox)

Audience Classification—General
Legion of Decency Rating—Class A-1
Picture Gross, Over-all Performance—103.8%
Round Table Exploitation—February 15, '47, p. 60; February 22, '47, p. 61; March 8, '47, p. 57; April 5, '47, p. 49.

Till the Clouds Roll By (MGM)

Audience Classification—General
Legion of Decency Rating—Class A-1
Picture Gross, Over-all Performance—114.0%
Round Table Exploitation—January 18, '47, p. 62; February 1, '47, p. 61; February 8, '47, p. 63; March 1, '47, pp. 54, 59; March 15, '47, p. 67.

Time Out of Mind (Univ.)

Audience Classification—General
Legion of Decency Rating—Class B
Round Table Exploitation—April 5, '47, p. 49.

Wake Up and Dream (20th Cent.-Fox)

Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—March 1, '47, p. 56; March 29, '47, p. 55.

The Yearling (MGM)

Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—February 8, '47, p. 58; April 5, '47, p. 49.

LEGION *of* DECENCY *Ratings*

Class A-1	Unobjectional
Class A-2	Unobjectionable for Adults
Class B	Objectionable in Part
Class C	Condemned

THE RELEASE CHART

Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change. Running times are the official times supplied by the distributor.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

For Legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation, see Service Data page numbers in last column.

Short Subjects Chart with Synopsis Index can be found on pages 3564-3565, issue of April 5, 1947.

Feature product listed by Company on pages 3576-3577, issue of April 12, 1947. For listing of 1945-46 Features by Company, see Product Digest, pages 3151-3152, issue of August 17, 1946.

(T) before a date in the list below is the tradeshow date; release dates are given as soon as available.

(†) indicates a Box Office Champion.

						REVIEWED			
Title	*Company*	*Prod. Number*	*Stars*	*Tradeshow or Release Date*	**Running Time**	*M. P. Herald Issue*	*Product Digest Page*	*Advance Synopsis Page*	*Service Data Page*
ABIE'S Irish Rose	UA	....	Michael Chekhov-Joanna Dru	Dec. 27,'46	96m	Nov. 30,'46	3334	3066	3492
Accomplice	PRC	....	Richard Arlen-Veda Ann Borg	Sept. 29,'46	68m	Sept. 28,'46	3224	3187	3464
Adventuress (Br.) (Eagle-lion)	PRC	....	Deborah Kerr-Trevor Howard	Mar. 14,'47	98m	Mar. 8,'47	3513	....	....
Affairs of Geraldine, The	Rep.	603	Jane Withers-James Lydon	Nov. 18,'46	68m	Nov. 30,'46	3334	2951	....
Alexander's Ragtime Band (R.)	20th-Fox	709	Tyrone Power-Alice Faye	Apr.,'47	106m	Jan. 4,'47	3398	....	....
Alias Mr. Twilight	Col.	828	Michael Duane-Trudy Marshall	Dec. 24,'46	69m	Dec. 28,'46	3386	3312	3412
Angel and the Badman, The	Rep.	608	John Wayne-Irene Rich	Feb. 15,'47	100m	Feb. 15,'47	3474	3336	3553
† Angel on My Shoulder	UA	....	Paul Muni-Anne Baxter	Sept. 20,'46	101m	Sept. 21,'46	3210	2859	3464
† Anna and the King of Siam	20th-Fox	634	Irene Dunne-Rex Harrison	Aug.,'46	128m	June 8,'46	3029	2907	3288
Apache Rose (color)	Rep.	641	Roy Rogers-Dale Evans	Feb. 15,'47	75m	Mar. 29,'47	3549	3434	....
Arch of Triumph	UA	....	Ingrid Bergman-Charles Boyer	Not Set	....	....	....	3487	....
Arnelo Affair, The	MGM	....	John Hodiak-George Murphy	(T) Feb. 13,'47	87m	Feb. 15,'47	3473	3459	....
Avalanche	PRC	....	Bruce Cabot-Roscoe Karns	June 20,'46	70m	May 4,'46	2973	....	....
BACHELOR and the Bobby Soxer, The	RKO	....	Cary Grant-Myrna Loy-S. Temple	Not Set	....	....	....	3363	....
Bachelor's Daughters, The	UA	....	Gail Russell-Claire Trevor	Sept. 6,'46	88m	Sept. 14,'46	3197	3007	3350
Backlash	20th-Fox	711	Richard Travis-Jean Rogers	Mar.,'47	66m	Mar. 29,'47	3550	3503	....
Bad Bascomb (Block 16)	MGM	619	Wallace Beery-Margaret O'Brien	Apr.-May,'46	112m	Feb. 9,'46	2837	2784	3288
Bamboo Blonde (Block 6)	RKO	630	Frances Langford-Russell Wade	July 15,'46	67m	June 22,'46	3054	2784	....
Banjo (Block 5)	RKO	....	Sharyn Moffett-Jacqueline White	(T) Apr. 14,'47	....	....	....	3539	....
Beast with Five Fingers, The	WB	613	Robert Alda-Andrea King	Feb. 8,'47	88m	Dec. 21,'46	3374	2786	3577
Beat the Band (Block 4)	RKO	718	Frances Langford-Gene Krupa	Feb. 19,'47	67m	Mar. 1,'47	3501	3126	....
Beauty and the Bandit	Mono.	531	Gilbert Roland-Ramsay Ames	Nov. 9,'46	77m	Dec. 7,'46	3347	3312	....
Bedelia (British) (Eagle-Lion)	PRC	....	Margaret Lockwood-Ian Hunter	Jan. 29,'47	83m	Feb. 1,'47	3445	....	3492
Bedlam (Block 6)	RKO	628	Boris Karloff-Anna Lee	May 10,'46	80m	Apr. 27,'46	2962	2951	3350
Beginning or the End, The	MGM	716	Brian Donlevy-Robert Walker	Mar.,'47	110m	Feb. 22,'47	3485	3076	3553
Behind the Mask	Mono.	526	Kane Richmond-Barbara Reed	May 25,'46	67m	Apr. 6,'46	2926	....	....
Bells of San Angelo (color)	Rep.	....	Roy Rogers-Dale Evans	Not Set	....	....	....	3488	....
Bells of San Fernando	Screen Guild	4614	Donald Woods-Gloria Warren	Mar. 1,'47	74m	Apr. 5,'47	3562	3422	....
Below the Deadline	Mono.	520	Warren Douglas-Ramsay Ames	Aug. 3,'46	65m	Sept. 28,'46	3224	3127	....
† Best Years of Our Lives (Spcl.)	RKO	751	Myrna Loy-Fredric March	Nov. 20,'46	172m	Nov. 30,'46	3335	3312	3553
Betty Co-ed	Col.	824	Jean Porter-William Mason	Nov. 28,'46	71m	Dec. 7,'46	3346	3274	3553
Beware	Astor	....	Louis Jordan-Frank Wilson	July,'46	55m	June 22,'46	3054	....	....
Beware of Pity (Br.) Eagle-Lion	PRC	....	Lilli Palmer-Albert Lieven	July 22,'46	105m	Aug. 3,'46	3126	....	....
Big Fix, The	PRC	....	James Brown-Sheila Ryan	Apr. 19,'47	....	....	....	3574	....
† Big Sleep, The	WB	601	Humphrey Bogart-Lauren Bacall	Aug. 31,'46	114m	Aug. 17,'46	3249	3126	3577
Big Town	Para.	4622	Philip Reed-Hillary Brooke	(T) Feb. 14,'47	60m	Feb. 22,'47	3486	3776	....
Black Angel, The	Univ.	543	Dan Duryea-June Vincent	Aug. 2,'46	80m	Aug. 10,'46	3137	3076	....
Black Beauty	20th-Fox	636	Mona Freeman-Richard Denning	Sept.,'46	76m	July 20,'46	3102	2778	3492
Blaze of Noon	Para.	4611	Anne Baxter-Sterling Hayden	May 2,'47	90m	Mar. 8,'47	3513	3503	....
Blind Spot	Col.	825	Chester Morris-Constance Dowling	Feb. 6,'47	73m	Feb. 1,'47	3445	3388	....
Blonde for a Day	PRC	....	Hugh Beaumont-Katheryn Adams	Aug. 29,'46	68m	Aug. 10,'46	3137	3030	....
Blondie Knows Best	Col.	806	Penny Singleton-Arthur Lake	Oct. 17,'46	70m	Sept. 21,'46	3211	3031	3350
Blondie's Big Moment	Col.	807	Penny Singleton-Arthur Lake	Jan. 9,'47	69m	Dec. 14,'46	3361	3347	....
Blondie's Holiday	Col.	808	Penny Singleton-Arthur Lake	Apr. 10,'47	67m	Mar. 8,'47	3514	3488	....
† Blue Skies (color)	Para.	4602	Bing Crosby-Fred Astaire	Dec. 27,'46	104m	Sept. 28,'46	3221	2884	3492
Bob, Son of Battle (color)	20th-Fox	....	Peggy Ann Garner-Lon McCallister	Not Set	....	....	....	3539	....
Bon Voyage	20th-Fox	....	Jeanne Crain-Sir Aubrey Smith	Not Set	....	....	....	2230	....
Boomerang	20th-Fox	706	Dana Andrews-Jane Wyatt	Feb.,'47	88m	Feb. 1,'47	3446	3434	3553
Boom Town (R.)	MGM	713	Clark Gable-Claudette Colbert	Feb.,'47	119m	Sept. 28,'46	3225	....	....
Born to Kill (Block 5) (formerly Deadlier Than the Male)	RKO	....	Claire Trevor-Lawrence Tierney	(T) Apr. 14,'47	....	....	....	3078	....
Born to Speed	PRC	....	Johnny Sands-Terry Austin	Jan. 12,'47	61m	Jan. 25,'47	3434	3410	....
Boston Blackie and the Law	Col.	822	Chester Morris-Trudy Marshall	Dec. 12,'46	69m	Nov. 23,'46	3322	3312	....
Bowery, The (Reissue)	20th-Fox	642	George Raft-Wallace Beery	Oct.,'46	84m	Aug. 24,'46	3162	....	....
Bowery Bombshell	Mono.	511	Leo Gorcey-Huntz Hall	July 20,'46	65m	July 27,'46	3114	....	....
Boy, a Girl and a Dog, A	Film Classics	....	Jerry Hunter-Sharyn Moffett	July,'46	77m	June 29,'46	3065	3031	....
Boys' Ranch (Block 17)	MGM	625	James Craig-"Butch" Jenkins	July 18,'46	97m	May 4,'46	2973	2926	3464
Brasher Doubloon, The	20th-Fox	707	George Montgomery-Nancy Guild	Feb.,'47	72m	Feb. 8,'47	3458	3238	....
Bride Wore Boots, The (Block 5)	Para.	4521	Barbara Stanwyck-Robert Cummings	May 31,'46	86m	Mar. 23,'46	2905	2784	3350

						REVIEWED			
Title	Company	Prod. Number	Stars	Tradeshow or Release Date	Running Time	M. P. Herald Issue	Product Digest Page	Advance Synopsis Page	Service Data Page
Brief Encounter (Brit.)	Univ.	....	Celia Johnson-Trevor Howard	(T) Aug. 24,'46	85m	Aug. 31,'46	3174	....	3228
Bringing Up Father	Mono.	604	Joe Yule-Renie Riano	Nov. 23,'46	68m	Oct. 19,'46	3262	3186	3553
Brute Man, The	PRC	....	Rondo Hatton-Jane Adams	Oct. 1,'46	58m	Oct. 26,'46	3273	2764	....
Buck Privates Come Home	Univ.	612	Bud Abbott-Lou Costello	Apr.,'47	77m	Mar. 15,'47	3525	....	....
Buffalo Bill Rides Again	Screen Guild	4613	Richard Arlen-Jennifer Holt	Feb. 15,'47	70m	Apr. 5,'47	3562	3410	....
Bush Pilot	Screen Guild	....	Rochelle Hudson-Jack LaRue	Apr. 15,'47	....	....	....	3539	....
† CAESAR and Cleopatra (color) (British)	UA	....	Claude Rains-Vivian Leigh	Aug. 16,'46	126m	Aug. 10,'46	3137	....	3288
Calcutta	Para.	4612	Alan Ladd-William Bendix	May 30,'47	....	....	....	2884	....
Calendar Girl	Rep.	607	Jane Frazee-William Marshall	Jan. 31,'47	88m	Feb. 15,'47	3475	3335	3553
California (color)	Para.	4606	Ray Milland-Barbara Stanwyck	Feb. 21,'47	98m	Dec. 21,'46	3373	2784	3553
† Canyon Passage (color)	Univ.	541	Dana Andrews-Susan Hayward	July 26,'46	90m	July 20,'46	3101	2883	3350
Captains Courageous (R.)	MGM	....	Freddie Bartholomew-Spencer Tracy	(T) Aug. 21,'46	117m	Aug. 24,'46	3162	....	....
Captain from Castile (color)	20th-Fox	....	Tyrone Power-Jean Peters	Not Set	....	....	....	3562	....
Carnegie Hall	UA	....	Marsha Hunt-William Prince	Not Set	134m	Mar. 1,'47	3501	....	....
Carnival in Costa Rica (col.)	20th-Fox	710	Dick Haymes-Celeste Holme	Mar.,'47	95m	Mar. 29,'47	3549	3090	....
Cat Creeps, The	Univ.	532	Lois Collier-Fred Brady	May 17,'46	58m	Apr. 13,'46	2938	2884	....
† Centennial Summer (color)	20th-Fox	633	Jeanne Craine-Cornel Wilde	Aug.,'46	102m	June 8,'46	3030	2884	3492
Chase, The	UA	....	Robert Cummings-Michele Morgan	Nov. 22,'46	86m	Oct. 19,'46	3263	....	3577
Cheyenne	WB	....	Dennis Morgan-Jane Wyman	(T) Apr. 21,'47	....	....	....	2939	....
Child of Divorce (Block 2)	RKO	708	Sharyn Moffett-Regis Toomey	Oct. 15,'46	62m	Oct. 19,'46	3262	2972	....
Cigarette Girl	Col.	826	Leslie Brooks-Jimmy Lloyd	Feb. 13,'47	67m	Feb. 15,'47	3475	3411	....
Claudia and David	20th-Fox	637	Dorothy McGuire-Robert Young	Sept.,'46	78m	July 27,'46	3113	2939	3350
† Cloak and Dagger	WB	603	Gary Cooper-Lilli Palmer	Sept. 28,'46	106m	Sept. 14,'46	3197	2939	3288
† Cluny Brown	20th-Fox	628	Charles Boyer-Jennifer Jones	June,'46	100m	Apr. 27,'46	2961	2859	3164
Cockeyed Miracle, The	MGM	703	Frank Morgan-Keenan Wynn	Oct.,'46	81m	July 20,'46	3102	2883	3412
Code of the Plains	PRC	....	Buster Crabbe-Al "Fuzzy" St. John	Apr. 26,'47	....	....	....	....	....
Code of the West (Block 4)	RKO	720	James Warren-Debra Alden	Feb. 20,'47	57m	Mar. 1,'47	3502	3410	....
Colorado Serenade (color)	PRC	....	Eddie Dean-Roscoe Ates	June 30,'46	68m	June 15,'46	3042	2884	....
Conquest of Cheyenne	Rep.	568	"Wild" Bill Elliot-Alice Fleming	July 29,'46	55m	June 29,'46	3065	....	....
Corpse Came C.O.D., The	Col.	....	George Brent-Joan Blondell	Not Set	....	....	....	3562	....
Courage of Lassie (color) (Bl. 17)	MGM	626	Elizabeth Taylor-"Lassie"-Frank Morgan	Aug. 8,'46	93m	May 11,'46	2985	2926	3412
Cowboy Blues	Col.	7223	Ken Curtis-Jeff Donnell	July 18,'46	....	....	....	3055	....
Crack-Up (Block 6)	RKO	627	Pat O'Brien-Claire Trevor	Sept. 6,'46	93m	June 22,'46	3054	2951	3228
Crime Doctor's Man Hunt, The	Col.	816	Warner Baxter-Ellen Drew	Oct. 24,'46	61m	Sept. 21,'46	3210	3187	....
Criminal Court (Block 2)	RKO	709	Tom Conway-Martha O'Driscoll	Nov. 20,'46	59m	Aug. 10,'46	3137	2963	....
Cross My Heart	Para.	4603	Betty Hutton-Sonny Tufts	Jan. 10,'47	83m	Nov. 23,'46	3321	3055	3553
Cry Wolf	WB	....	Errol Flynn-Barbara Stanwyck	Not Sef	....	....	....	3138	....
Cuban Pete	Univ.	542	Desi Arnaz-Ethel Smith	July 26,'46	61m	Sept. 14,'46	3198	3066	....
DANGEROUS Business	Col.	7037	Forrest Tucker-Lynn Merrick	June 20,'46	....	....	....	2963	....
Dangerous Millions	20th-Fox	648	Kent Taylor-Dona Drake	Dec.,'46	69m	Dec. 7,'46	3345	3336	....
Dangerous Money	Mono.	603	Sydney Toler-Gloria Warren	Oct. 12,'46	49m	Oct. 12,'46	3250	3186	....
Dangerous Venture	UA	....	William Boyd-Andy Clyde	Not Set	59m	Feb. 22,'47	3487	....	....
Danger Street	Para.	4623	Jane Withers-Robert Lowery	(T) Feb. 21,'47	66m	Mar. 15,'47	3526	2972	....
Danger Woman	Univ.	539	Brenda Joyce-Don Porter	July 12,'46	60m	July 13,'46	3089	3030	....
Dark Alibi	Mono.	519	Sidney Toler-Benson Fong	May 25,'46	61m	Apr. 27,'46	2962	2809	....
Dark Corner, The	20th-Fox	625	Lucille Ball-William Bendix	May,'46	99m	Apr. 6,'46	2925	2859	3188
Dark Delusion	MGM	....	Lucille Bremer-James Craig	(T) Apr. 7,'47	90m	Apr. 12,'47	3573	3459	....
Dark Horse, The	Univ.	540	Phil Terry-Ann Savage	July 19,'46	59m	July 20,'46	3102	3030	....
† Dark Mirror, The	Univ.	601	Olivia de Havilland-Lew Ayres	Oct.,'46	85m	Oct. 5,'46	3237	2883	3553
Deadlier Than the Male	RKO	....	Claire Trevor-Lawrence Tierney	Not Set	....	....	....	3078	....
Deadline for Murder	20th-Fox	635	Paul Kelly-Kent Taylor	Aug.,'46	65m	June 22,'46	3053	2963	....
Dead of Night (British)	Univ.	547	Mervyn Johns-Roland Carver	Aug. 23,'46	77m	July 6,'46	3077	....	....
Dead Reckoning	Col.	830	Humphrey Bogart-Lizabeth Scott	Feb.,'47	100m	Jan. 4,'47	3397	3387	3553
Death Valley (color)	Screen Guild	4604	Robert Lowery-Helen Gilbert	Aug. 15,'46	72m	....	....	3090	....
Deception	WB	605	Bette Davis-Paul Henried	Oct. 26,'46	112m	Oct. 19,'46	3261	3238	3492
Decoy	Mono.	601	Jean Gillie-Edward Norris	Sept. 14,'46	76m	Sept. 14,'46	3198	3031	....
Desert Horseman, The	Col.	7209	Charles Starrett-Smiley Burnette	July 11,'46	57m	July 27,'46	3124	3055	....
Destry Rides Again (R.)	Univ.	....	Marlene Dietrich-James Stewart	Mar.,'47	94m	Feb. 22,'47	3487	....	....
Devil on Wheels	PRC	....	Damian O'Flynn-Lenita Lane	Mar. 2,'47	67m	Feb. 1,'47	3446	3410	....
Devil's Mask, The	Col.	7026	Anita Louise-Jim Bannon	May 23,'46	66m	....	....	2926	....
Devil's Playground, The	UA	....	William Boyd-Andy Clyde	Nov. 15,'46	62m	Sept. 21,'46	3211	3078	....
Devil Thumbs a Ride, The (Bl. 4)	RKO	719	Lawrence Tierney-Nan Leslie	Feb. 20,'47	63m	Mar. 1,'47	3501	3410	....
Dick Tracy Versus Cueball (Bl. 3)	RKO	714	Morgan Conway-Anne Jeffreys	Dec. 18,'46	62m	Nov. 16,'46	3310	3031	....
Don Ricardo Returns	PRC	....	Fred Colby-Isabelita	Nov. 5,'46	63m	Dec. 7,'46	3347	3240	....
Don't Gamble with Strangers	Mono.	508	Kane Richmond-Bernadene Hayes	June 22,'46	68m	May 25,'46	3005	....	....
Down Missouri Way	PRC	....	Martha O'Driscoll-William Wright	Aug. 15,'46	75m	July 20,'46	3102	3007	3288
Down to Earth (color)	Col.	....	Rita Hayworth-Larry Parks	Not Set	....	....	....	3126	....
Do You Love Me? (color)	20th-Fox	626	Maureen O'Hara-Dick Haymes	May,'46	91m	Apr. 20,'46	2949	2499	3412
Dressed to Kill	Univ.	534	Basil Rathbone-Nigel Bruce	June 7,'46	72m	May 25,'46	3007	2987	....
Driftin' River	PRC	....	Eddie Dean-Shirley Patterson	Oct. 1,'46	59m	Oct. 5,'46	3237	3187	....
Duel in the Sun (color)	Selznick	....	Jennifer Jones-Joseph Cotten	Apr. 17,'47	135m	Jan. 11,'47	3409	3363	....
EARL Carroll Sketchbook	Rep.	530	Constance Moore-William Marshall	Aug. 22,'46	90m	Aug. 24,'46	3162	2939	3228
Easy Come, Easy Go	Para.	4607	Sonny Tufts-Diana Lynn	Mar. 7,'47	77m	Feb. 8,'47	3458	2748	3553
† Easy to Wed (color) (Special)	MGM	624	Esther Williams-Van Johnson	July 25,'46	111m	Apr. 13,'46	2937	2366	3350
Egg and I, The	Univ.	....	Claudette Colbert-Fred MacMurray	Not Set	108m	Mar. 29,'47	3549	3312	....
El Paso Kid, The	Rep.	556	Sunset Carson-Marie Harmon	May 22,'46	54m	Aug. 3,'46	3125	2972	....
Escape Me Never	WB	....	Errol Flynn-Ida Lupino	Not Set	....	....	....	2861	....

Title	Company	Prod. Number	Stars	Tradeshow or Release Date	Running Time	REVIEWED M. P. Herald Issue	REVIEWED Product Digest Page	Advance Synopsis Page	Service Data Page
FABULOUS Dorseys, The	UA	....	Tommy Dorsey-Jimmy Dorsey	Feb. 21,'47	91m	Mar. 1,'47	3502	3475	3553
Fabulous Suzanne	Rep.	604	Barbara Britton-Rudy Vallee	Dec. 15,'46	71m	Dec. 21,'46	3374	2926	....
Faithful in My Fashion (Bl. 17)	MGM	627	Tom Drake-Donna Reed	Aug. 22,'46	81m	June 15,'46	3042	2951	....
Falcon's Adventure, The (Bl. 3)	RKO	715	Tom Conway-Madge Meredith	Dec. 13,'46	61m	Dec. 14,'46	3362	3348	....
Falcon's Alibi, The (Block 6)	RKO	629	Tom Conway-Rita Corday	July 1,'46	63m	Apr. 20,'46	2950	....	....
Fall Guy	Mono.	613	Clifford Penn-Robert Armstrong	Mar. 15,'47	64m	Mar. 8,'47	3514	3410	....
Fantasia (R.) (Spl.) (Color)	RKO	792	Disney Musical Feature	Sept. 28,'46	124m	Oct. 5,'46	3238	....	....
Farmer's Daughter, The (Bl. 4)	RKO	716	Loretta Young-Joseph Cotten	Feb. 18,'47	97m	Mar. 1,'47	3502	3364	....
Fear in the Night	Para.	4621	Paul Kelly-Kay Scott	Apr. 18,'47	72m	Feb. 22,'47	3486	3459	....
Fiesta (color)	MGM	....	Esther Williams-Ricardo Montalban	Not Set	....	....	....	2939	....
Fighting Frontiersman, The	Col.	863	Charles Starrett-Smiley Burnette	Dec. 19,'46	61m	Nov. 16,'46	3309	....	....
Flight to Nowhere	Screen Guild	4605	Alan Curtis-Evelyn Ankers	Oct. 1,'46	74m	....	....	3078	....
Fool's Gold	UA	....	William Boyd-Andy Clyde	Jan. 31,'47	63m	Oct. 12,'46	3249	....	....
Forever Amber (color)	MGM	....	Linda Darnell-Cornel Wilde	Not Set	....	....	....	3475	....
Framed	Col.	....	Glenn Ford-Janis Carter	Apr.,'47	82m	Mar. 8,'47	3514	3503	....
Freddie Steps Out	Mono.	515	Freddie Stewart-June Preisser	June 29,'46	75m	June 1,'46	3017	2926	....
Frontier Fighters	PRC	....	Buster Crabbe-Al "Fuzzy" St. John	Apr. 26,'47	....	....	....	....	....
Fun on a Weekend	UA	....	Eddie Bracken-Priscilla Lane	Mar. 14,'47	....	....	....	3503	....
GALLANT Bess (color)	MGM	702	Marshall Thompson-George Tobias	Jan.,'47	98m	Sept. 7,'46	3185	2778	3492
Gallant Journey	Col.	7002	Glenn Ford-Janet Blair	Sept. 24,'46	86m	Sept. 14,'46	3198	2939	3412
Gas House Kids	PRC	....	Robert Lowery-Teala Loring	Oct. 28,'46	68m	Oct. 12,'46	3250	3238	....
Genius at Work (Block 2)	RKO	710	Alan Carney-Anne Jeffreys	Oct. 20,'46	61m	Aug. 10,'46	3138	3078	....
Gentleman from Texas, The	Mono.	562	Johnny Mack Brown-Claudia Drake	June 8,'46	55m	Aug. 31,'46	3174	2963	....
Gentleman Joe Palooka	Mono.	602	Leon Errol-Joe Kirkwood	Oct. 5,'46	72m	Sept. 28,'46	3221	3126	3492
Ghost Goes Wild, The	Rep.	605	James Ellison-Anne Gwynne	Mar. 8,'47	66m	Apr. 5,'47	3561	2972	....
Ghost of Hidden Valley	PRC	....	Buster Crabbe-Al "Fuzzy" St. John	June 3,'46	56m	June 1,'46	3017	....	....
Ghost and Mrs. Muir, The	20th-Fox	....	Gene Tierney-Rex Harrison	Not Set	...	....	....	3563	....
Ginger	Mono.	609	Frank Albertson-Barbara Reed	Jan. 4,'47	67m	Jan. 25,'47	3434	3312	....
G.I. War Brides	Rep.	528	James Ellison-Anna Lee	Aug. 12,'46	69m	Aug. 17,'46	3150	3127	....
Great Day (British) (Block 1)	RKO	703	Eric Portman-Flora Robson	Oct. 30,'46	69m	July 27,'46	3114	....	....
Great Expectations (Brit.)	Univ.	....	John Mills-Valerie Hobson	Not Set	115m	Mar. 29,'47	3549	....	3577
Great Waltz, The (R.)	MGM	....	Luise Rainer-Fernand Gravet	May,'47	106m	Sept. 21,'46	3212	....	....
† Green Years, The (Special)	MGM	623	Charles Coburn-Tom Drake	July 4,'46	128m	Mar. 16,'46	2893	2883	3228
Guilt of Janet Ames, The	Col.	....	Rosalind Russell-Melvyn Douglas	Apr.,'47	81m	Mar. 8,'47	3513	3488	3553
Guilty, The	Mono.	614	Bonita Granville-Don Castle	Mar. 22,'47	71m	Mar. 22,'47	3537	3410	....
Gunman's Code	Univ.	1107	Kirby Grant-Fuzzy Knight	Aug. 30,'46	....	....	....	3187	....
HARD Boiled Mahoney	Mono.	....	Leo Gorcey-Huntz Hall	Apr. 26,'47	....	....	....	3488	....
Heading West	Col.	7210	Charles Starrett-Smiley Burnette	Aug. 15,'46	56m	Aug. 24,'46	3161	3127	3188
Heldorado	Rep.	543	Roy Rogers-George "Gabby" Hayes	Dec. 15,'46	70m	Jan. 4,'47	3397	3348	....
Henry the Fifth (British) (color)	UA	....	Laurence Olivier-Robert Newton	(T) June 17,'46	134m	Sept. 1,'45	2626	....	....
Her Adventurous Night	Univ.	538	Dennis O'Keefe-Helen Walker	July 5,'46	75m	June 29,'46	3065	3007	....
Here Comes Trouble	UA	....	William Tracy-Beverly Lloyd	Not Set	....	....	....	3363	....
Her Sister's Secret	PRC	....	Nancy Coleman-Philip Reed	Sept. 23,'46	85m	Sept. 21,'46	3210	3090	3492
High Barbaree	MGM	....	Van Johnson-June Allyson	May,'47	91m	Mar. 15,'47	3525	3238	....
High Conquest	Mono.	....	Anna Lee-Warren Douglas	June 1,'47	83m	Mar. 15,'47	3525	3435	....
High School Hero	Mono.	517	Freddie Stewart-June Preisser	Sept. 7,'46	69m	Aug. 24,'46	3161	3126	....
Hit Parade of 1947	Rep.	610	Eddie Albert-Constance Moore	Mar. 22,'47	....	....	....	3459	....
† Holiday in Mexico (color)	MGM	701	Walter Pidgeon-Ilona Massey	Sept.,'46	128m	July 27,'46	3113	2764	3288
Home in Oklahoma	Rep.	5542	Roy Rogers-Dale Evans	Nov. 8,'46	72m	Nov. 9,'46	3298	3163	....
Homesteaders of Paradise Valley	Rep.	664	Allan Lane-Bobby Blake	Apr. 1,'47	....	....	....	3475	....
Homestretch, The (color)	20th-Fox	713	Cornel Wilde-Maureen O'Hara	Apr.,'47	....	....	....	3488	....
Home Sweet Homicide	20th-Fox	640	Lynn Bari-Randolph Scott	Oct.,'46	90m	July 27,'46	3124	2939	3492
Honeymoon (Block 5)	RKO	....	Shirley Temple-Guy Madison	(T) Apr. 14,'47	....	....	....	3539	....
Hot Cargo (Block 5)	Para.	4523	William Gargan-Philip Reed	June 28,'46	57m	Mar. 16,'46	2894	2870	....
How Green Was My Valley (R.)	20th-Fox	....	Walter Pidgeon-Maureen O'Hara	Not Set	118m	Jan. 4,'47	3398	....	....
Hucksters, The	MGM	....	Clark Gable-Deborah Kerr	Not Set	....	....	...	3574	....
Humoresque	WB	612	Joan Crawford-John Garfield	Jan. 25,'47	125m	Dec. 28,'46	3385	3363	3492
I COVER Big Town	Para.	4624	Philip Reed-Hillary Brooke	(T) Feb. 21,'47	63m	Mar. 1,'47	3502	3459	....
If I'm Lucky	20th-Fox	638	Vivian Blaine-Harry James	Sept.,'46	79m	Aug. 31,'46	3174	3066	3412
If You Knew Susie	RKO	....	Eddie Cantor-Joan Davis	Not Set	....	....	....	3475	....
I'll Be Yours	Univ.	607	Deanna Durbin-Tom Drake	Jan.,'47	93m	Jan. 25,'47	3433	3348	3492
Imperfect Lady	Para.	4610	Teresa Wright-Ray Milland	Apr. 25,'47	97m	Mar. 15,'47	3526	2870	....
In Fast Company	Mono.	510	Leo Gorcey-Huntz Hall	June 22,'46	63m	May 11,'46	2986	2972	....
Inner Circle, The	Rep.	526	Warren Douglas-Lynn Roberts	Aug. 7,'46	57m	Sept. 21,'46	3211	3127	....
In Old Sacramento	Rep.	517	William Elliott-Constance Moore	May 31,'46	89m	May 4,'46	2973	....	3188
Inside Job	Univ.	537	Preston Foster-Ann Rutherford	June 28,'46	65m	June 22,'46	3053	2987	....
Invisible Informer, The	Rep.	529	Linda Stirling-William Henry	Aug. 19,'46	57m	Aug. 24,'46	3161	3127	....
I Stole a Million (R.)	Univ.	....	George Raft-Claire Trevor	Apr.,'47	75m	Mar. 15,'47	3527	....	....
It Happened in Brooklyn	MGM	718	Frank Sinatra-Kathryn Grayson	Apr.,'47	103m	Mar. 8,'47	3513	3238	....
It Happened on Fifth Avenue	Mono.	....	Don DeFore-Ann Harding	Not Set	115m	Feb. 8,'47	3457	....	....
It's Great To Be Young	Col.	7038	Leslie Brooks-Jimmy Lloyd	Sept. 12,'46	68m	Sept. 21,'46	3210	3163	....
It's a Joke, Son (Eagle-Lion)	PRC	....	Kenny Delmar-Una Merkel	Jan. 15,'47	64m	Jan. 25,'47	3433	3387	3492
† It's a Wonderful Life (Special)	RKO	781	James Stewart-Donna Reed	Jan. 7,'47	130m	Dec. 21,'46	3373	3186	3553
It Shouldn't Happen to a Dog	20th-Fox	632	Carole Landis-Allyn Joslyn	July,'46	70m	June 1,'46	3017	2963	....
† I've Always Loved You (color) (Special)	Rep.	601	Maria Ouspenskaya-Philip Dorn	Dec. 2,'46	117m	Sept. 7,'46	3185	2628	3464
I Wonder Who's Kissing Her Now (color)	20th-Fox	....	June Haver-Mark Stevens	Not Set	....	....	....	3563	....
JANIE Gets Married	WB	520	Joan Leslie-Robt. Hutton	June 22,'46	91m	June 8,'46	3029	2655	3228
Jewels of Brandenburg	20th-Fox	....	Richard Travis-Micheline Cheirel	Not Set	64m	Apr. 12,'47	3573	....	....
Johnny Frenchman (British)	Univ.	....	Francoise Rosay-Tom Walls	Oct.,'46	104m	Nov. 2,'46	3286	....	....

						REVIEWED			
Title	*Company*	*Prod. Number*	*Stars*	*Tradeshow or Release Date*	**Running Time**	*M. P. Herald Issue*	*Product Digest Page*	*Advance Synopsis Page*	*Service Data Page*
Johnny O'Clock	Col.	833	Dick Powell-Evelyn Keyes	Mar.,'47	85m	Jan. 4,'47	3397	3388	3492
† Jolson Story, The (color)	Col.	831	Larry Parks-William Demarest	Jan.,'47	128m	Sept. 21,'46	3209	2883	3577
Jungle Flight	Para.	4625	Robert Lowery-Ann Savage	(T) Feb. 21,'47	67m	Mar. 1,'47	3502	3126	....
Jungle Princess (Reissue)	Para.	R5-3620	Doorthy Lamour-Ray Milland	Sept. 1,'46	84m	Sept. 21,'46	3212	....	....
Junior Prom	Mono.	514	Freddie Stewart-June Preisser	May 11,'46	69m	Mar. 2,'46	2869	...	....
† KID from Brooklyn, The (color)	RKO	652	Danny Kaye-Virginia Mayo	Special	114m	Mar. 30,'46	2918	2628	3412
† Killers, The	Univ.	548	Burt Lancaster-Ava Gardner	Aug. 30,'46	102m	Aug. 17,'46	3150	3055	3464
King of the Wild Horses	Col.	....	Preston Foster-Gail Patrick	Mar. 27,'47	79m	Mar. 22,'47	3537	3527	....
Kings Row (Reissue)	WB	608	Ann Sheridan-Robert Cummings	Dec. 7,'46	127m	Nov. 2,'46	3286	....	....
Kit Carson (Reissue)	PRC	....	Dana Andrews-Lynn Bari	Mar. 22,'47	95m	Aug. 31,'40	....	....	....
† Kitty (Block 2)	Para.	4509	Paulette Goddard-Ray Milland	May 10,'46	104m	Oct. 6,'45	2669	2093	3288
LADIES' Man	Para.	4605	Eddie Bracken-Virginia Welles	Feb. 7,'47	90m	Jan. 11,'47	3409	2809	3577
Lady Chaser	PRC	....	Robert Lowery-Ann Savage	Nov. 25,'46	58m	Dec. 28,'46	3386	3312	....
Lady in the Lake	MGM	712	Robert Montgomery-Audrey Totter	Jan.,'47	105m	Nov. 30,'46	3333	3312	3553
Lady Luck (Block 1)	RKO	702	Robert Young-Barbara Hale	Oct. 18,'46	97m	July 20,'46	3102	2756	3350
Lady Surrenders, A (Brit.)	Univ.	....	Margaret Lockwood-Stewart Granger	(T) Oct. 4,'46	117m	Oct. 12,'46	3249	....	....
Land of the Lawless	Mono.	671	Johnny Mack Brown-Raymond Hatton	May 3,'47	....	....	....	3539	....
Landrush	Col.	861	Charles Starrett-Smiley Burnette	Apr. 24,'47	54m	Sept. 21,'46	3211	2895	....
Larceny in Her Heart	PRC	....	Hugh Beaumont-Cheryl Walker	July 10,'46	68m	May 25,'46	3006	2963	....
Last Chance, The (Bl. 16) (Swiss)	MGM	621	E. G. Morrison-John Hoy	Apr.-May,'46	105m	Nov. 24,'45	2726	....	2930
Last Crooked Mile, The	Rep.	527	Donald Barry-Ann Savage	Aug. 9,'46	67m	Aug. 17,'46	3150	....	....
Last Frontier Uprising	Rep.	5504	Monte Hale-Adrian Booth	Feb. 1,'47	....	....	....	3187	....
Last of the Mohicans (Reissue)	PRC	....	Randolph Scott-Binnie Barnes	Mar. 22,'47	....	....	....	....	....
Last of the Redmen, The	Col.	....	Jon Hall-Evelyn Ankers	Not Set	....	....	....	3574	....
Late George Apley, The	20th-Fox	712	Ronald Colman-Peggy Cummins	Apr.,'47	98m	Feb. 8,'47	3457	3434	....
Lawless Breed	Univ.	1106	Kirby Grant-Fuzzy Knight	Aug. 16,'46	58m	Dec. 14,'46	3362	3312	....
Law of the Canyon	Col.	....	Charles Starrett-Smiley Burnette	Apr. 24,'47	....	....	....	3539	....
Law of the Lash	PRC	....	Al LaRue-Mary Scott	Feb. 28,'47	53m	Mar. 1,'47	3502	3410	....
Les Miserables (Reissue)	20th-Fox	704	Fredric March-Charles Laughton	Jan.,'47	105m	Jan. 4,'47	3398	....	....
Life With Father (color)	WB	....	Irene Dunne-William Powell	Not Set	....	....	....	3475	....
Lighthouse	PRC	....	John Litel-June Lang	Jan. 10,'47	62m	Feb. 8,'47	3458	3312	....
Likely Story, A (Block 5)	RKO	....	Bill Williams-Barbara Hale	(T) Apr. 14,'47	....	....	....	3574	....
Little Iodine	UA	....	Jo Ann Marlowe-Marc Cramer	Oct. 11,'46	94m	June 8,'46	3030	2926	3412
Little Miss Big	Univ.	549	Fay Holden-Beverly Simmons	Aug. 30,'46	57m	Sept. 14,'46	3198	3066	....
Little Mister Jim	MGM	719	"Butch" Jenkins-Frances Gifford	Apr.,'47	61m	Sept. 7,'46	3186	2963	....
Locket, The (Block 3)	RKO	711	Laraine Day-Brian Aherne	Dec. 20,'46	85m	Dec. 21,'46	3373	2939	3553
Lone Hand Texan	Col.	836	Charles Starrett-Smiley Burnette	Mar. 6,'47	54m	Mar. 15,'47	3526	3422	....
Lone Star Moonlight	Col.	854	Ken Curtis-Joan Barton	Dec. 12,'46	67m	Dec. 14,'46	3362	3274	....
Lone Wolf in Mexico, The	Col.	823	Gerald Mohr-Eric Blore	Jan. 16,'47	69m	Jan. 4,'47	3398	3348	....
Lost Honeymoon (Eagle-Lion)	PRC	....	Franchot Tone-Ann Richards	Mar. 15,'47	69m	Mar. 15,'47	3526	3475	....
Love and Learn	WB	620	Jack Carson-Martha Vickers	May 3,'47	83m	Mar. 29,'47	3550	....	....
Love Laughs at Andy Hardy	MGM	714	Mickey Rooney-Bonita Granville	Feb.,'47	91m	Dec. 7,'46	3345	3127	....
Lover Come Back	Univ.	536	George Brent-Lucille Ball	June 21,'46	90m	June 22,'46	3054	2939	....
MACOMBER Affair, The	UA	....	Gregory Peck-Joan Bennett	Mar. 21,'47	90m	Feb. 1,'47	3445	3076	....
Magic Bow, The (British)	Univ.	....	Stewart Granger-Phyllis Calvert	Not Set	106m	Oct. 19,'46	3262	....	....
Magic Town	RKO	....	James Stewart-Jane Wyman	Not Set	....	....	....	3563	....
Magnificent Doll	Univ.	602	Ginger Rogers-Burgess Meredith	Nov.,'46	95m	Nov. 23,'46	3321	3274	3577
Magnificent Rogue	Rep.	606	Lynn Roberts-Warren Douglas	Feb. 15,'47	74m	Nov. 16,'46	3309	....	....
Make Mine Music (color) (Spcl.)	RKO	692	Disney Musical Feature	(T) July 4,'46	74m	Apr. 27,'46	2662	....	3264
Man from Rainbow Valley (color)	Rep.	5502	Monte Hale-Adrian Booth	June 15,'46	56m	June 22,'46	3053	2963	....
Man I Love, The	WB	611	Ida Lupino-Robert Alda	Jan. 11,'47	96m	Dec. 28,'46	3385	2784	3464
Man Who Dared, The	Col.	7040	Leslie Brooks-George Macready	May 30,'46	65m	June 29,'46	3065	2926	....
† Margie (color)	20th-Fox	646	Jeanne Crain-Alan Young	Nov.,'46	94m	Oct. 19,'46	3261	2884	3492
Meet Me at Dawn (British)	20th-Fox	....	William Eythe-Stanley Holloway	Not Set	99m	Jan. 25,'47	3434	....	....
Men of Two Worlds (Br.) (color)	Univ.	....	Eric Portman-Phyllis Cavert	Sept. 9,'46	109m	Sept. 28,'46	3224	....	....
Michigan Kid, The (color)	Univ.	610	Jon Hall-Rita Johnson	Mar.,'47	69m	Feb. 22,'47	3486	3090	....
Mighty McGurk, The	MGM	711	Wallace Beery-Edward Arnold	Jan.,'47	87m	Nov. 23,'46	3321	3066	3577
Millie's Daughter	Col.	814	Gladys George-Gay Nelson	Mar. 20,'47	72m	Feb. 22,'47	3487	3459	....
Missing Lady, The	Mono.	525	Kane Richmond-Barbara Reed	Aug. 17,'46	60m	Sept. 21,'46	3211	3031	....
Mr. Ace	UA	....	George Raft-Sylvia Sydney	Aug. 2,'46	84m	Aug. 31,'46	3173	2926	3412
Mr. District Attorney	Col.	832	Dennis O'Keefe-Marg. Chapman	Feb.,'47	81m	Jan. 4,'47	3398	....	3553
Mr. Hex	Mono.	608	Leo Gorcey-Huntz Hall	Dec. 7,'46	63m	Dec. 14,'46	3362	3240	....
† Monsieur Beaucaire (Special)	Para.	4532	Bob Hope-Joan Caulfield	Aug. 30,'46	93m	May 18,'46	2997	2883	3464
Monsieur Verdoux	UA	....	Charles Chaplin-Martha Raye	Not Set	....	....	....	....	....
Moss Rose	20th-Fox	....	Victor Mature-Peggy Cummins	Not Set	....	....	....	3550	....
Mother Wore Tights (color)	20th-Fox	....	Betty Grable-Dan Dailey, Jr.	Not Set	....	....	....	3563	....
My Brother Talks to Horses	MGM	715	Peter Lawford-"Butch" Jenkins	Feb.,'47	94m	Nov. 23,'46	3322	3031	....
† My Darling Clementine	20th-Fox	645	Henry Fonda-Linda Darnell	Nov.,'46	97m	Oct. 12,'46	3249	3078	3464
My Dog Shep	Screen Guild	4609	Tom Neal-Helen Chapman-"Flame"	Dec. 1,'46	60m	....	....	3163	....
My Favorite Brunette	Para.	4609	Bob Hope-Dorothy Lamour	Apr. 4,'47	87m	Feb. 22,'47	3485	3388	....
My Pal Trigger	Rep.	5541	Roy Rogers-George "Gabby" Hayes	July 10,'46	79m	June 22,'46	3053	....	....
My Heart Goes Crazy (Br.) (col.) (formerly London Town)	Univ.	....	Syd Field-Greta Gynt	Not Set	121m	Sept. 21,'46	3209	....	....
Mysterious Mr. Valentine	Rep.	531	William Henry-Linda Stirling	Sept. 3,'46	....	....	....	3312	....
'NEATH Canadian Skies	Screen Guild	4606	Russell Hayden-Inez Cooper	Oct. 15,'46	41m	....	....	3127	....
Never Say Goodbye	WB	606	Errol Flynn-Eleanor Parker	Nov. 9,'46	97m	Oct. 12,'46	3249	3078	3464
New Orleans	UA	....	Arturo de Cordova-Dorothy Patrick	Apr. 18,'47	....	....	..	3488	....
† Night and Day (color)	WB	523	Cary Grant-Alexis Smith	Aug. 3,'46	132m	July 13,'46	3089	2838	3228
Night in Casablanca, A	UA	....	Marx Brothers-Lois Collier	May 10,'46	85m	Apr. 20,'46	2949	2884	3288
Night in Paradise, A (color)	Univ.	529	Merle Oberon-Turhan Bey	May 3,'46	84m	Apr. 13,'46	2937	2278	3100
Night Train to Memphis	Rep.	523	Roy Acuff-Adele Mara	July 12,'46	67m	July 27,'46	3114	2748	3288
Nobody Lives Forever	WB	604	John Garfield-Geraldine Fitzgerald	Oct. 12,'46	100m	Sept. 28,'46	3221	2830	3412
Nocturne (Block 2)	RKO	706	George Raft-Lynn Bari	Oct. 29,'46	87m	Oct. 19,'46	3261	3055	3492
† No Leave, No Love	MGM	704	Van Johnson-Marie Wilson	Oct.,'46	117m	Aug. 31,'46	3173	2818	3492

Title	Company	Prod. Number	Stars	Tradeshow or Release Date	Running Time	REVIEWED		Advance Synopsis Page	Service Da Page
						M. P. Herald Issue	Product Digest Page		
Nora Prentiss	WB	614	Ann Sheridan-Kent Smith	Feb. 22,'47	111m	Feb. 8,'47	3457	2883	3553
North of the Border	Screen Guild	4610	Russell Hayden-Inez Cooper	Nov. 15,'46	42m	....	....	3090	....
† Notorious (Special)	RKO	761	Ingrid Bergman-Cary Grant	Sept. 6,'46	101m	July 27,'46	3113	2870	3464
Notorious Gentleman (British)	Univ.	603	Rex Harrison-Lilli Palmer	Nov. 1,'46	109m	Oct. 26,'46	3273	....	3412
ODD Man Out (British)	Univ.	....	James Mason-Robert Newton	Not Set	116m	Feb. 15,'47	3473	....	...
Of Human Bondage	WB	522	Paul Henreid-Eleanor Parker	July 20,'46	105m	July 6,'46	3077	3031	3228
One Exciting Week	Rep.	521	Al Pearce-Arline Harris	June 8,'46	69m	June 15,'46	3042	2809	....
One More Tomorrow	WB	519	Ann Sheridan-Dennis Morgan	June 1,'46	89m	May 18,'46	2997	2838	3228
† O.S.S. (Block 6)	Para.	4526	Alan Ladd-Geraldine Fitzgerald	July 26,'46	107m	May 18,'46	2997	2963	3350
Other Love, The	UA	....	Barbara Stanwyck-David Niven	Not Set	96m	Apr. 5,'47	3561	3550	....
Our Hearts Were Growing Up (Block 5)	Para.	4522	Gail Russell-Diana Lynn	June 14,'46	84m	Mar. 16,'46	2893	2555	3264
Out California Way (color)	Rep.	5503	Monte Hale-Adrian Booth	Dec. 5,'46	67m	Dec. 14,'46	3362	3127	....
Outlaw of the Plains	PRC	....	Buster Crabbe-Al St. John	Sept. 22,'46	56m	Sept. 28,'46	3225	3126	....
Overlanders, The (British)	Univ.	....	Chips Rafferty-John N. Hayward	Not Set	91m	Oct. 19,'46	3261	....	....
Overland Riders	PRC	....	Buster Crabbe-Al "Fuzzy" St. John	Aug. 21,'46	54m	Aug. 24,'46	3162	3126	....
Over the Santa Fe Trail	Col.	852	Ken Curtis-Jennifer Holt	Feb. 13,'47	63m	Feb. 22,'47	3487	3422	....
PANHANDLE Trail	PRC	....	Buster Crabbe-Al "Fuzzy" St. John	Apr. 26,'47	....	....	....	....	....
Passkey to Danger	Rep.	518	Stephanie Bachelor-Kane Richmond	May 11,'46	58m	Aug. 24,'46	3161	2987	....
Perfect Marriage, The	Para.	4604	Loretta Young-David Niven	Jan. 24,'47	87m	Nov. 23,'46	3321	2883	3553
Perils of Pauline (color)	Para.	....	Betty Hutton-John Lund	Not Set	....	....	....	2939	....
Personal Column	UA	....	George Sanders-Lucille Ball	Not Set	....	....	....	3575	....
Personality Kid	Col.	7039	Anita Louise-Michael Duane	Aug. 8,'46	68m	Aug. 24,'46	3161	3031	....
Phantom Thief, The	Col.	7031	Chester Morris-Jeff Donnell	May 2,'46	65m	June 22,'46	3053	2926	....
Philo Vance Returns	PRC	....	Alan Curtis-Terry Austin	Apr. 14,'47	....	....	....	3422	....
Philo Vance's Gamble	PRC	....	Alan Curtis-Tala Birell	Apr. 12,'47	....	....	....	3434	....
Philo Vance's Secret Mission	PRC	....	Alan Curtis-Sheila Ryan	Mar. 20,'47	....	....	....	3475	....
Pilgrim Lady, The	Rep.	602	Adele Mara-Warren Douglas	Jan. 22,'47	67m	Jan. 25,'47	3433	3347	....
Pinocchio (color) (Reissue)	RKO	691	Disney Feature Cartoon	Special	85m	Feb. 3,'40	....	....	....
Pirates of Monterey (color)	Univ.	....	Maria Montez-Rod Cameron	Not Set	....	....	....	3127	....
Plainsman, The (Reissue)	Para.	R5-3624	Gary Cooper-Jean Arthur	Sept. 1,'46	113m	Sept. 21,'46	3212	....	....
Plainsman and the Lady, The	Rep.	532	William Elliott-Vera Hruba Ralston	Nov. 15,'46	87m	Nov. 9,'46	3297	3127	3350
Possessed	WB	....	Joan Crawford-Van Heflin	Not Set	....	....	....	3078	....
† Postman Always Rings Twice, The (Block 16)	MGM	620	Lana Turner-John Garfield	Apr.-May,'46	113m	Mar. 16,'46	2893	2883	3228
Prairie Badmen	PRC	....	Buster Crabbe-Al "Fuzzy" St. John	July 17,'46	55m	July 27,'46	3114	3055	....
Private Affairs of Bel Ami	UA	....	George Sanders-Angela Lansbury	Mar. 7,'47	112m	Mar. 1,'47	3501	3311	3553
Pursued	WB	615	Teresa Wright-Robert Mitchum	Mar. 2,'47	101m	Feb. 22,'47	3485	3435	3553
QUEEN of Burlesque	PRC	....	Evelyn Ankers-Carleton Young	July 24,'46	70m	July 6,'46	3078	2987	....
Queen of the Amazons	Screen Guild	4611	Robert Lowery-Patricia Morison	Jan. 15,'47	61m	Mar. 29,'47	3550	3311	....
RAGE in Heaven (R.)	MGM	705	Ingrid Bergman-Robert Montgomery	Oct.,'46	85m	Aug. 24,'46	3162	....	....
Raiders of Red Gap	PRC	....	Buster Crabbe-Al "Fuzzy" St. John	Apr. 26,'47	....	....	....	....	....
Raiders of the South	Mono.	564	Johnny Mack Brown-Raymond Hatton	Jan. 18,'47	55m	Feb. 22,'47	3487	3348	....
Rainbow Over the Rockies	Mono.	683	Jimmy Wakely-Lee "Lasses" White	Feb. 8,'47	54m	Mar. 22,'47	3538	3410	....
Ramrod	UA	....	Joel McCrea-Veronica Lake	May 2,'47	95m	Mar. 1,'47	3503	3487	....
Range Beyond the Blue	PRC	....	Eddie Dean-Roscoe Ates	Mar. 17,'47	53m	Mar. 15,'47	3526	3411	....
† Razor's Edge, The	20th-Fox	701	Tyrone Power-Gene Tierney	Jan.,'47	146m	Nov. 30,'46	3334	3127	3553
Red House, The	UA	....	Edw. G. Robinson-Lon McCallister	Feb. 7,'47	99m	Feb. 8,'47	3457	3090	3553
Red River	UA	....	John Wayne-Montgomery Clift	Not Set	....	....	....	3575	....
Red River Renegades	Rep.	557	Sunset Carson-Peggy Stewart	July 25,'46	55m	Sept. 7,'46	3185	3066	....
Red Stallion (Eagle-Lion)	PRC	....	Robert Paige-Ted Donaldson	May 1,'47	....	....	....	3475	....
Rendezvous 24	20th-Fox	627	William Gargan-Marie Palmer	May,'46	70m	May 4,'46	2974	2951	....
Rendezvous With Annie	Rep.	525	Eddie Albert-Faye Marlowe	July 22,'46	89m	Aug. 17,'46	3149	....	....
Renegade Girl	Screen Guild	4612	Alan Curtis-Ann Savage	Dec. 25,'46	65m	Feb. 22,'47	3486	3363	....
Renegades (color)	Col.	7003	Evelyn Keyes-Willard Parker	June 13,'46	87m	May 25,'46	3005	2776	3228
Repeat Performance (Eagle-Lion)	PRC	....	Joan Leslie-Louis Hayward	May 15,'47	....	....	....	3475	....
Return of Monte Cristo, The	Col.	829	Louis Hayward-Barbara Britton	Dec.,'46	91m	Dec. 7,'46	3345	3312	3412
Return of Rin Tin Tin, The	PRC	....	Donald Woods-Bobby Blake	Feb. 20,'47	....	....	....	3527	....
Return of Rusty, The	Col.	7032	Ted Donaldson-Barbara Wooddell	June 27,'46	....	....	....	3007	....
Riding the California Trail	Mono.	610	Gilbert Roland-Martin Garralaga	Jan. 11,'47	59m	Feb. 8,'47	3459	3287	....
Rio Grande Raiders	Rep.	558	Sunset Carson-Peggy Stewart	Sept. 9,'46	57m	Oct. 12,'46	3250	3163	3350
Rolling Home	Screen Guild	4607	Jean Parker-Russell Hayden	Nov. 1,'46	71m	Feb. 8,'47	3459	3163	....
Roll On, Texas Moon	Rep.	542	Roy Rogers-Dale Evans	Sept. 12,'46	68m	Sept. 21,'46	3211	3030	....
Runaround, The	Univ.	535	Ella Raines-Rod Cameron	June 14,'46	86m	June 15,'46	3043	2987	3350
Rustler's Roundup	Univ.	1105	Kirby Grant-Fuzzy Knight	Aug. 9,'46	56m	Nov. 9,'46	3297	3138	....
SAN DEMETRIO, London (British)	20th-Fox	714	Walter Fitzgerald-Arthur Young	Apr.,'47	76m	Apr. 5,'47	3561	....	....
San Quentin (Block 3)	RKO	712	Lawrence Tierney-Marion Carr	Dec. 17,'46	66m	Dec. 7,'46	3345	3336	3553
Santa Fe Uprising	Rep.	661	Allan Lane-Bobby Blake	Nov. 15,'46	....	....	....	3322	....
Sarge Goes to College	Mono.	....	Alan Hale, Jr.-June Preisser	May 10,'47	....	....	....	3575	....
Scared to Death (color)	Screen Guild	4608	Bela Lugosi-Joyce Compton	Feb. 1,'47	65m	....	....	3127	....
Sea of Grass	MGM	720	Spencer Tracy-Katharine Hepburn	Apr.,'47	131m	Feb. 15,'47	3473	3238	3553
Sea Hawk, The (Reissue)	WB	618	Errol Flynn-Brenda Marshall	Apr. 26,'47	109m	Mar. 29,'47	3550	....	....
Searching Wind, The (Block 6)	Para.	4527	Robert Young-Ann Richards	Aug. 9,'46	107m	May 11,'46	2985	2884	3288
Sea Wolf, The (Reissue)	WB	619	Edw. G. Robinson-Ida Lupino	Apr. 26,'47	87m	Mar. 29,'47	3550	....	....
Secret Heart, The	MGM	709	Claudette Colbert-Walter Pidgeon	Dec.,'46	97m	Nov. 30,'46	3334	3274	3553
Secret of the Whistler	Col.	818	Richard Dix-Leslie Brooks	Nov. 7,'46	65m	Nov. 2,'46	3286	3274	....
Secrets of a Sorority Girl	PRC	....	Mary Ware-Rick Vallin	Aug. 15,'46	58m	Aug. 24,'46	3161	3031	....
Seven Were Saved	Para.	4620	Richard Denning-Catherine Craig	Mar. 28,'47	73m	Feb. 22,'47	3486	2972	....

						REVIEWED			
Title	Company	Prod. Number	Stars	Tradeshow or Release Date	Running Time	M. P. Herald Issue	Product Digest Page	Advance Synopsis Page	Service Data Page
Shadowed	Col.	7042	Anita Louise-Robert Scott	Sept. 26,'46	70m	Nov. 30,'46	3334	3163	....
Shadow of a Woman	WB	602	Andrea King-Helmut Dantine	Sept. 14,'46	78m	Aug. 17,'46	3150	2543	3288
Shadows on the Range	Mono.	567	Johnny Mack Brown-R. Hatton	Aug. 10,'46	57m	Oct. 12,'46	3250	3066	....
Shadows Over Chinatown (formerly The Mandarin Secret)	Mono.	518	Sidney Toler-Sen Yung	July 27,'46	64m	....	....	2963	..
She-Wolf of London	Univ.	531	June Lockhart-Jan Wiley	May 17,'46	61m	Apr. 13,'46	2938	2809	....
She Wrote the Book	Univ.	533	Joan Davis-Jack Oakie	May 31,'46	76m	May 11,'46	2987	2870	....
Shocking Miss Pilgrim, The (color)	20th-Fox	703	Betty Grable-Dick Haymes	Jan.,'47	85m	Jan. 4,'47	3397	2884	3553
Shootin' Irons	PRC	....	Jim Newhill-Tex O'Brien	Apr. 26,'47	....	....	....	....	....
Shoot to Kill	Screen Guild	4615	Russell Wade-Susan Walters	Mar. 15,'47	65m	Apr. 12,'47	3574	3488	....
Show-Off, The	MGM	708	Red Skelton-Marilyn Maxwell	Dec.,'46	83m	Aug. 17,'46	3149	2951	3464
Silver Range	Mono.	563	Johnny Mack Brown-Raymond Hatton	Nov. 16,'46	53m	Dec. 7,'46	3346	3240	....
Silver Stallion (Reissue)	Mono.	612	David Sharpe-Janet Waldo	Dec. 14,'46	57m	....	....	....	....
Sinbad, the Sailor (color) (Bl. 2)	RKO	762	D. Fairbanks, Jr.-Maureen O'Hara	Jan. 13,'47	117m	Jan. 18,'47	3421	3031	3577
Singin' in the Corn	Col.	804	Judy Canova-Allen Jenkins	Dec. 26,'46	68m	Nov. 23,'46	3322	3312	3464
Singing on the Trail	Col.	7224	Ken Curtis-Jeff Donnell	Sept. 12,'46	....	....	....	3187	....
Sing While You Dance	Col.	7033	Ellen Drew-Robert Stanton	July 25,'46	....	....	....	3055	....
Sin of Harold Diddlebock, The	UA	....	Harold Lloyd-Raymond Walburn	Apr. 4,'47	89m	Mar. 1,'47	3503	2870	....
Sioux City Sue	Rep.	681	Gene Autry-Lynn Roberts	Nov. 21,'46	69m	Dec. 7,'46	3345	3322	....
Sister Kenny (Block 1)	RKO	701	Rosalind Russell-Alexander Knox	Oct. 10,'46	118m	July 20,'46	3101	2907	3577
Six Gun Serenade	Mono.	684	Jimmy Wakely-Kay Morley	Apr. 5,'47	....	....	....	3459	....
Slightly Scandalous	Univ.	544	Sheila Ryan-Fred Brady	Aug. 2,'46	62m	Aug. 3,'46	3125	3031	....
Smash-Up	Univ.	609	Susan Hayward-Lee Bowman	Mar.,'47	113m	Feb. 15,'47	3475	3421	3553
† Smoky (color)	20th-Fox	631	Fred MacMurray-Anne Baxter	July,'46	87m	June 15,'46	3041	2628	3492
So Dark the Night	Col.	805	Micheline Cheirel-Steven Geray	Oct. 10,'46	70m	Sept. 21,'46	3211	2850	....
Somewhere in the Night	20th-Fox	629	John Hodiak-Nancy Guild	June,'46	110m	May 11,'46	2986	2859	....
Song of Scheherazade (color)	Univ.	608	Brian Donlevy-Yvonne de Carlo	Mar.,'47	106m	Feb. 1,'47	3445	3312	3553
Song of the Sierras	Mono.	681	Jimmy Wakely-Lee "Lasses" White	Dec. 28,'46	58m	Jan. 18,'47	3421	3240	....
Song of the South (Spcl.) (col.)	RKO	791	Disney Feature Cartoon	Nov. 20,'46	95m	Nov. 2,'46	3285	....	3412
South of the Chisholm Trail	Col.	865	Charles Starrett-Smiley Burnette	Jan. 30,'47	58m	Feb. 1,'47	3446	3387	....
South of Monterey	Mono.	530	Gilbert Roland-Frank Yacanelli	July 10,'46	63m	Sept. 28,'46	3224	3127	....
Specter of the Rose	Rep.	524	Ivan Kirov-Viola Essen	July 5,'46	90m	May 25,'46	3006	2776	3350
Spoilers of the North	Rep.	612	Paul Kelly-Adrian Booth	Apr. 24,'47	....	....	....	3488	....
Spook Busters	Mono.	512	Leo Gorcey-Huntz Hall	Aug. 24,'46	68m	Aug. 24,'46	3162	3138	....
Stagecoach to Denver	Rep.	662	Allan Lane-Bobby Blake	Dec. 23,'46	56m	Jan. 4,'47	3398	3348	....
Stairway to Heaven (Brit.) (col.)	Univ.	611	David Niven-Kim Hunter	(T) Dec. 9,'46	104m	Nov. 16,'46	3310	....	....
Stallion Road	WB	617	Zachary Scott-Alexis Smith	Apr. 12,'47	97m	Mar. 22,'47	3537	2939	....
Stanley and Livingstone (R.)	20th-Fox	705	Spencer Tracy-Nancy Kelly	Jan.,'47	101m	Jan. 4,'47	3398	....	....
Stars Over Texas	PRC	....	Eddie Dean-Shirley Patterson	Nov. 18,'46	57m	Dec. 28,'46	3386	3287	....
Step by Step (Block 1)	RKO	705	Lawrence Tierney-Anne Jeffreys	Aug. 30,'46	62m	July 20,'46	3101	3076	....
† Stolen Life, A	WB	521	Bette Davis-Glenn Ford	July 6,'46	109m	May 4,'46	2973	2756	3350
Stormy Waters (French)	MGM	....	Jean Gabin-Michele Morgan	(T) June 5,'46	80m	July 13,'46	3089	....	....
Strange Conquest	Univ.	530	Jane Wyatt-Lowell Gilmore	May 10,'46	63m	Apr. 20,'46	2950	2883	....
Strange Holiday	PRC	....	Claude Rains-Barbara Bate	Sept. 2,'46	56m	Nov. 2,'46	3286	....	....
Strange Journey	20th-Fox	708	Paul Kelly-Osa Massen	Feb.,'47	65m	Sept. 14,'46	3197	....	....
† Strange Love of Martha Ivers (Block 6)	Para.	4529	Barbara Stanwyck-Van Heflin	Sept. 13,'46	117m	Mar. 23,'46	2907	3870	3492
Stranger, The (Special)	RKO	683	Edw. G. Robinson-Loretta Young	(T) July 15,'46	95m	May 25,'46	3005	2756	3350
Strange Triangle	20th-Fox	630	Signe Hasso-John Shepperd	June,'46	65m	May 11,'46	2986	2951	....
Strange Voyage	Mono.	521	Eddie Albert-Forrest Taylor	July 6,'46	61m	Mar. 2,'46	2870	....	....
Strange Woman, The	UA	....	Hedy Lamar-George Sanders	Oct. 25,'46	101m	Nov. 2,'46	3285	2884	3464
Suddenly It's Spring	Para.	4608	Fred MacMurray-Paulette Goddard	Mar. 21,'47	87m	Feb. 15,'47	3473	2987	3553
Sunset Pass (Block 1)	RKO	704	James Warren-Nan Leslie	Oct. 1,'46	59m	July 20,'46	3102	3090	3553
Sun Valley Cyclone	Rep.	567	"Wild" Bill Elliott-Bobby Blake	May 10,'46	56m	June 15,'46	3042	2987	....
Sun Valley Serenade (R.)	20th-Fox	641	Sonja Henie-John Payne	Sept.,'46	86m	Aug. 24,'46	3163	....	....
Susie Steps Out	UA	....	David Bruce-Cleatus Caldwell	Dec. 13,'46	65m	Nov. 23,'46	3322	3078	....
Suspense (Special)	Mono.	699	Belita-Barry Sullivan	June 15,'46	101m	Mar. 30,'46	2917	....	3100
Swamp Fire (Block 6)	Para.	4528	Johnny Weissmuller-Virginia Grey	Sept. 6,'46	69m	May 11,'46	2986	2963	3228
Sweetheart of Sigma Chi	Mono.	606	Elyse Knox-Phil Regan	Dec. 21,'46	75m	Dec. 7,'46	3346	3240	....
Swell Guy	Univ.	606	Sonny Tufts-Ann Blyth	Jan.,'47	87m	Dec. 14,'46	3361	3274	3412
TARZAN and the Huntress (Bl. 5)	RKO	....	Johnny Weissmuller-Brenda Joyce	Apr. 5,'47	72m	Mar. 22,'47	3537	3503	....
Temptation	Univ.	604	Merle Oberon-George Brent	Dec.,'46	98m	Dec. 21,'46	3374	3076	3553
Tenth Avenue Angel	MGM	....	Margaret O'Brien-George Murphy	Not Set	....	....	....	3031	....
Terrors on Horseback	PRC	....	Buster Crabbe-Al "Fuzzy" St. John	Aug. 14,'46	55m	Apr. 20,'46	2951	2884	....
Terror Trail	Col.	862	Charles Starrett-Smiley Burnette	Nov. 21,'46	55m	Nov. 2,'46	3286	3274	....
That Brennan Girl	Rep.	533	James Dunn-Mona Freeman	Dec. 23,'46	95m	Nov. 16,'46	3310	3090	....
That's My Gal (color)	Rep.	....	Lynn Roberts-Donald Barry	Not Set	....	....	....	3434	....
That's My Man	Rep.	....	Don Ameche-Catherine McLeon	Not Set	104m	Apr. 12,'47	3573	3563	....
That Texas Jamboree	Col.	7223	Ken Curtis-Jeff Donnell	May 16,'46	67m	....	....	2786	....
That Way With Women	WB	616	Sydney Greenstreet-Martha Vickers	Mar. 29,'47	84m	Feb. 22,'47	3487	3031	3577
They Made Me a Killer (Bl. 4)	Para.	4518	Robert Lowery-Barbara Britton	May 3,'46	66m	Jan. 26,'46	2817	2695	....
They Were Sisters (British)	Univ.	1065	James Mason-Phyllis Calvert	Sept. 20,'46	108m	Aug. 3,'46	3125	....	....
Thieves' Holiday (formerly Scandel in Paris)	UA	....	George Sanders-Signe Hasse	July 19,'46	100m	July 20,'46	3112	2764	....
† 13 Rue Madeleine	20th-Fox	702	James Cagney-Annabella	Jan.,'47	95m	Dec. 21,'46	3374	....	3577
Thirteenth Hour, The	Col.	819	Richard Dix-Karen Morley	Mar. 6,'47	65m	Feb. 15,'47	3474	3421	....
This Time for Keeps (color)	MGM	....	Esther Williams-Jimmy Durante	Not Set	....	....	....	3238	....
† Three Little Girls in Blue (color)	20th-Fox	639	June Haver-Vivian Blaine	Oct.,'46	90m	Sept. 14,'46	3198	2907	3464
Three on a Ticket	PRC	....	Hugh Beaumont-Cheryl Walker	Apr. 5,'47	64m	Apr. 12,'47	3573	3435	....
Three Wise Fools (Block 17)	MGM	628	Margaret O'Brien-Lionel Barrymore	Aug. 29,'46	90m	June 22,'46	3054	2907	3350
Thrill of Brazil	Col.	7006	Evelyn Keyes-Keenan Wynn	Sept. 30,'46	91m	Sept. 21,'46	3209	3090	3264
Thundergap Outlaws	PRC	....	Dave "Tex" O'Brien-Jim Newill	Apr. 26,'47	....	....	....	....	....
† Till the Clouds Roll By (color)	MGM	710	Robert Walker-Judy Garland	Jan.,'47	137m	Nov. 16,'46	3309	2963	3577
Till the End of Time (Block 6)	RKO	626	Dorothy McGuire-Guy Madison	Aug. 1,'46	105m	June 15,'46	3041	2784	3350

Title	Company	Prod. Number	Stars	Tradeshow or Release Date	Running Time	REVIEWED		Advance Synopsis Page	Service Data Page
						M. P. Herald Issue	Product Digest Page		
Time Out of Mind	Univ.	....	Phyllis Calvert-Robert Hutton	(T) Mar. 14,'47	88m	Mar. 22,'47	3537	3527	3577
Time of Their Lives	Univ.	546	Bud Abbott-Lou Costello	Aug. 16,'46	82m	Aug. 17,'46	3249	2939	3464
† Time, the Place, the Girl (color)	WB	610	Dennis Morgan-Jack Carson	Dec. 28,'46	105m	Dec. 14,'46	3361	2555	3464
† To Each His Own (Block 5)	Para.	4524	Olivia De Havilland-John Lund	July 5,'46	122m	Mar. 16,'46	2894	2861	3288
Traffic in Crime	Rep.	522	Kane Richmond-Adele Mara	June 28,'46	....	....	....	3055	....
Trailing Danger	Mono.	676	Johnny Mack Brown-Raymond Hatton	Mar. 29,'47	58m	Apr. 5,'47	3562	3435	....
Trail Street (Block 4)	RKO	717	Randolph Scott-Anne Jeffreys	Feb. 19,'47	84m	Feb. 22,'47	3486	3364	....
Trail to Mexico	Mono.	574	Jimmy Wakely-Lee "Lasses" White	June 29,'46	56m	July 6,'46	3077	3031	....
Trail to San Antone	Rep.	682	Gene Autry-Peggy Stewart	Jan. 25,'47	67m	Feb. 1,'47	3446	3434	....
Trap, The	Mono.	607	Sidney Toler-Manton Moreland	Nov. 30,'46	62m	Jan. 18,'47	3421	3287	....
Trigger Fingers	Mono.	568	Johnny Mack Brown-Raymond Hatton	Sept. 21,'46	56m	Oct. 5,'46	3237	3126	....
Trouble with Women	Para.		Ray Milland-Teresa Wright	Not Set	....	....	....	2776	....
Tumbleweed Trail	PRC	....	Eddie Dean-Shirley Patterson	Oct. 28,'46	57m	Nov. 9,'46	3297	....	....
Twilight on the Rio Grande	Rep.	683	Gene Autry-Adele Mara	Apr. 1,'47	....	....	....	3488	....
Two Fisted Stranger	Col.	7208	Charles Starrett-Smiley Burnette	May 30,'46	50m	June 15,'46	3043	2951	....
† Two Guys from Milwaukee	WB	524	Dennis Morgan-Joan Leslie	Aug. 17,'46	90m	Aug. 3,'46	3126	2884	3350
Two Mrs. Carrolls, The	WB	621	Barbara Stanwyck-Humphrey Bogart	May 24,'47	100m	Apr. 5,'47	3561	3539	....
† Two Sisters from Boston (Bl. 16)	MGM	622	Jimmy Durante-June Allyson	Apr.-May,'46	112m	Mar. 9,'46	2881	2695	3264
Two Smart People	MGM	706	John Hodiak-Lucille Ball	Nov.,'46	93m	June 8,'46	3029	2748	3492
† Two Years Before the Mast	Para.	4601	Alan Ladd-Brian Donlevy	Nov. 22,'46	98m	Aug. 31,'46	3173	3055	3464
UNEXPECTED Guest	UA	....	Bill Boyd-Rand Brooks	Mar. 28,'47	61m	Dec. 14,'46	3362	....	....
Undercover Maisie	MGM	....	Ann Sothern-Barry Nelson	May,'47	90m	Mar. 8,'47	3514	3459	....
† Undercurrent	MGM	707	Katharine Hepburn-Robert Taylor	Nov.,'46	116m	Oct. 5,'46	3237	3007	3412
Under Nevada Skies	Rep.	541	Roy Rogers-Dale Evans	Aug. 26,'46	69m	Aug. 31,'46	3174	3127	....
Unfaithful, The	WB	....	Ann Sheridan-Zachary Scott	Not Set	....	....	....	3574	....
Unfinished Dance (color)	MGM	....	Margaret O'Brien-Cyd Charisse	Not Set	....	....	....	3240	....
Unknown, The	Col.	7027	Karen Morley-Jim Bannon	July 4,'46	70m	Dec. 21,'46	3374	2055	3553
Untamed Fury	PRC	....	Mikel Conrad-Gaylord Pendleton	Mar. 22,'47	61m	Mar. 29,'47	3550	3435	....
VACATION Days	Mono.	611	Freddie Stewart-June Preisser	Jan. 25,'47	66m	Apr. 5,'47	3562	3363	....
Vacation in Reno (Block 3)	RKO	713	Jack Haley-Anne Jeffreys	Dec. 10,'46	60m	Oct. 12,'46	3249	3127	....
Valley of Fear	Mono.	675	Johnny Mack Brown-Raymond Hatton	Feb. 15,'47	54m	Mar. 8,'47	3514	3410	....
Valley of the Zombies	Rep.	520	Robert Livingston-Adrian Booth	May 24,'46	56m	June 1,'46	3017	3007	....
Verdict, The	WB	607	Sydney Greenstreet-Peter Lorre	Nov. 23,'46	86m	Nov. 9,'46	3297	2764	3492
Vigilantes of Boomtown	Rep.	663	Allan Lane-Bobby Blake	Feb. 15,'47	56m	Feb. 15,'47	3474	3435	....
Violence	Mono.	....	Nancy Coleman-Michael O'Shea	Apr. 12,'47	72m	Apr. 12,'47	3573	3459	....
WAKE Up and Dream (col.)	20th-Fox	649	John Payne-June Haver	Dec.,'46	92m	Nov. 30,'46	3333	2499	3577
Walls Came Tumbling Down, The	Col.	7011	Lee Bowman-Marguerite Chapman	June 7,'46	82m	May 25,'46	3005	2963	3188
Wanted for Murder (Brit.)	20th-Fox	644	Eric Portman-Dulcie Gray	Nov.,'46	91m	Nov. 9,'46	3298	....	....
Welcome, Stranger	Para.	....	Bing Crosby-Barry Fitzgerald	June 13,'47	....	....	....	3574	....
† Well Groomed Bride, The (Bl. 4)	Para.	4519	Ray Milland-Olivia DeHavilland	May 17,'46	75m	Feb. 2,'46	2829	2786	3228
West of Dodge City	Col.	..	Charles Starrett-Smiley Burnette	Mar. 27,'47	57m	Mar. 22,'47	3538	3488	....
West to Glory	PRC	...	Eddie Dean-Roscoe Ates	Apr. 12,'47	....	....	....	3422	....
When the Daltons Rode (R.)	Univ.	....	Randolph Scott-Kay Francis	Mar.,'47	81m	Feb. 22,'47	3487	....	....
Where There's Life	Para.	....	Bob Hope-Signe Hasso	Not Set	....	....	....	3078	....
White Tie and Tails	Univ.	550	Dan Duryea-Ella Raines	Aug. 30,'46	74m	Sept. 14,'46	3197	....	....
Wicked Lady, The (British)	Univ.	605	Margaret Lockwood-James Mason	Jan.,'47	98m	Dec. 14,'46	3361	....	3412
Wife Wanted	Mono.	605	Kay Francis-Paul Cavanaugh	Nov. 2,'46	73m	Oct. 26,'46	3273	3138	....
Wild Bill Hickok Rides (R.)	WB	609	Bruce Cabot-Constance Bennett	Dec. 7,'46	72m	Nov. 2,'46	3286	....	....
Wild Beauty	Univ.	545	Don Porter-Lois Collier	Aug. 9,'46	61m	Aug. 17,'46	3150	3076	....
Wild Country	PRC	....	Eddie Dean-Al "Fuzzy" St. John	Jan. 17,'47	55m	Feb. 1,'47	3446	3411	....
Wild West (color)	PRC	....	Eddie Dean-Al LaRue	Dec. 1,'46	73m	Dec. 7,'46	3347	3138	....
† Without Reservations	RKO	621	Claudette Colbert-John Wayne	Block 5	107m	May 11,'46	2985	2884	3164
Woman Chases Man (R.)	Film Classics	....	Miriam Hopkins-Joel McCrea	May 15,'46	70m	May 1,'37	....	....	....
Woman in White, The	WB	....	Alexis Smith-Sydney Greenstreet	Not Set	....	....	....	3575	....
Woman of My Own, A	MGM	....	Greer Garson-Richard Hart	Not Set	....	....	....	3287	....
Woman on the Beach (formerly Desirable Woman)	RKO	....	Joan Bennett-Robert Ryan	Not Set	....	....	....	2883	...
YANKEE Fakir	Rep.	611	Douglas Fowley-Joan Woodbury	Apr. 1,'47	71m	Apr. 12,'47	3574	3459	....
Yearling, The (color)	MGM	717	Gregory Peck-Jane Wyman	May,'47	135m	Nov. 30,'46	3333	2883	3577
Years Between, The (British)	Univ.	....	Michael Redgrave-Valerie Hobson	Not Set	85m	Mar. 15,'47	3525	....	....
You Can't Cheat an Honest Man (Reissue)	Univ.	....	W. C. Fields-Edgar Bergen	Apr.,'47	75m	Mar. 15,'47	3527	....	....

FEATURE PRODUCT, LISTED BY COMPANY IN ORDER OF RELEASE, PAGES 3576-3577

Artist . . .
with light and shadow

● To hold the drama which darkness gave this scene, yet not sacrifice identity and clarity of action . . . this was the problem on which the picture's director and the director of photography worked hard—and successfully.

To this same end the timer also worked—successfully. By his skilled selection of printing light, his judgment of light and shadow, he faithfully interpreted the director's aim . . . made certain that the visual result would be vivid, dramatic, convincing.

To get the most from his ability, the timer must work with film of assured uniformity . . . one of the many qualities which make the family of Eastman motion picture films so useful to the industry.

EASTMAN KODAK COMPANY
ROCHESTER 4, N. Y.

J. E. BRULATOUR, INC., DISTRIBUTORS
FORT LEE • CHICAGO • HOLLYWOOD

"Let's get things straight about you and me and him..."

COLUMBIA PICTURES
presents

GLENN FORD

in

FRAMED

with

Janis Carter · Barry Sullivan

EDGAR BUCHANAN
KAREN MORLEY · JIM BANNON

Screenplay by Ben Maddow

Directed by
RICHARD WALLACE

Produced by
JULES SCHERMER

The same
Glenn Ford
who tamed
GILDA !

FILE COPY
DO NOT REMOVE

MOTION PICTURE HERALD

REVIEWS

(In Product Digest)

- Monsieur Verdoux
- Born to Kill
- Honeymoon
- This Happy Breed
- A Likely Story
- Twilight on the Rio Grande
- Banjo

COMPARING ADMISSION SCALES WITH WAGES, SALARIES AND RETAIL PRICE INCREASES

STAY OF DECREE BAFFLES ORGANIZED EXHIBITORS BUT THEY LIKE IT

STUDIO STRIKE SPREADS TO NATION; CARPENTERS HALT NEW THEATRE CONSTRUCTION

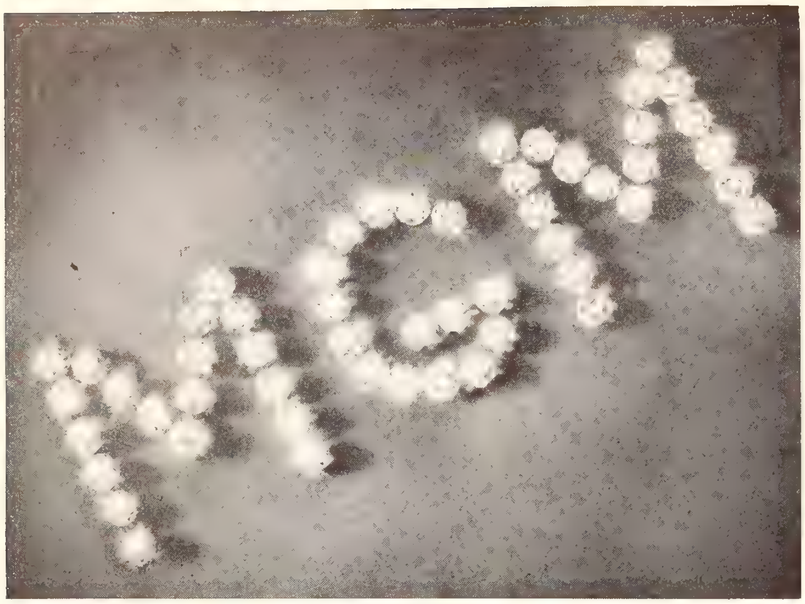
The new Chaplin —"M. Verdoux"

—Pictorial interview, Page 15
—Review by W. R. Weaver
(in Product Digest)

THE BOX OFFICE CHAMPIONS

VOL. 167, NO. 3; APRIL 19, 1947

*Entered as second-class matter, January 12, 1931, at the Post Office, at New York City, U. S. A., under the act of Marc
lished weekly by Quigley Publishing Co., Inc., at 1270 Sixth Avenue, Rockefeller Center, New York 20, N. Y. Subscript
a year in the Americas. $10.00 a year Foreign. Single copy, 25 cents.* *All contents copyright 1947 by Quigley Publishing*



THESE ARE REAL DIAMONDS!

After seeing some of the future M-G-M productions nearing completion at the Studio we decided the only adequate way to display the M-G-M name (*above*) was in genuine diamonds. Like the jewels in the photo, the subjects on this page are priceless gems destined to attract millions of fans and their dollars to the box-offices of America. Be sure yours is one of them!

"SUMMER HOLIDAY" (*Technicolor*)—Perfect blending of song and story in a Big Attraction! Mickey Rooney, Gloria DeHaven, Walter Huston, Frank Morgan, "Butch" Jenkins, Marilyn Maxwell, Agnes Moorehead, Selena Royle.

"LIVING IN A BIG WAY"—Music, fun, dancing and romancing. Gene Kelly and Marie McDonald plus Charles Winninger, Phyllis Thaxter, Spring Byington.

"THE UNFINISHED DANCE" (*Technicolor*)—Drama with music. Behind the scenes of the ballet. Margaret O'Brien, Cyd Charisse, Karin Booth, Danny Thomas.

"FIESTA" (*Technicolor*)—A fiesta of entertainment, romance, melody, adventure of Mexico. Esther Williams, Akim Tamiroff, Cyd Charisse, John Carroll, Mary Astor, Fortunio Bonanova and introducing sensational Ricardo Montalban.

"THIS TIME FOR KEEPS" (*Technicolor*)—Merry, romantic, melodic, spectacular. Esther Williams, Lauritz Melchior, Jimmy Durante, Johnnie Johnston, Xavier Cugat and orchestra, Dame May Whitty, Sharon McManus.

"HIGH BARBAREE"—Thrilling romance by the authors of "Mutiny on the Bounty". Van Johnson, June Allyson, Thomas Mitchell, Marilyn Maxwell, Henry Hull, Claude Jarman, Jr.

"SONG OF LOVE"—One of the greatest! The romance of composers Clara and Robert Schumann. Love, pathos, laughter, devotion and marvelous music. Starring Katharine Hepburn, Paul Henreid. Robert Walker.

"GREEN DOLPHIN STREET"—Prize novel, best-seller, exciting, swash-buckling, romantic. Lana Turner, Van Heflin, Donna Reed, Richard Hart, Frank Morgan, Edmund Gwenn, Dame May Whitty, Reginald Owen, Gladys Cooper.

"THE BIRDS AND THE BEES" (*Technicolor*)—By popular demand in a Big musical romance following her triumphant singing tour, Jeanette MacDonald co-starred with Jose Iturbi, Jane Powell and Edward Arnold, Harry Davenport.

HUMPHREY BOGART

BARBARA STANWYCK

FIRST DATE N.Y. HOLLYWOOD IS KNOCK

DAY-AFTER-DAY IN ITS 3RD THRILL-AF

SET IT UP FOR YOUR KILLING — WA

LING!

LEXIS
MITH

Warners' "The TWO MRS. CARROLLS"

with NIGEL BRUCE directed by PETER GODFREY produced by MARK HELLINGER

Screen Play by Thomas Job • From the Stage Play by MARTIN VALE • Music by Franz Waxman

WARNER BROS.

'EM DIZZY!! LOBBY LINES, LOBBY LINES
-THRILL WEEK. BROTHER SHOWMEN
ERS ARE READY WITH IT NOW!!

THE GREAT GEORGE APLEY GROWS GREATER EVERY DA

at RADIO CITY MUSIC HALL!

• •

1st WEEK—New 20th Century-Fox Record!
2nd WEEK—Tops Record of 1st!
3rd WEEK—Tops BOTH 1st and 2nd!
4th WEEK—Matches Record 3rd!
5th WEEK—And Still Leading New York!

RONALD COLMAN

in

"The Late George Apley"

with Vanessa Brown
Richard Haydn · Charles Russell · Richard Ney
Edna Best · Mildred Natwick · Percy Waram · Nydia Westman
and Introducing **PEGGY CUMMINS**

Directed by JOSEPH L. MANKIEWICZ · Produced by FRED KOHLMAR

Screen Play by Philip Dunne • From the Play by John P. Marquand and George S. Kaufman
Based on the Pulitzer Prize Novel by John P. Marquand

GREAT, TOO in BOSTON · CLEVELAND · PORTLAND · ROCHESTER
LOS ANGELES · MILWAUKEE · OKLAHOMA CITY · Everywhere!

GREAT 20 Century-Fox!

MOTION PICTURE HERALD

MARTIN QUIGLEY, *Editor-in-Chief and Publisher*
TERRY RAMSAYE, *Editor*

Vol. 167, No. 3
April 19, 1947

TAXES, TAXES, TAXES

THE tax outlook for the motion picture theatre gets no better, fast. Unless a vigorous movement in defense of the screen develops and proceeds to victory—accompanied, perhaps, by a touch of miracle—there are to be more and bigger taxes all over the map.

As all the governments, from the little town taxing districts up through and to Washington, engage in both extending and expanding social and political enterprises, the demand for money from the public grows and grows. The motion picture audience is conspicuously an opportunity.

And always somebody is pushing the movement. An especially gratuitous manifestation was had last week in New York when *The Times* headlined an amusement page piece by Mr. Sam Zolotow "Rialto Tips Mayor to Revenue Boost". It said: " . . . A prominent showman, who prefers to remain anonymous, volunteers the suggestion: Increase the annual license fee for picture houses from $200 to $500, the sum paid by the so-called legitimate theatres. . . . "

The Rialto, you will note, is anonymous. However, we'll bet that "prominent showman" did not say "so-called legitimate", even if it is. Anyway, he is no help. Further, the functioning and social import of New York City's seven hundred motion picture theatres are not comparable with the stage houses of the Rialto.

And the while consider again that, effective July 1, the State of New York has a law which empowers counties and cities to levy and collect taxes on admissions. That blanket authorization is not only invitation within this state; it is precedent and precept to the whole country.

Again, we observe that the marquee lights and the flow of admissions make the motion picture box office a shining mark for the hungry tax assessors. There is also that apparently inevitable and incurable impression so widely held that everywhere the films touch is a region flecked with gold and oozing money. Every big business has big figures, and the broader and deeper the service the bigger the figures are likely to be.

Sharp reference to the motion picture tax situation is made in last week's bulletin from the Allied States Association in the observation: "Whoever heard of Congress or any state legislature putting a special excise tax on newspapers, magazines or books? If that were attempted, the cry would immediately arise that the communication of intelligence was being burdened; that the freedom of the press was in danger. Yet it has become the fashion to bracket admission taxes with excises on whiskey, cigarettes and other whipping boys of the tax collector."

It is appropriate to recall here that pointed communication from Mr. Hugh G. Martin, circuit operator, in *The Herald* of December 21, 1946, urging that the exhibitor engage in making his patrons conscious of box office taxes, by a whole array of devices. He said: "As long as you make the tax easy to pay, the public will accept such taxation as fair, and forget about it."

Taxes have a way of hiding.

MR. CHAPLIN'S ADVENTURE

EXAMINATION of the assorted and not so variant judgments of the reviewers of "Monsieur Verdoux" indicates that Mr. Charles Chaplin has arrived on the screen with a second ambitious endeavour at a picture with a message. His first was "The Great Dictator" if one excepts "Modern Times" which partook mostly of reminiscence of his slapstick days.

In his press interviews preliminary to this New York premiere Mr. Chaplin has been quoted as considering that "things", meaning the world, "are in a mess"; also that Hollywood is falling "behind the times".

We have heard all that before, with embellishments, from internal and external critics who would tell the picture makers what to do.

With Mr. Chaplin one may have a bit more patience. He says pictures should be different and makes one—his script, his casting, his direction, his musical score—and at his own expense.

He is quoted as saying that there is great need for "experimenting". His picture is a two million dollar experiment.

* * *

BUYING COMFORT

A NEAT ACCENT on the importance of physical aspects of the theatre appears in this year's report on the annual questionaire which Mr. Sidney L. Bernstein of the Grenada group in Britain presents to his patrons. The inquiry covers about fifty theatres in London and immediately adjacent regions.

Thirty-one percent of the customers responding said that their choice of theatres was conditioned or controlled by the quest of the maximum comfort.

One specialized plea, sixth in a list of recommended improvements, was a demand for "more leg space" in seats.

Twenty-one percent of the respondents said that, having decided to attend the cinema, they then shopped for what promised to be the best picture in the area.

* * *

COLOUR COMING UP

WHILE controversy still smolders among television interests over colour telecasting, and while colour on the screen continues to increase, there is a quietly pursued evolution of colour in the newspapers which only waits on presses and newsprint capacities.

The Newspaper Advertising Association has reported on an analysis of five million responses to 3,500 advertisements showing that the colour presentations brought 53 per cent higher responses than black and white.

The newspapers are intent on improving their competitive position against the radio and the ornate multi-coloured magazines. That will mean the flowering of new techniques in amusement advertising, too. For newspaper work it will mean copy prepared well in advance, and no last-minute cancellations or changes.

—*Terry Ramsaye*

THIS WEEK IN THE NEWS

Your Best Years

WHEN SAMUEL GOLDWYN produced the Academy Award winner, "The Best Years of Our Lives," he turned into a good copy writer. The title of his film is fast becoming a national advertising slogan. Within three days Gimbel's in Milwaukee used eight full pages of newspaper advertising proclaiming that "Gimbel's accessories underscore the best years of our lives," "Gimbels say dress the part for the best years of 'your' lives," "Gimbels' famous liquors for the best years of 'your' lives" and et cetera. A children's dress house recently brought out a new line and, "but natch, these definitely are the best years of our lives." Sanger Brothers in Texas took newspaper space to proclaim that "the best years of our lives are those we spend outdoors in Texas" dressed in Sanger sun suits. In Cincinnati, Jenny's dress shop was advertising "the best sheers of our lives." In England, the Goldwyn title inspired the publication of a song of the same name and a few nights ago a radio gagster came out with "the best beers of our lives."

U. S. figures show the screen is the nation's best value Page 13

M. CHAPLIN comes to town with a film—and meets the press Page 15

ON THE MARCH—Red Kann in comment on industry affairs Page 18

MPTOA "pleased" and Allied "baffled" by arbitration status Page 19

CARPENTERS' union halts theatre building throughout country Page 22

BOX OFFICE Champions for the month of March Page 23

NATIONAL SPOTLIGHT—Notes on industry personnel across country Page 30

SEE tough battle ahead before any gains are scored at Geneva Page 38

BRITISH vote for home product in Bernstein circuit poll Page 40

MPEA product getting big play in theatres in the Netherlands Page 42

SERVICE DEPARTMENTS

Hollywood Scene Page 26

In the Newsreels Page 41

Managers' Round Table Page 47

Obituaries Page 54

Picture Grosses Page 53

Short Product at First Runs Page 39

What the Picture Did for Me Page 44

IN PRODUCT DIGEST SECTION

Showmen's Reviews Page 3585

Short Subjects Page 3586

Advance Synopses Page 3587

Short Subjects Chart Page 3588

The Release Chart Page 3590

Challenge

IT'S GETTING to be fashionable to go under water these days. With this thought in mind, and with the challenge of the pen that writes under water undoubtedly ringing in its ears, the National Broadcasting Company last week arranged for a television broadcast from a submerged submarine in New York's Brooklyn Navy Yard. The vessel involved was the Navy's new submarine *Trumpetfish*. Television cameras inside the submerged craft fed the signal to a mobile unit on shore. From there, in turn, it was sent for relay to viewers in New York, Washington, Philadelphia and Schenectady. Point made: Television works under water too.

The Cure

"THERE is nothing wrong with television that a million sets in American homes couldn't cure tomorrow morning." This statement, made by Joseph B. Elliott, vice-president of RCA Victor, was the keynote of the Television Institute's two-day session at the Hotel Commodore this week. More than 250 radio, advertising, television and retail executives attended the meeting.

A total of 51 speakers addressed the seven panels, four seminars and two luncheons. They included Dr. Alfred N. Goldsmith, consulting engineer; J. R. Poppele, president of the Television Broadcasters Association; Paul Mowrey, national director of ABC television; Judy Dupuy, editor of "Televiser," the magazine which sponsored the Institute; C. E. Hooper, president of C. E. Hooper, Inc.; Ralph Austrian, president, RKO television; David P. Lewis, director of television, Caples Company; Harvey Marlowe, executive producer, ABC television; Captain William C. Eddy of WBKB, Chicago, and others.

Among the statistics quoted at the meeting were figures showing that today there are 11 television stations operating in the principal cities of the U. S., with 49 construction permits in 22 states already granted. The average viewing audience of today is approximately 3,000,000 and it is hoped that 500,000 homes will be wired for television by the time of the Presidential election in 1948. Sets manufactured by RCA, Du Mont, Telicon and United States Television Corporation were on display.

How'd It End?

WHAT HAPPENED to the girl at the end? That's what's worrying a group of newsmen who were aboard a United Air Lines Mainliner when the plane recently set a new coast-to-coast record of six hours, 47 minutes, 13 seconds. One of the features of the flight was a special preview of United Artists' "The Other Love," starring Barbara Stanwyck and David Niven. But the plane flew so fast over the last leg of its journey that there was time to show only one reel of the feature.

Research Boom

TO HANDLE what it describes as a greatly increased number of requests for motion picture research surveys, Market Research Service has formed a subsidiary, Film Research Surveys, to take care of that part of its activities. Both companies are headed by George Fine. The new company will undertake any kind of survey from title and story testing to measuring the extent of publicity penetration. Field representatives in all areas abroad, except those under Russian domination, will provide international coverage.

Stage Struck

FIVE SCREEN STARS under contract to David O. Selznick have established a summer theatre company to give themselves a chance to do some in-the-flesh acting, some managing and producing. The players include Joseph Cotten, Mel Ferrer, Jennifer Jones, Dorothy McGuire and Gregory Peck. The company has engaged a playhouse at La Jolla, Calif., for a minimum of six weeks during July and August.

Rage from Heaven

THE TORNADO which blew through Woodward, Okla., recently ripped the marquee from the Terry theatre. The marquee was advertising "Rage in Heaven."

International Films

THE ROLE of motion pictures in national bi-partisan foreign policy was praised Tuesday in Washington by Eric A. Johnston, president of the Motion Picture Association. Speaking to a large audience at the Washington Advertising Club in the Hotel Statler's Congressional Room, Mr. Johnston stated that "the motion picture is a vital element in the exchange of information so that peoples everywhere can understand each other better." Hollywood's pictures, he believes, should be free from propaganda since "the best propaganda is no propaganda at all. The best way to show American life is to show it as it actually is." Then, taking the bit between his teeth, he announced: "The only way to peace is better understanding among nations through the exchange of information among them." That can be done by motion pictures—a "mass medium of communication." The motion picture industry, he asserted, must feel its responsibility internationally as well as nationally. Representatives from most Washington picture company offices and key theatremen were on the dais with Mr. Johnston.

Anxious

WANT TO KNOW how popular American features are in Rumania? Well, early last week Paramount's "Reap the Wild Wind" was to open at the Eforia theatre, Bucharest, at 9 o'clock in the morning. By 7 a. m. the customers began to assemble. At 8 o'clock the crowd had spread out into the street, blocking traffic. Police were summoned. The impatient fans broke through the cordon of police, smashed windows and unhinged the exterior lobby doors of the theatre and forcefully demonstrated their interest. According to Nicholas Cazazis, Motion Picture Export Association manager for the country, since American features have been brought back to Rumania there has been so much physical damage done to theatres by overflow crowds that Bucharest civic authorities have enacted an ordinance forbidding exhibitors to sell more tickets than house seating capacity.

Picture Library

ATLANTA'S new $1,700,000 library, for which the city voted funds last summer, may include a Department of Motion Pictures if Aubrey Milam, president of the Carnegie Library board of trustees has his way. Mr. Milam would like to have a film library including historical data on the development of the industry, scenes from early films, models of productions, lots, cameras and projection equipment and similar displays. Said Mr. Milam Monday in Atlanta: "I think the application of motion photography in teaching has only begun and a Department of Motion Pictures would be something unique in libraries in the south and maybe in the country."

Eisenstein Interview

PHONE STRIKE or no, Boston newspapermen interviewed Serge Eisenstein, director of "Ivan the Terrible," in Moscow last Monday via the long distance lines. George Kraska, who opened "Ivan" in his Kenmore theatre, Boston, Wednesday, arranged the interview. The second installment of "Ivan" is underway, reported Eisenstein, and will be completed in September. It will have many sequences in color. The Russian director felt that his picture should be popular in America because it has as its theme the problem of unification of a country, a problem which America once had. He wanted to be assured that he would be welcomed in America because he hoped to visit here again. At the American Embassy he had seen, he reported, "It's a Wonderful Life," which he liked for its fine human touches, and "The Kid from Brooklyn," which he considered very amusing.

Emergency

HOW to reach the public was the urgent problem for theatremen advertising their wares in St. Louis this week. They couldn't use the newspapers, which were struck; the telephones, also struck; and even the leading radio station, KXOK, the ABC network cable of which had been severed. The Loew and Fanchon and Marco circuits immediately concentrated on smaller radio stations, using increased "spot plugs."

No Tippling

NO LIQUOR for Shakespeare. Last week the Shakespeare Memorial theatre in Stratford-on-Avon applied for a liquor license and was turned down. E. G. Beresford, attorney representing liquor-licensed hotels in the area, said, acording to the Associated Press, "what is sought here is to finance production of the drama through pub keeping." Canon Noel Prentice, Vicar of Stratford, thought that if the license were granted, "people who have venerated the theatre as a temple of art fear that it might become a temple of Bacchus."

PEOPLE

JAMES A. PEPPER, formerly Warner managed in Peru, has been transferred to Puerto Rico in a similar capacity, WOLFE COHEN, vice-president of Warner International, announced in New York Monday. Mr. Pepper will make his headquarters in San Juan.

CHARLES CHAPLIN, HAROLD LLOYD and GROUCHO MARX will receive the New York *Herald Tribune's* Fresh Air Fund plaques at a dinner at the Waldorf-Astoria Hotel in New York May 23. The awards are a tribute to their 25 or more years in the entertainment business making people laugh.

LEWEN PIZOR, president of the United Motion Picture Theatre Owners and independent circuit head in Philadelphia, has been named director of the building expansion fund drive of the Metropolitan Hospital in Philadelphia.

HARRY H. WALDERS has been appointed manager of RKO Radio's exchange in Cleveland, ROBERT MOCHRIE, vice-president and general sales manager, announced in New York Monday. Mr. Walders, who has been with the company's Chicago office since 1933, succeeds A. KOLITZ, recently promoted to Rocky Mountain district manager.

WILLIAM R. DEERING, formerly of MGM's talent department and a Broadway stage producer, is now manager of the Hartford talent and model agency in New York formed by Mr. Deering and HUNTINGTON HARTFORD.

WILLIAM BARNETT has purchased the interests held in the Massce-Barnett Co., of New York, by William Massce. The firm handles foreign shipments for film companies.

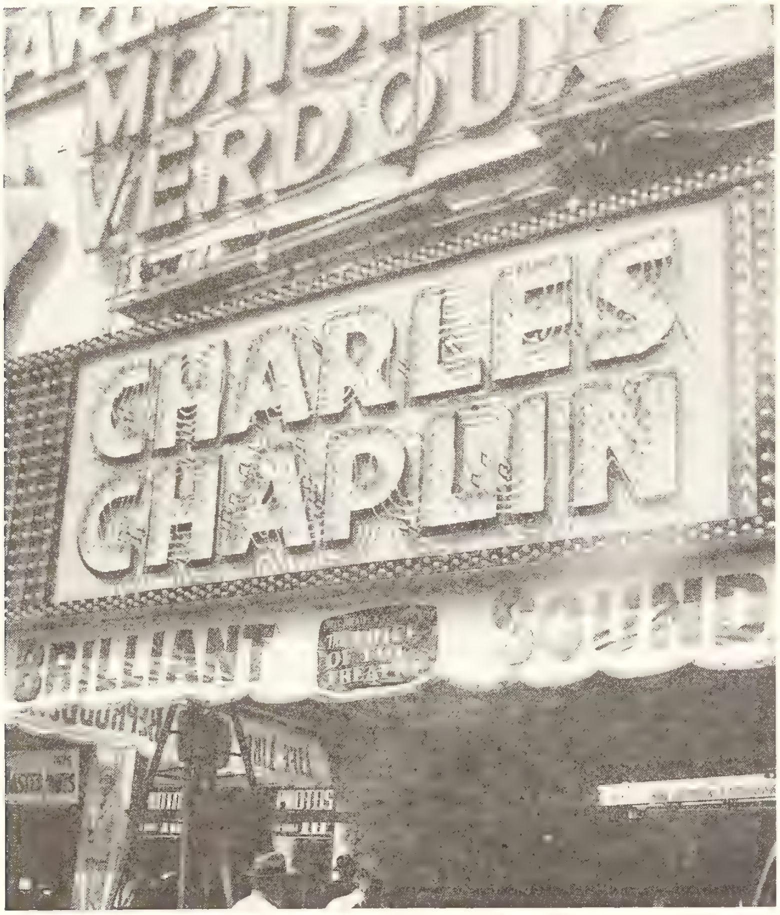
ALBERT S. HOWSON, scenario editor and director of censorship for Warner Brothers, will be master of ceremonies at the annual Luncheon of the Milk and Egg League, to be held May 6 at the Hotel Astor in New York.

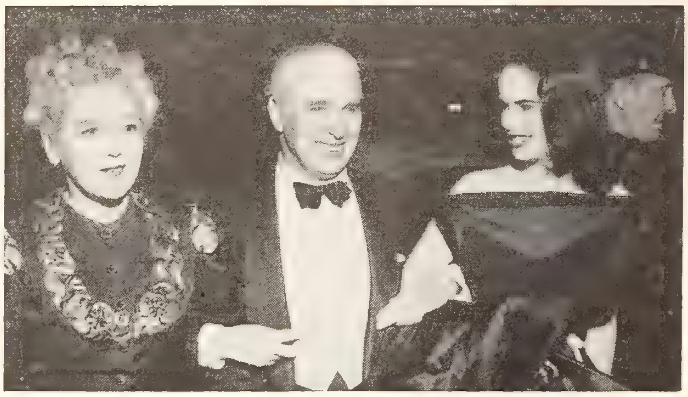
TED R. GAMBLE, chairman of the board of the American Theatres Association and former national director of the Treasury Department's War Finance Division, was guest speaker at the Army Day Dinner in Louisville, Ky., last Saturday.

JOHN MARKLE has been appointed managing director of the Broadway theatre in New York for United Artists. Mr. Markle handled "Henry V" engagements for the company as special representative in Boston and Philadelphia.

MOTION PICTURE HERALD, published every Saturday by Quigley Publishing Company, Rockefeller Center, New York City 20. Telephone Circle 7-3100; Cable address "Quigpubco, New York," Martin Quigley, President; Red Kann, Vice-President; Martin Quigley, Jr., Vice-President; Theo. J. Sullivan, Treasurer; Leo J. Brady, Secretary; Terry Ramsaye, Editor; Martin Quigley, Jr., Associate Editor; James D. Ivers, News Editor; Charles S. Aaronson, Production Editor; Ray Gallagher, Advertising Manager; David Harris, Circulation Director; Bureaus: Hollywood, William R. Weaver, editor, Postal Union Life Building; Chicago, Hal Tate, 624 South Michigan Avenue; Washington, J. A. Otten, 2525 Ontario Rd., N.W., 9; London, Hope Williams Burnup, manager, Peter Burnup, editor, 4 Golden Square, W. 1.; Toronto, W. M. Gladish, 242 Millwood Road; Paris, Maurice Bessy, 2 Avenue Matignon; Dublin, T. J. M. Sheehy, 36 Upper Ormond Quay; Rome, Argeo Santucci, 10 Via Versilia; Lisbon, Joao De Moraes Palmeiro, Avenida Conde Valbom 116; Brussels, Louis Quievreux, 121 Rue Beeckman; Amsterdam, Philip de Schaap; 82 Jekerstraat; Copenhagen, Kris Winther, Bogehoi 25; Stockholm, Gosta Erkell, 15 Brantingsgaten; Budapest, Alexander Fodor, XIV Nurnberg ucca 47; Zurich, Carlo Fedier, c/o Cine Suisse, Kappelergasse 13; Prague, Joseph B. Kanturek, Cechovo nam 1; Sydney, Cliff Holt, Box 2608—G.P.O. Derwent House; Johannesburg, R. N. Barrett, 10, Blyth Road, Talboton; Mexico City, Luis Becerra Celis, Dr. Carmona y Valle 6; Havana, Charles B. Garrett, Refugio 168; Buenos Aires, Natalio Bruski, J. E. Uriburi 126; San Juan, Puerto Rico, Ernesto Sanchez Ortiz, P.O. Box 1043; Montevideo, Paul Bodo, Calle Francisco Bauza 3662; Sao Paulo, Brazil, I. A. Ekerman, Rua Gucianazes 159; Santiago, Chile, Maria Romero, Revista "Ecran," Bellavista 069; Caracas, Venezuela, Mrs. Frank M. Caldwell, Apartado 1706. Member Audit Bureau of Circulations. Other Quigley Publications: Better Theatres, published every fourth week as a section of Motion Picture Herald; Motion Picture Daily, International Motion Picture Almanac and Fame.

THIS WEEK the Camera reports:





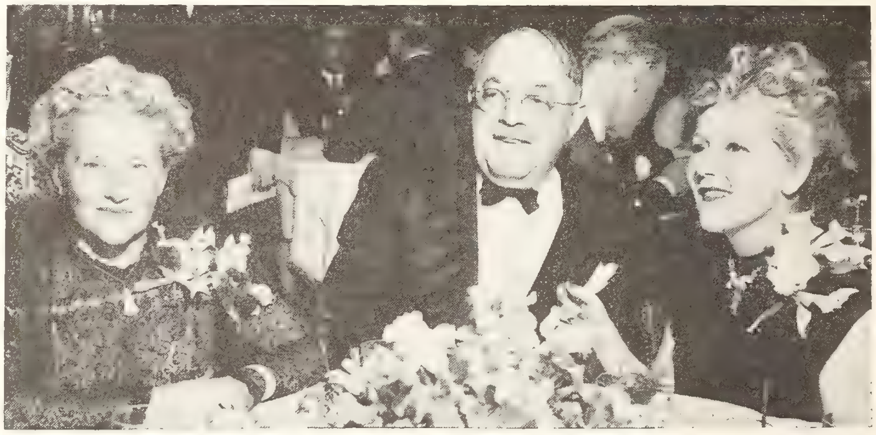
MARY PICKFORD, CHARLES CHAPLIN, MRS. CHAPLIN

MRS. GRADWELL SEARS, MR. SEARS, MRS. PAUL N. LAZARUS, JR.

TOP BILLING FOR CHARLIE. The comedian, turned philosopher, opened his latest, "Monsieur Verdoux", at the Broadway theatre, New York, the evening of April 11. Hollywood fanfare accompanied. Some scenes are above. Mr. Chaplin parried the press Monday afternoon in a free-for-all, the details of which are on page 15. Writer, director, star and producer and, through United Artists partnership, a distributor, Charlie asked special sound for the opening: Altec Lansing's "Voice of the Theatre". Told March 31, the company had the sound system working April 4, shipping projectors from New Jersey, pedestals from St. Louis and lamphouses and a ton of speakers by air from Hollywood. With Altec operation at peak efficiency, the job was completed on time.

By the Herald

WILLIAM GERMAN, of Jules Brulatour, Edward P. Curtis, vice-president of Eastman Kodak, Adolph Zukor and Paul Raibourn, of Paramount, at the motion picture executives luncheon in New York last week, called by Mr. Curtis to plan industry aid for a $2,590,000 Thomas Alva Edison Foundation. Story on page 46.



BIRTHDAYS TOGETHER. Mrs. Jack Cohn, left, wife of the Columbia Pictures executive vice-president, and Mary Pickford, partner in United Artists, celebrated birthdays the same day and together in New York last week. Mr. Cohn sits between them at a dinner party in which friends and business associates joined the observance.

DEMONSTRATION, at Philadelphia, of rapid film processing for television. Some guests, above, were Emerson Yorke, producer; Donald Hyndman, Eastman Kodak eastern film division manager; Paul Mowrey, American Broadcasting Co. television director; R. V. Tooke, Philco; Robert O'Connor, United Air Lines.

THE SUBJECT was advertising, as Universal-International and J. Arthur Rank advertising and sales executives met in the Hotel Astor, New York, last week to plan coming campaigns. Above, Maurice Bergman, third from left, eastern advertising and publicity director, is shown with Fred Meyers, William A. Scully, vice-president, and C. J. Feldman, A. J. O'Keefe, Al Horwits, Henry Linet. At the right, Mr. Bergman is seen with Jock Lawrence, Bernard Kranze and William Heineman, representing Rank distribution.

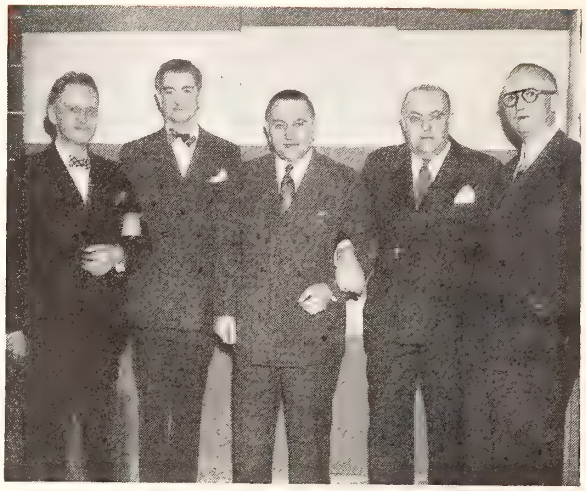
By the Herald

PRIZE, at the annual Texas Variety Club golf tournament, at Brook Hollow Country Club, Dallas. It is presented by chief barker William O'Donnell, left, and dough guy Harold Schwartz, right, to Raymond Willie.

CONGRATULATIONS, right, from Jennifer Jones, star of "Duel in the Sun", to Edward E. Watts, right, new president of the Travelers' Aid Society, elected last week at the 42nd annual meeting in New York. David W. Haynes, a director of the society, looks on. Miss Jones was guest of honor at the meeting.

SO THERE WOULD BE NO MISTAKE about the subject under discussion, the scene at the right was contrived last week, in New York, as Loew circuit and Selznick Releasing Organization publicity and exploitation representatives put heads together. Seated are Ted Baldwin and Robert Gilham, SRO, and Edward Dowden, Ernest Emerling and Anna Elmer of Loew's. Standing are Frank McNamara, SRO, and Jerry Sager, Ann Bontempo, Bob Nashwick, Peter McCarty, Saul Handwerger, Dan Terrell, Carl Fishman, Teddy Arnow, Howard Kurtz, Russ Grant, Leroy Rubin, Paula Gould, Bob O'Brien, Jerry Levine, of Loew's.

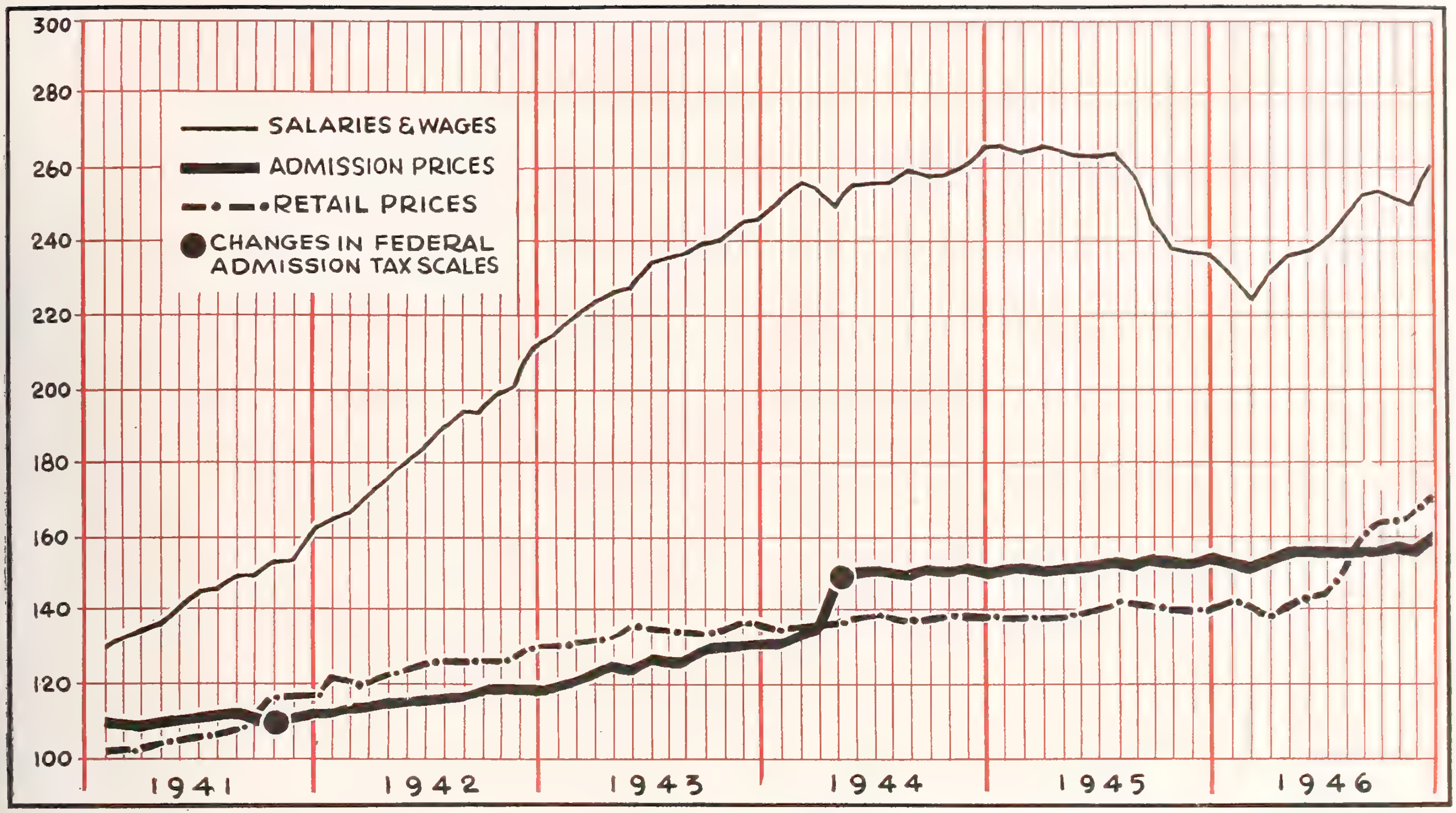
PLANNING the Warner 13-week sales drive, which begins April 27—the Chicago meeting of midwestern sales executives. Roy Haines, seated, led the discussions. Standing around the western division manager are Jack Shumow, Chicago branch manager; Harry Seed, midwest district manager; Nat Marcus, Milwaukee manager; Bob Dunbar, Detroit manager; Art Anderson, Minneapolis manager, and William Brumberg, drive captain and field exploitation chief.



TESTIMONIAL AT THE MAYFLOWER, in Washington, for Sam Wheeler, newly appointed sales manager of Film Classics under Joseph Bernhard. At the March 31 affair are shown, among many friends and associates, Nelson Bell, *Washington Post* drama critic; John Allen, MGM district manager; Mr. Wheeler; David Palfreyman, Motion Picture Association, and J. E. Fontaine, Selznick Releasing Organization mid-Atlantic division manager.

ARRIVAL in New York, after a studio visit: Ned E. Depinet, RKO Radio Pictures executive vice-president, and his wife.

SOLITUDE AND MEDITATION, away from film business and secular life, were enjoyed by the group above, recently. Led by Frank McManus of the Mullin & Pinanski circuit, the men above, comprising the Catholic Motion Picture Guild Retreat Group of Boston, spent three days at the Jesuit Retreat House at North Andover, Mass., under the direction of Father Leo Riley, S.J. In the picture are Edward Cuddy, James Lydon, Frank McManus, James Connolly, Frank Lydon, Vincent Smithy, Thomas Duane, William Cuddy, William Sullivan, Maurice Cuddy, William Doyle, James Dempsey, William Mulcahy, Thomas Wall, Cliff Shaw, James Wall, Herbert Lydon, Anthony Zissi, Gerry Lydon, Nat Silver, Thomas Fermoyle, Frank Colburn, James Davis, William Hartnett, Frank Serge, Arthur Kennan, Edward Spellman, John Longo, Leonard Dunn, Patrick Gill, Joseph Haley, Daniel Murphy, Loring Hall, Thomas O'Brien, Frank Rahilly, Joseph Rahilly and Timothy Sheehan. It is a matter for conjecture whether the discussions ever turned to films.



[Motion Picture Herald Graph]

The above graph is based on computations by the United States Bureau of Labor Statistics for the period beginning January 1, 1941, through December, 1946.

U. S. FIGURES SHOW SCREEN IS NATION'S BEST VALUE

Despite the continually increasing scale of wages, climbing retail prices and the generally higher cost of living throughout the country, theatre admission prices relatively have maintained the level of early 1941. This is revealed in a survey of 34 key cities conducted by the United States Bureau of Labor Statistics.

The admission price index increases are due largely to the greater Federal taxes placed on amusements.

Price and Wage Rise Not Matched by Admissions

A comparison of indexes of salaries and wages and retail prices with those of motion picture admission prices from January, 1941, to December, 1946, shows that the admission price index, including adult and child admissions, has increased only modestly on a comparative basis. Salaries and wages during this period were increased from an index of 130.0 to 258.4, an increase of 98.8 per cent; retail prices jumped from 101.9 to 172.7, or 69.4 per cent, while admission prices rose only 50 per cent from 109.1 to 163.7, or from 19.4 per cent to 48.8 per cent *less* than the comparative indexes.

In computing the above increases the Bureau uses "100" as the base index figure for the 1935 through 1939 period.

The Bureau of Labor Statistics in Washington computes the "consumer price index" from the composite measure of prices charged for clothing, food, house furnishings, rent, fuel, electricity and ice. In addition, selected miscellaneous commodities and service are indexed by the Bureau including admission prices charged by theatres. This index includes Federal, state and local admission taxes and general sales taxes.

The admission price index is collected and tabulated monthly from first, second and third run theatres located in downtown and neighborhood sections of the 34 representative cities throughout the country ranging in population from 62,107 to 7,454,995.

The cities, with the populations based on the 1940 Government census, used by the Bureau of Labor Statistics in compiling the admission price indexes are:

Atlanta with a population of 302,288; Baltimore, 859,100; Birmingham, 267,583; Boston, 770,816; Buffalo, 575,901; Chicago, 3,396,808; Cincinnati, 455,610; Cleveland, 878,336; Denver, 322,412; Detroit, 1,623,452; Houston, 384,514; Indianapolis, 386,972; Jackson, 62,107; Kansas City Mo., 399,178; Los Angeles, 1,504,277; Manchester, N. H., 77,685; 292,942; Milwaukee, 587,472; Minneapolis, 492,370; Mobile, 78,720; New Orleans, 494,537; New York, 7,454,995; Norfolk, 144,332; Philadelphia, 1,931,334; Pittsburgh, 671,659; Portland, Me., 73,643; Portland, Ore., 305,394; Richmond, 193,042; St. Louis 816,048; San Francisco, 634,536; Savannah, 95,996; Scranton, 140,404; Seattle, 368,302, and Washington, D. C., 663,091.

During 1946 alone the motion picture theatre admission price index was considerably less than comparative indexes. In this year's period salaries and wages increased 9.4 per cent; retail prices showed the greatest gain by climbing 20.7 per cent, while admission prices increased only 6.6 per cent. These 1946 increases are included in the tabulation of the 1941-46 indexes and in the graph above.

Adult Admission Prices Increased 49.2 Per Cent

A further examination of the admission price index reveals that prices for adults increased 49.2 per cent—from an index of 109.9 to 164.0—from January, 1941, through December, 1946, while children's admission prices for the same period increased 52.9 per cent from 105.4 to 161.2.

In the year 1946 adult admissions increased 6.8 per cent, with the index rising

(Continued on following page)

ADMISSIONS

(*Continued from preceding page*)

from 153.5 to 164.0, while the children's admission price for that year rose from 154.3 to 161.2 or 4.5 per cent.

The adult index is determined from admission prices charged at evening performances, Monday through Saturday, with the admission scales for Sunday and holiday showings omitted. Since July, 1944, the children's index has been computed from the Saturday matinee prices. Prior to that time computations corresponded with the procedure used in determining the adult index.

While the admission price index for the 1941-46 period indicates that motion picture audiences were required to pay continually increasing admission prices, an appraisal of the Bureau's figures reveals that admission price jumps came with, or soon after, heavier Federal admission taxes were imposed.

Increased Amusement Taxes Brought Rise in Admissions

As shown in the graph admission prices remained steady from January, 1941, until October of that year when the Federal tax was increased from one cent on each 10 cents or fraction thereof where admissions were 21 cents or more, to a straight one cent tax on each 10 cent admission. Then, motion picture admission prices climbed only slightly until April 1, 1944, when the index jumped from 126.0 to 151.7 when the Federal Government imposed the current 20 per cent amusement tax on admissions, or a tax of one cent for each five cents, or major fraction thereof. In the case of children under 12 years of age where the admission price is under 10 cents, no tax is applicable.

A further examination of the Bureau's figures shows that salaries and wages made the greatest climb as the war progressed but slacked off in mid-1945 as industry was reconverting to peace-time production. By the beginning of 1946 the wage and salary index again started to climb.

The index of retail prices showed only a gradual increase during the six-year period until the summer of 1946 when the Office of Price Administration lifted most of its price restrictions and the index immediately started to climb to pass through and well beyond the motion picture admission price index.

"Duel in the Sun" To Open In 300 Cities in May

David O. Selznick's "Duel in the Sun" will open the week of May 7 in 300 or more cities, Milton Kusell, Selznick Releasing Organization sales manager, said in New York this week. In the New York area, 37 Loew theatres, headed by the Capitol on Broadway, will play the picture simultaneously. The picture will be in the neighborhood houses, one week remain at the Capitol. In the Los Angeles and San Francisco area, the picture will open in 150 theatres.

ADMISSION PRICE INDEX

	1941	1942	1943	1944	1945	1946
January	*	....	....	....	152.3	153.7
February	....	....	....	...	152.4	153.8
March	109.1	114.1	123.1	134.1	152.6	156.0
April	....	....	...	#	152.8	156.2
May	....	...	..	...	153.1	156.7
June	109.9	116.0	126.1	151.7	153.1	156.7
July	....	..	...	....	153.6	157.5
August	....	....	....	....	153.6	157.5
September	109.2	116.7	128.6	152.2	153.6	159.1
October	**	...	....	152.2	153.6	160.5
November	...	..	....	152.2	153.6	161.1
December	111.5	118.5	130.1	152.2	153.6	163.7

Adult

	1941	1942	1943	1944	1945	1946
January	109.9*	112.6	119.5	131.1	152.3	153.6
February	109.7	113.0	121.4	133.0	152.4	153.7
March	109.6	114.1	123.5	135.1	152.6	156.2
April	110.0	114.5	124.8	151.6#	152.6	156.2
May	110.2	115.2	124.9	151.6	152.9	156.7
June	110.5	116.2	126.8	151.7	152.9	156.7
July	110.6	116.3	126.8	151.7	153.5	157.5
August	110.3	116.4	127.2	152.2	153.5	157.5
September	109.7	117.0	129.2	152.2	153.5	159.2
October	110.9**	118.7	130.5	152.2	153.5	160.6
November	111.5	118.8	130.5	152.2	153.5	161.3
December	111.3	118.9	130.7	152.2	153.5	164.0

Children

	1941	1942	1943	1944	1945	1946
January	....	....	....	....	152.3	154.3
February	....	....	....	....	152.3	154.3
March	105.4*	113.5	119.8	126.0	152.3	154.6
April	....	....	....	#	154.6	155.6
May	....	....	....	....	154.6	155.9
June	105.4	114.1	121.4	151.7	154.6	155.9
July	....	....	....	151.7	154.3	156.6
August	....	....	....	152.0	154.3	156.6
September	105.4	114.1	123.7	152.0	154.3	157.9
October	**	....	....	152.0	154.3	158.9
November	....	....	....	152.0	154.3	158.9
December	112.2	114.8	124.4	152.3	154.3	161.2

---

*The "defense tax," effective July 1, 1940, levied an admission tax of 1c for each 10c, or fraction thereof, where admission was 21c or more.

**On October 1, 1941, the tax was changed to 1c for each 10c, or fraction thereof. In the case of children under 12 years of age where the admission price was less than 10c, no tax was applicable.

#Since April, 1944, the tax has been 1c for each 5c, or major fraction thereof. In the case of children under 12 years of age where the admission price is under 10c, no tax is applicable.

Strike Has Little Industry Effect

The phone strike, which has tied up long-distance traffic across the nation since April 7, so far has had no appreciable effect on the New York home offices and exchanges, nor has it seriously interfered with circuit and studio operations.

Difficulties were overcome mainly through the use of wires, airmail letters, teletypes and messengers. Tie-lines in some cases permitted direct calls out of the New York area. Things were made easier also when out-of-town branches, such as Philadelphia, Cleveland, New Orleans and Washington, began to come through.

Wire expenses rose from three to four times, according to some estimates, but this was compensated by dwindling phone bills. Over-the-counter booking increased considerably.

The strike proved some inconvenience to Hollywood where, in some cases, it had a slowing effect on production. Here again the teletypes, installed by some companies as a means of keeping in touch with New York, came in handy.

Brandt Circuit Takes Mayfair from Loew's

The Brandt circuit, of New York, this week leased the Mayfair theatre, on Broadway at 47th Street, New York, from the Loew circuit. The theatre thus becomes "the 12th link in the Times Square theatre chain" of the Brandt circuit, Harry Brandt, its head, said.

Monsieur Chaplin Comes To Town with a Film— And Meets the Press

CHAPLIN the producer, Chaplin the actor, and Chaplin the social philosopher this week came to New York town to market his first picture since 1940. The picture, "Monsieur Verdoux," rather a melange of murder and "message," with Mr. Chaplin in the title role, got rather a panning, but an animated, interested audience reception. Chaplin the philosopher got a terrific and extensive press. It seemed possible that the philosophy included considerable showmanship. All of the United States, and foreign capitals, have been advised that there is a new and different Chaplin picture. That may have been the intent.

Charles Chaplin's decision to open at the Broadway theatre, April 11, was a sudden one, surprising even the publicity men of his releasing company, United Artists. But there was time enough for New York's columnists to tell the public that "Monsieur Verdoux," himself a murderer, claimed the inventors of the atom bomb were bigger criminals than he (an exaggeration) and that the Production Code Administration had refused the picture a seal (the number is 12225).

A Visit Well-Heralded On Communication Media

The day before the opening, Mr. Chaplin gave an interview to foreign newspapermen, duly carried by the domestic wire services. Last Friday, in company with Mary Pickford and his wife, Oona, he attended the premiere. Saturday morning he read the mixed and generally unfavorable reviews of his picture, for which no distribution plans have been set.

Monday, smiling and sure of himself, he was introduced to 100 New York newsmen at his second press conference, in the ornate ballroom annex of the Hotel Gotham. The conference, he explained, had been the idea of his company's publicity office.

All those newsmen present had had their credentials examined at the door before being permitted to enter. Paul Lazarus, Jr., UA director of advertising and publicity, explained to the newsmen that the interview was to be recorded by WNEW and broadcast later. It went on the air at 9 o'clock that evening.

THEY SAY . . .

Following is a sampling of the reviews given Charles Chaplin's "Monsieur Verdoux" in the New York press of April 12:

Times: "*No light and gentle slapstick comedy . . . screamingly funny in spots and basically serious and bitter at the ironies of life. Those who go expecting to laugh may find themselves remaining to weep. . . . It is slow—tediously slow—in many stretches.*"

Herald Tribune: "*. . . a woeful lack of humor, melodrama or dramatic taste. The hand of the screen master is apparent in very few sequences. . . . Chaplin is enmeshed in a world of his own personal confusion.*"

Daily Mirror: "*Runs the gamut of satire, slapstick, drama and problem drama. . . . It is an uneven, but continuously interesting film.*"

Daily News: "*Chaplin has attempted, with inconspicuous success, to mix sentiment, slapstick comedy and horror. . . . He has tried to make the business of wholesale killing a joke . . . but the joke, I'm afraid, is on him. . . .*"

PM: "*A moderate success leaning upon nostalgia and affection for the Chaplin legend. . . . Only he—a supreme and unfettered egotist—would proudly present it as a masterpiece. . . . His mind may be piffling, but his personality is magnificent.*"

From the first it was evident that the readers of Tuesday's newspapers were going to learn more of Chaplin's ideas on politics than his film activities. Why didn't you do thus and so during the war? asked the questioners. Why didn't you give some of the proceeds from your films shown in Europe to the underground movement? Why aren't you a U. S. citizen? Do you sympathize with Russia?

I am a citizen of the world, Mr. Chaplin explained. I do not believe in divisions of people. That leads to fascism. I am a member of no political party. The world today is filled with so many technicalities that you need a guide book to get along. If you step off the curb with your left foot they accuse you of being Communist.

At one point in the interview the questions turned into accusations, violently expressed. This moved one questioner to ask: What do you think of a country where, in the name of the Four Freedoms, an artist is asked to account for his beliefs, his citizenship, and is subjected to a pressure campaign on these matters that amounts to a form of public blackmail?

Kept His Temper Well During Interview

Mr. Chaplin, who had kept his temper during the hour-long interview, smiled and said: "Thank you very much."

Some were concerned over what had happened to Chaplin's familiar character of the tramp and he was asked why, since he was now offering messages, he was not as funny as he used to be.

"Funny?" smiled Mr. Chaplin. "That's a matter of opinion. I am an old man. I have just so many years more and things I want to say—well, call it the indulgence of an old man. There will be more stories of the tramp if I can think of an idea for him. I make what I want and I'm honest about it. People recognize this and like it."

No Picture Planned on Life of Napoleon

Then he was asked if he would develop his idea of producing a picture on the life of Napoleon.

"No," said Mr. Chaplain, " I won't. Napoleon was a dictator. I don't like dictators."

What do you think of Stalin? someone threw at him. "What's your definition of a dictator?" Mr. Chaplin countered.

The interview again veered into politics.

Tuesday, the New York *Times* headlined: "Not a Communist, Chaplin Declares." The *Daily Mirror* headlined: " 'Eisler's Brother Is My Friend', Chaplin Says." Right beside it was this headline: "Gerhart Eisler (accused of Communist activities) Again Indicted."

By midweek Chaplin and his picture were New York City's prime conversation pieces.

One of the things talked about: On Tuesday UA cut admission prices to the Broadway and withdrew the block of 250 reserved seats which it wanted to sell at from $1.80 to $2.40. Top admission was set at $1.50.

"Begin your butchery"

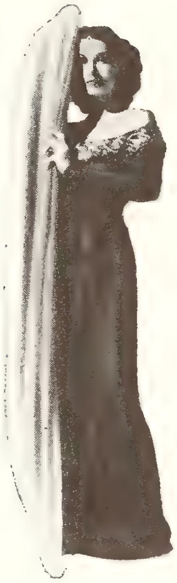
"What is a dictator?"

"I've never voted"

"I'm a world citizen"

"Next question, please"

Photos by The Herald



● This is a woman ● who could not help loving ● or escape fro

oving ● this is

Hedy Lamarr in

Dishonored Lady

by the same producer, with the same star, and for the same great — **OR BETTER** — business now piling up everywhere for Hunt Stromberg's presentation of Hedy Lamarr in **"THE STRANGE WOMAN"**

HUNT STROMBERG presents HEDY LAMARR in **"DISHONORED LADY"** co-starring DENNIS O'KEEFE and JOHN LODER with WILLIAM LUNDIGAN • MORRIS CARNOVSKY
PRODUCED BY JACK CHERTOK
Directed by Robert Stevenson • Screenplay by Edmund H. North • A Hunt Stromberg Production

● This is money-in-the-bank from UA

ON THE MARCH

by RED KANN

WHILE visiting the Paramount studio, Adolph Zukor called for abandonment of "light, meaningless pictures" in favor of those which have "something to say," according to an interview in *Motion Picture Daily.* Other quotes:

> *"There is no room today for escapism in films. . . .*
>
> *"We are beyond the lush period of the war when anything stood up. . . .*
>
> *"Since motion pictures are the only source of escape for a hard-ridden world from its daily drudge [a reference to greater emphasis contemplated for the foreign market] they bear a tremendous responsibility. Credibility is important."*

This is worth analyzing.

Even those who constantly urge motion pictures should reflect more accurately and more intimately the times of which they are a part—count us in, please—hardly will agree with the respected chairman of Paramount's board. There is as much need for escapism today as there ever has been. The question is whether or not these unpredictable and uncertain days do not call for more.

Reasonable proponents of a more realistic and a harder-hitting screen have been misinterpreted seriously by those who do not share their viewpoint. No one—or, surely, no one who is a rational member of the industry—believes such standard story equipment as boy-meets-girl ought to be thrown overboard. It would be as ridiculous to strike for the elimination of musicals as it would be to strike for a mass-entertainment commodity in which political exhortation substitutes for Esther Williams doing one off the high-diving board.

Esther's O.K. That goes for Lana Turner, Rita Hayworth and a long list of other attractive damsels. So, too, for Jimmy Durante and, among others, for Bing and Bob, although Zukor feels Crosby and Hope hereafter must hew to consistency and characterization in order to maintain themselves as symbols of laughter.

If this industry is ever misguided enough to move out on its escapism formula for a straight line of attractions without benefit of its established, and even necessary, contribution to unadulterated make-believe, it will not long remain a major industry. But it likewise appears self-evident, in as huge an enterprise as this with living space for "South of the Chisholm Trail" and "Mourning Becomes Electra," that there is latitude enough for a portion of the product which looks boldly into the contemporary mirror and endeavors to report what it finds. Even that is not enough, however.

WHAT is found there must be embellished with the full embroidery of entertainment. For it is this which the producer asks the exhibitor to purchase. The ticket-buyer, paying for entertainment, wants what he buys, or won't be back. Nevertheless, a story about a current this-or-that can get over its point when it is treated properly, which is another way of declaring it has to be supported logically by the recognized trappings of commercial production. There is more.

Selectivity of material must be careful. Sound judgment must be exercised in determining what is in the public interest. Reflection of newspaper headlines, for example, is not necessarily the whole answer. We do not want a film, or a series of films, based on night club dancers suspected of shooting down men on yachts in Havana harbor. The responsibility to which Zukor refers, of course, is tremendous. The credibility of which he speaks is desirable, but to recognize them is also to recognize why they must be judiciously applied.

On the point that the lush period of the war when anything stood up is gone, the answer became final months ago. Anything does not stand up. The observers of checks and balances have been aware for some time that audience selectivity which had retired toward the inconsequential during the boom years is emerging steadily, week by week. Audiences are choosing again, and for the long haul it is an extremely fortunate piece of business that this is so.

It means merit will bring the big reward, not a pocketful of money with few places to go.

It means a gauntlet thrown at Hollywood's feet.

It means the creators are faced with the necessity of stemming the current declining tide in quality.

It means the product must be improved.

Big attractions continue to beget big money, never doubt. Ask the exhibitor lucky enough to play one.

◆ ◆

Tucked away on inside news pages of *Motion Picture Daily* are a couple of items which ought not be discounted.

1.—The Kansas-Missouri Theatres Association, meeting in St. Louis, devoted five sessions to a discussion of the tone of current product, concluding that the prevalence of murder mysteries telegraphed a signal for parents to find other avenues of entertainment for their children.

2.—The Hilltop Community Council of Columbus, O., continues to eye with considerable doubt the theatre practice there of combining murder mysteries with attractions of known appeal to children, like the Disney features. The 27 organizations which make up the council evidently are hell-bent for correction. Their direction seems to be sound.

Scully Calls for A Return to Old Ballyhoo Tempo

A call for distributors and exhibitors to return "to the tried and true methods of traditional ballyhoo to sell their pictures," was sounded by William A. Scully, Universal-International vice-president and general sales manager, last week at the two-day exploitation and publicity meeting at the Hotel Astor in New York. Maurice A. Bergman, U-I's eastern advertising and publicity director, presided at the sessions, attended by the home office and field promotion staffs.

Besides Mr. Scully, speakers at the meeting included A. J. O'Keefe, assistant general sales manager; C. J. Feldman, western division sales manager; Fred Meyers, eastern division sales manager; James J. Jordan, manager of the contract, playdate and sales department, and Al Horwits, eastern publicity manager.

Mr. Bergman said the company's field exploitation representatives would be given greater authority to develop key city promotion plans. This, he said, would lead to closer cooperation with exhibitors. He also said that a specialized unit would be developed in the home office and in the field to work on the development of J. Arthur Rank productions. He was followed by William J. Heineman, general sales manager for the Rank division of U-I, and Jock Lawrence, vice-president and public relations director of the Rank organization in the U. S. Mr. Heineman said $1,000,000 would be spent on promoting five Rank pictures in this country.

Last week also saw another U-I convention, this one a sales meeting in Europe, presided over in Paris by J. H. Seidelman, U-I president. U-I executives from 13 countries attended and were shown a lineup of new U-I product. The convention also included an outline by Harold Sugarman of the company's extensive 16mm plans.

Sales policies for "The Egg and I," as well as for other U-I productions, will be discussed at a two-day sales meeting at the U-I home office April 19-20. The company's district sales managers will attend.

Monogram Southern Managers Meeting Saturday, Sunday

A regional sales meeting of all southern exchanges of Monogram was to be held Saturday and Sunday at the Atlanta Biltmore Hotel in Atlanta. Branch managers from Charlotte, Memphis, Atlanta and New Orleans will attend and the meetings will be presided over by Arthur Greenblatt, Monogram's eastern sales manager.

Convicted on Lottery Charge

The New York Court of Appeals in Albany upheld last week the conviction of Albert Schleicher, manager of the Blenheim theatre, the Bronx, N. Y., on a lottery charge, resulting from cash awards made from the stage of his theatre.

MPTO "Pleased" Allied "Baffled" On Arbitration

The stay order granted April 7 on the New York decree's order dissolving the Consent Decree system of arbitration has "pleased" the Motion Picture Theatre Owners of America and "baffled" Allied States.

In bulletins made public Monday, the two organizations commented at length on the stay order.

"We are pleased as to the stay of elimination of arbitration," the MPTOA bulletin stated, "because it has been our position since the decision (on the anti-trust case) in June that, with all of the new arbitrable matters created, many cumbersome profitless 'trips to the courthouse' could be saved by a satisfactory system of arbitration, one which was optional and one which would not in any way restrain the exhibitor from resorting to the courts if he wished to and one which would not preclude the Government from instituting appropriate proceedings for violations of the decree by the defendants.

"There are some valid objections to the present system of arbitration," the bulletin continued, "but none that could not be corrected. Without the continuation of the system, however, those changes and improvements would be too difficult of accomplishment."

In its bulletin, Allied asserted that "the feature of (Supreme Court) Justice (Stanley) Reed's action which is wholly baffling from a legal standpoint is the granting of a stay of the provision which terminated arbitration. Lawyers will never cease to wonder how he could restore the Consent Decree without the consent of the Government, except by a legal tour de force. However, since so many exhibitors seem to have formed an attachment for arbitration just as it was about to expire, no one should complain."

With the stay now an actuality, the 31 tribunals of the motion picture arbitration system will continue as before, fully staffed to accept new cases, until a final decision on the New York District Court's findings in the anti-trust suit is made by Supreme Court. Originally, all those tribunals having no cases on April 1 were to be closed and all those having cases pending were to be closed once final disposition was made. No new cases were to be accepted after April 1. Now they can be. However, none have been filed since April 1.

31 Paramount Meetings Set To Talk Short Subjects

Paramount's short subjects department, headed by Oscar A. Morgan, sales manager, will hold 31 meetings and conferences with district, branch and sales managers through the country to discuss 1947-48 product. The first of these meetings will take place in Dallas April 21.

Schine, Griffith Appeals Not Until This Autumn

The appeals of the Schine and Griffith anti-trust cases will probably not be argued before the Supreme Court before this autumn, Department of Justice officials reported in Washington last week. These cases will delay a hearing of the appeals in the New York anti-trust suit since they are scheduled to be heard first. The Schine appeal has been docketed, but it was reported, there is little chance that it will be heard until October, when the court reconvenes. The Griffith appeal, the Justice Department expects, will be docketed "in the near future—certainly before the end of the month."

Paramount Will Hold Partners Pending Verdict

Paramount will keep its theatre partnerships pending a ruling from the Supreme Court on the New York District Court's order enjoining the defendants in the anti-trust suit from joint ownership of theatres by defendants and by defendants and independents, according to a statement Monday from Leonard Goldenson, president, Paramount Theatres Service Corporation.

The New York Court's decision in the suit gave the defendants two years from December 31, 1946, to dissolve all partnerships in which the defendants hold an interest greater than five per cent and less than 95 per cent. Paramount appealed that order, as did the other theatre-owning defendants, last February. The Supreme Court is not expected to hear the appeals before January.

According to an RKO exhibit printed in the New York Court's decision of June 11, Paramount owns 993 theatres in partnership with independents and 195 in partnership with other independents. However, 177 of those theatres in partnership with independents would not be affected, according to the exhibit, since Paramount's interest in those theatres is less than five per cent.

Paramount is the company most seriously affected by the court's partial dissolution order.

Under the provisions of the decree, the defendants are to submit to the New York Court by June 31 a statement outlining the extent of compliance with the dissolution order and are to be made quarterly thereafter.

Eastman Kodak Ordered To Produce Records

The Eastman Kodak Company must obey a Federal grand jury subpoena and produce its records to help determine whether there has been an anti-trust law violation, according to an April 4 ruling of Federal Judge John Knight in Buffalo.

Majors Struggle With Policies in Suit Confusion

Caught on middle ground between a stay order on the distribution provisions of the decree in the New York anti-trust suit and the possibility of civil suits for violations of the New York District Court's decision, which is a law until the Supreme Court rules on it, distributors were still seeking this week to formulate definite sales plans.

MGM indicated this week it would continue its competitive bidding experiments only in the 50-some areas in which experiments have been started. Last week a spokesman for Twentieth Century-Fox indicated that the company would continue its experiments because it was found that they aided in "settling disputes."

Final decision on 20th-Fox sales policies, however, are expected to be set at the end of the month when top officials will meet to discuss the stays of the decree as it affects them. The company asked for and received only stays on the decree's provisions concerning competitive bidding and arbitration. The meeting has been postponed until Spyros P. Skouras, 20th-Fox president, returns to New York from his current Latin American tour.

Abram F. Myers, general counsel for Allied States, who last month was accusing the distributors of "discrediting" the bidding system, this week warned that if competitive bidding experiments are continued they will be "without color of authority under the decree."

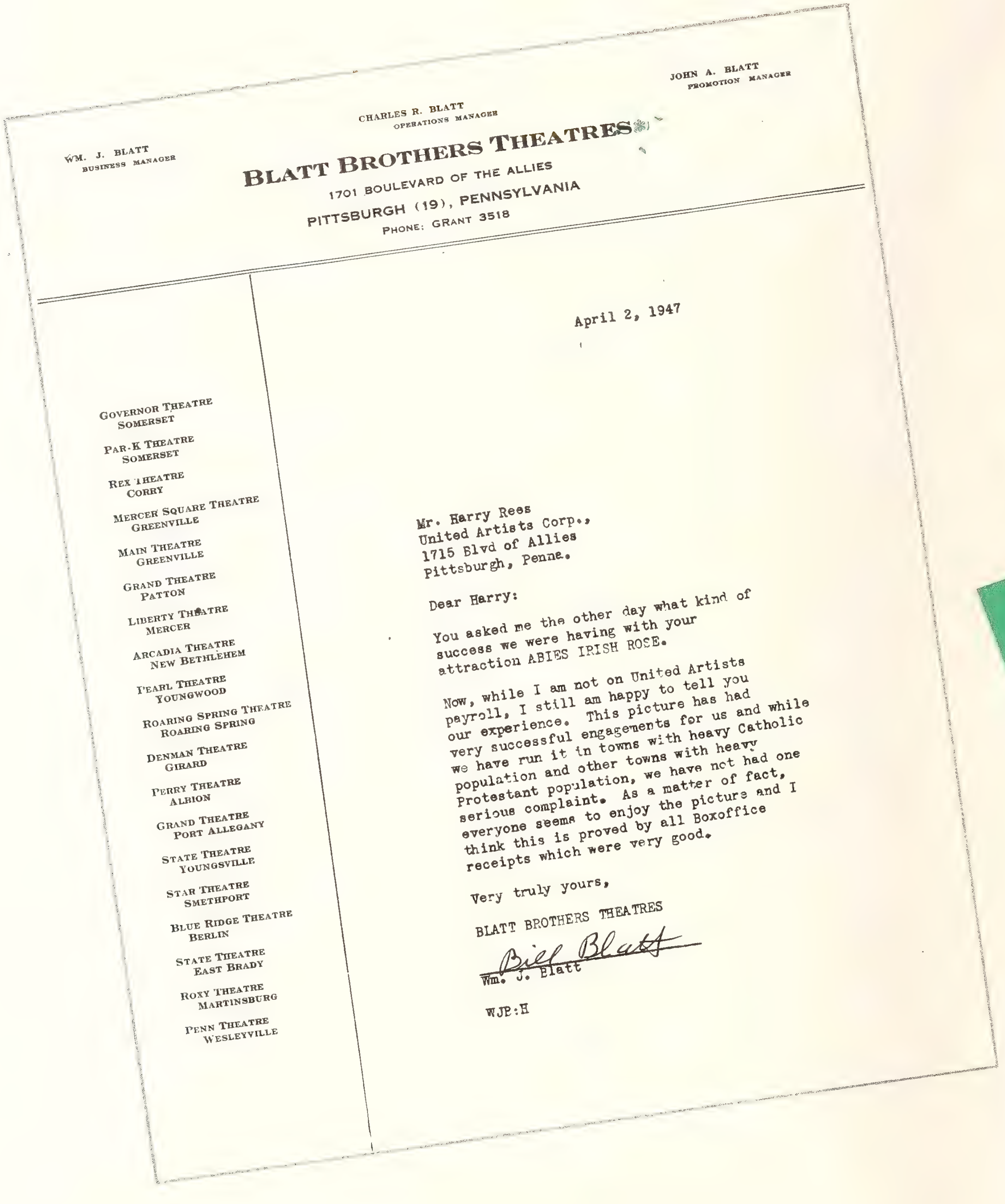
"Staying those injunctions on distribution," Mr. Myers warned in Allied's latest bulletin, released Monday, "does not legalize the practices which the lower court condemned. It merely means that if the defendants commit any of those practices during the period of the stay they will not violate the decree. They are protected against being punished for contempt of the decree, but not from the other consequences flowing from the commission of unlawful acts"—as stated in the decision.

Pittsburgh Exhibitor Files $450,000 Anti-Trust Suit

David N. Green, operator of the Beacon theatre, Pittsburgh, has filed a $450,000 anti-trust suit against 15 distributing and theatre operating companies charging conspiracy to prevent him from obtaining first-run features. He asked damages of $125,000, which would be trebled under anti-trust laws, and $25,000 for accrued interest and lawyers' fees.

B'nai B'rith Dinner Set

The New York Cinema Lodge of B'nai B'rith will welcome its new president, Robert M. Weitman, at a dinner at the Hotel Astor in New York, Tuesday evening, April 29. Industry executives are scheduled to attend.



WM. J. BLATT
BUSINESS MANAGER

CHARLES R. BLATT
OPERATIONS MANAGER

JOHN A. BLATT
PROMOTION MANAGER

BLATT BROTHERS THEATRES
1701 BOULEVARD OF THE ALLIES
PITTSBURGH (19), PENNSYLVANIA
PHONE: GRANT 3518

GOVERNOR THEATRE
SOMERSET
PAR-K THEATRE
SOMERSET
REX THEATRE
CORRY
MERCER SQUARE THEATRE
GREENVILLE
MAIN THEATRE
GREENVILLE
GRAND THEATRE
PATTON
LIBERTY THEATRE
MERCER
ARCADIA THEATRE
NEW BETHLEHEM
PEARL THEATRE
YOUNGWOOD
ROARING SPRING THEATRE
ROARING SPRING
DENMAN THEATRE
GIRARD
PERRY THEATRE
ALBION
GRAND THEATRE
PORT ALLEGANY
STATE THEATRE
YOUNGSVILLE
STAR THEATRE
SMETHPORT
BLUE RIDGE THEATRE
BERLIN
STATE THEATRE
EAST BRADY
ROXY THEATRE
MARTINSBURG
PENN THEATRE
WESLEYVILLE

April 2, 1947

Mr. Harry Rees
United Artists Corp.,
1715 Blvd of Allies
Pittsburgh, Penna.

Dear Harry:

You asked me the other day what kind of success we were having with your attraction ABIES IRISH ROSE.

Now, while I am not on United Artists payroll, I still am happy to tell you our experience. This picture has had very successful engagements for us and while we have run it in towns with heavy Catholic population and other towns with heavy Protestant population, we have not had one serious complaint. As a matter of fact, everyone seems to enjoy the picture and I think this is proved by all Boxoffice receipts which were very good.

Very truly yours,

BLATT BROTHERS THEATRES

Bill Blatt
Wm. J. Blatt

WJB:H

Blatt Brothers Theatres operate 22 houses in Western Pa. and New York State.

"ABIE'S IRISH ROSE"

"very successful engagements!"

"everyone seems to enjoy the picture!"

"all Boxoffice receipts very good!"

"Very truly yours,"

from UA

CARPENTERS HALT THEATRE BUILDING

New Hutcheson Order Would Stop Construction Until Strike Is Settled

Hollywood Bureau

A nationwide stoppage of theatre construction seemed probable this week as an outgrowth of Hollywood's labor troubles.

Because of the long jurisdictional strike of Hollywood's carpenters, William Hutcheson, international president of the American Federation of Labor Carpenters Union, will not permit any AFL carpenters anywhere to work on studio or theatre construction until the Hollywood strike is settled.

Ordered Sunday Night

That information was relayed Sunday night to a mass meeting of the Conference of Studio Unions by Joseph V. Cambiano, international vice-president, who said he got the order from Mr. Hutcheson last Thursday at a Carpenters executive board meeting in Indianapolis.

Early in the strike, all carpenter and painter locals in the country were requested, but not explicitly ordered, to refrain from working on theatre construction and from patronizing theatres. That request now appears to be an order.

The stoppage was to have been discussed further Thursday in Washington at a meeting of AFL's building trades department.

Meanwhile, plans were announced this week for 11 new theatres and for considerable remodeling and modernization of existing theatres.

Circuit Has Five Planned

The Edwards' Theatres Circuit, Los Angeles, announced plans for five new California houses. In Arcadia, the circuit will build a 1,400-seat house, the El Rancho; plans have been completed for a 1,000-seat house at Sunland, to be known as the Foothill; a site has been purchased for a theatre in La Canada; a $250,000, 1,400-seat house will be built at Monterey Park; in Montrose, a bowling-alley building will be remodeled into a 900-seat theatre. Additionally, the circuit will remodel the Granada, in Alhambra, and change its name to Coronet, and will extend the 840-seat Temple theatre in Temple City to 1,200 seats. Others of the circuit's theatres, including the Garvey at Garvey, the Rosemead at Rosemead, and the Tujunga at Tujunga, all in California, are being modernized.

Morris Legendre, Aiken, S. C., has announced that the Legendre-Trincher circuit will build a theatre in Charlotte, N. C.

Bert Henson Enterprises, Modesto, Calif., will build a $75,000 house at Oakdale, Calif., and will remodel a community hall in Waterford, Calif., into a theatre.

Theatre Leasing Called Evasion

Terming the practice an "evasion of the court decree," in the industry anti-trust suit, making an "open and shut case for complete divorcement," the Associated Theatre Owners of Indiana attacked the recently adopted plan of some producers to lease theatres for certain of their pictures, in the latest issue of its bulletin, "Theatre Facts."

Contending that theatre leasing pushes up rentals as well as admissions, the Indiana Allied group said that "a couple of months back we urged staunch resistance to the innovation of 'four-wall leasing', realizing that the experiment of the day would become the firmly established practice of the future. . . . Besides forcing up admission prices, this subterfuge also extracts terms that ordinarily would even embarrass a film salesman to ask for."

ATOI also contends that the distributors are "perverting that section of the decree dealing with competitive bidding in order to use it for their own selfish ends. . . . As long as producers and distributors do not have the spirit and the intent to deal fairly with their customers, the efforts of courts to establish fair trade practices are like trying to carry water in a sieve. There are just too many holes to patch up."

SOPEG Studies Wage Rise; California Minimum Up

Anticipating the reopening of wage clauses in its agreements with the home offices, the Screen Office and Professional Employes Guild, Local No. 109—UOPWA-CIO, contract research and negotiations committee has begun a study of the situation. Under the contracts signed last October the union has the right to present new wage demands by the end of July.

In California, the state's Department of Industrial Relations, division of industrial welfare, this week issued an amendment to the Amusement and Recreation Industries order, regulating wages, hours and working conditions for women and minors.

Warners Ask Rehearing Of Joan Leslie Case

Counsel for Warner Brothers has requested a rehearing of its appeal from a California District Court's decision freeing Joan Leslie from a contract entered into with Warners while a minor. The District Court of Appeals recently confirmed the court's finding that a player attaining majority can void a contract made as a minor.

Study Film Bills Calling for Tax In Four States

Local and state legislation affecting theatres was being carefully watched by exhibitors in New Jersey, Florida and New York City this week.

In Trenton Monday, the New Jersey legislature passed a measure which would permit the sea-shore resort communities to impose luxury taxes, including levies on amusement admissions. However, after the voting, Gov. Alfred E. Driscoll said the measure must again be voted upon since five Assemblymen reported that their votes were erroneously recorded. The State Senate has approved the bill.

In Florida, a Paramount subsidiary, Florida State Theatres, has succeeded in preventing the enforcement of a recently passed local ordinance in Gainesville which levied a graduated tax on amusements. Protesting the measure on the ground that it was discriminatory and unfair, the circuit officials brought an action to temporarily enjoin the enforcement of the measure.

Meanwhile a bill calling for a 10 per cent state tax on admissions of more than 25 cents has been introduced in the Florida House of Representatives. The bill covers nearly all amusements except those already

In New York City, Mayor William O'Dwyer is reported to be studying a proposal, suggested by a prominent but anonymous showman, which would increase the annual license fee for motion picture theatres from $200 to $500, the sum paid by the Broadway stage theatre.

An increase in Cincinnati theatre license fees from the present 10 cents a seat to $50 for the first 200 seats, 20 cents a seat for the next 500, and 10 cents a seat for all over 700 seats, was included in a recommendation of City Manager W. R. Kellogg to the City Council.

Petrillo Is Subpoenaed By House Labor Committee

James C. Petrillo, president of the American Federation of Musicians, has been subpoenaed to appear before the House Labor Committee in Washington and testify on the internal conduct of his union, Representative Fred A. Hartley, Jr., committee chairman, announced Monday. Representative Hartley said Petrillo's appearance will be deferred until the Supreme Court rules on the constitutionality of the Lea Act.

Congressional Committee To Investigate Strike

A Congressional sub-committee, probably consisting of three members, will go to Hollywood the latter part of May to investigate the Hollywood jurisdictional strikes and reported Communist activities, according to a member of the House Labor Committee and the House Un-American Activities group.

Yates Attacks Reissue Sweep As Bad Policy

Attacking what he called "the indiscriminate release of reissues by all companies," Herbert J. Yates, president of Republic pictures, last week told a regional sales meeting at the Blackstone Hotel in Chicago that the industry had gone "reissue beserk." At the same time he announced that his company would continue making "B" pictures, although the exact number has not yet been set.

Lashing out against the reissue policy, Mr. Yates said that, if it is continued, the industry will soon find itself losing the public esteem it now enjoys. "The constant playing of reissues is an admission on the part of the industry to the public that it cannot produce quality pictures today as it did in former years," he declared. And he warned that an excessive amount of reissues would serve to bring down rentals on high-cost product now being made.

The third and final Republic regional sales meeting opened at the coast last Monday with James R. Grainger, executive vice-president and sales manager, presiding and Mr. Yates emphasizing the company's policy to increase the number of high-budget productions. Previously he had said that Republic would make more features in 1947-48 than this year and that a definite product announcement would be made in May.

Also attending the studio meeting were Allen Wilson, vice-president; Earl R. Collins, western district manager; and branch managers Ralph Carmichael, Los Angeles; S. C. Martenstein, San Francisco; Gene Gerbase, Denver; Thomas McMahon, Salt Lake City; Paul McElhinney, Seattle, and George Mitchell, Portland.

Legion of Decency Reviews Seven New Productions

The National Legion of Decency reviewed seven new productions this week, approving all but one. In Class A-I, unobjectionable for general patronage, were: "A Boy, a Girl and a Dog," "For the Love of Rusty" and "St. Francis of Assisi." In Class A-II, unobjectionable for adults, were: "Copacabana," "The Two Mrs. Carrolls" and "A Likely Story." In Class B, objectionable in part, was "Monsieur Verdoux," because it "reflects erroneous moral philosophy and moral skepticism."

Stern Sees Business Off 18–20 Per Cent

Business in theatres has declined 18 to 20 per cent since the beginning of the year, Emil Stern, general manager of the Essaness circuit, Chicago, said there last week, after a business trip to Los Angeles. The decline is in grosses, he said; and the grosses have sagged despite increased admission prices.

Box Office Champions for The Month of March

THE BEST YEARS OF OUR LIVES

(RKO Radio-Goldwyn)

Produced by Samuel Goldwyn. Directed by William Wyler. Screenplay by Robert E. Sherwood from the novel, "Glory for Me", by MacKinlay Kantor. Music direction, Emil Newman. Photography, Gregg Toland. Cast: Fredric March, Myrna Loy, Teresa Wright, Dana Andrews, Virginia Mayo, Hoagy Carmichael, Harold Russell, Cathy O'Donnell. Release date, November 20, 1946. [*Champion for the second month*]

CALIFORNIA

(Paramount)

Produced by Seton I. Miller. Directed by John Farrow. Screenplay by Frank Butler and Theodore Strauss. Based on a story by Boris Ingster. Photography, Ray Rennahan. Technicolor director, Natalie Kalmus. Music score by Victor Young. Cast: Ray Milland, Barbara Stanwyck, Barry Fitzgerald, George Coulouris, Albert Dekker, Anthony Quinn. Release date, February 21, 1947.

HUMORESQUE

(Warner Brothers)

Produced by Jerry Wald. Directed by Jean Negulesco. Screenplay by Clifford Odets and Zachary Gold. Based on a story by Fannie Hurst. Music conducted by Franz Waxman. Photography, Ernest Haller. Music ditector, Leo F. Forbstein. Cast: Joan Crawford, John Garfield, Oscar Levant, J. Carrol Naish, Joan Chandler, Tom D'Andrea. Release date, January 25, 1947.

THE JOLSON STORY

(Columbia)

Produced by Sidney Skolsky. Directed by Alfred E. Green. Associate producer, Gordon Griffith. Screenplay by Stephen Longstreet; adaptation by Harry Chandler and Andrew Solt. Musical director, M. W. Stoloff. Director of photography, Joseph Walker. Technicolor director, Natalie Kalmus. Cast: Larry Parks, Evelyn Keyes, William Demarest, Bill Goodwin, Ludwig Donath. Release date, January, 1947. [*Champion for the third month*]

NORA PRENTISS

(Warner Brothers)

Produced by William Jacobs. Directed by Vincent Sherman. Screenplay by N. Richard Nash. From a story by Paul Webster and Jack Sobell. Music by Franz Waxman. Photographed by James Wong Howe. Music director, Leo F. Forbstein. Cast: Ann Sheridan, Kent Smith, Bruce Bennett, Robert Alda, Rosemary DeCamp, John Ridgely. Release date, February 22, 1947.

SINBAD THE SAILOR

(RKO Radio)

Produced by Stephen Ames. Directed by Richard Wallace. Screenplay by John Twist. Photographed by George Barnes. Original story by John Twist and George Worthing Yates. Technicolor director, Natalie Kalmus. Musical director, C. Bakaleinikoff. Cast: Douglas Fairbanks, Jr., Maureen O'Hara, Walter Slezak, Anthony Quinn, George Tobias. Release date, January 13, 1947.

Monogram Will Reissue Feature, "Dillinger"

Monogram will reissue "Dillinger" following engagements in May at the Oriental and Biograph theatres, Chicago, Morey Goldstein, general sales manager, announced in New York last weekend. Mr. Goldstein presided at the eastern sales staff meeting in the Hotel Warwick there. The meeting had as principal topics the sales policies on Allied Artists' "It Happened on Fifth Avenue," "Black Gold," "Tragic Symphony" and "The Gangster."

Plan N. J. Allied Convention

Allied of New Jersey is currently working on plans for a June convention of national Allied units in those states bordering on the Atlantic Seaboard. The convention is tentatively planned for the Ambassador Hotel, Atlantic City.

Famous Players Has Record Net

Famous Players Canadian Corporation made a record profit in 1946 of $2,834,956, almost twice what it made in 1945, according to the annual financial statement released at the weekend.

The 1946 profit was equal to $1.63 on each of the 1,737,072 common shares, and it compared with a net profit of $1,594,973 for 1945, which equalled 91 cents per share.

The operating profit for 1946 was $5,599,284, compared with a total of $5,123,790 in 1945.

An indebtedness of $5,500,000 has been paid off by the sale of 750,000 common shares. J. J. Fitzgibbons, president of the company, has announced that construction of 10 new theatres has begun.

TOP "TARZAN

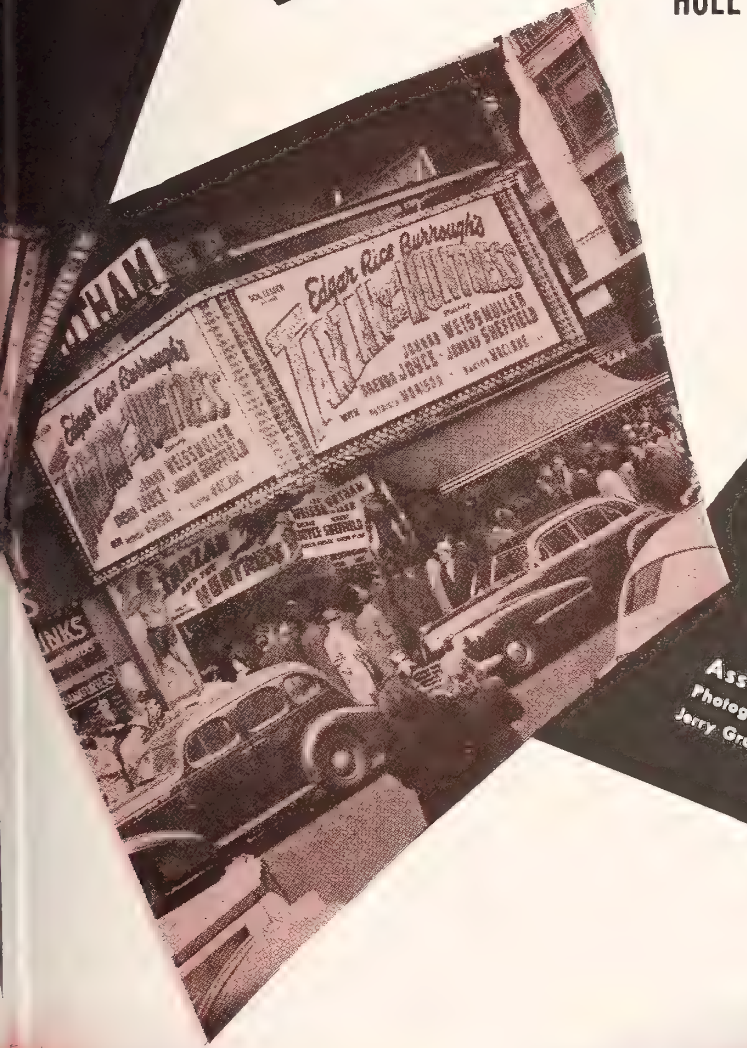
Night-and-Day Capacity Crowds Ja

GROSSES IN NEW YORK PREMIERE!!!

– and . . .

"TOP" TARZAN GROSSES ARE TO BE EXPECTED EVERYWHERE!

— says
HOLLYWOOD REPORTER



SOL LESSER
presents
Edgar Rice Burroughs'

TARZAN AND THE HUNTRESS

Starring
JOHNNY WEISSMULLER · BRENDA JOYCE · JOHNNY SHEFFIELD
with PATRICIA MORISON · BARTON MacLANE
Produced by SOL LESSER
Associate Producer and Director KURT NEUMANN
Photography Archie Stout, A. S. C. Original Story and Screenplay by
Jerry Gruskin and Rowland Leigh. Based upon the characters created
by Edgar Rice Burroughs

Broadway's Gotham Theatre!!!

RKO RADIO PICTURES

THE *HOLLYWOOD SCENE*

Production Holds Pace; 39 Pictures Shooting As Six Are Begun

Hollywood Bureau

A post-Easter period of inactivity set in at Hollywood studios last week, and the shooting index continued to show a total of 39 pictures in work. During the week, six films were completed, and six started.

At Columbia, cameras turned on "Destiny," a psychological mystery, which Rudolph Flothow is producing and D. Ross Lederman directing. Heading the cast are John Beal, Trudy Marshall, Barbara Read, Helen Mowery and Jimmy Lloyd.

The fourth of the studio's "Rusty" series, titled "Son of Rusty," also got under way, with Ted Donaldson, Tom Powers, Ann Doran and Stephen Dunne in top roles. Flame, the great-grandson of the famous dog star, Strongheart, has the chief animal role in the picture. Wallace MacDonald produces; Lew Landers directs.

Republic Musical Western To Star Gene Autry

Republic launched "Robin Hood of Texas," a musical Western starring Gene Autry. Sidney Picker is the producer; Leslie Selander the director. Lynne Roberts, Sterling Holloway and Adele Mara have important supporting roles.

PRC trained cameras on two: "Bury Me Dead," and "Ghost Town Renegades." The cast of the latter includes Lash Larue, Fuzzy St. John and Jennifer Holt. Jerry Thomas is producing, and Ray Taylor is directing.

Bernhard Vorhaus is directing "Bury Me Dead" for producer Charles Reisner, and the cast includes Cathy O'Donnell, Greg McClure, June Lockhart and Mark Daniels.

The first Fortune Production for Screen Guild release, "Dark Bullet," went into work with Maurice Conn producing and Leslie Goodwins directing. Mary Bryan, Douglas Blackley, Henry Wilcoxon and Virginia Dale head the cast.

Recent Story Purchases By Studios Listed

Twentieth Century-Fox has purchased Henry Helseth's novel, "The Chair for Martin Rome," and assigned it to Sol Siegel for production. Ben Hecht will write the screenplay. . . . Two I. A. R. Wylie stories have been acquired by MGM. The first, "Quarter from an Angel," is a short story dealing with the romance and problems of an ambitious war veteran attending college. The second is a novel, as yet unwritten, tentatively titled "Children's Village." It tells the story of the unique hamlet in Switzerland where war orphans of several nationalities are being afforded the comforts of family life. Miss Wylie will live in the village while writing her story.

Paramount has purchased "Web of Days," a first novel by Edna Lee, to serve as a starring vehicle for Paulette Goddard. . . . Hal Wallas has obtained screen rights to the radio classic, "Sorry, Wrong Number," which was first presented on the CBS radio program, "Suspense." Anatole Litvak will be director and co-producer. . . . Producers William Pine and William Thomas have bought "Waterfront at Midnight," an original story by Bernard Gerard.

"Sunburst," an original by Dietrich V. Hanneken and Aleck Black, has been purchased by Warners, and will co-star Ronald Reagan and Alexis Smith. . . . "The Miracle of Charlie Dakin," a recent Republic purchase, has been assigned to Alfred Santell for production. . . . RKO Radio has acquired "Mr. Whiskers," by Erwin Galsey. Leopold Atalst is preparing the script for early production by Theron Warth of the Sid Rogell unit.

Frank Capra has engaged Claudette Colbert for the role of the wife opposite Spencer Tracy in "State of the Union," to be produced by Liberty Films and released by MGM. . . . Alex Gottlieb will produce "Romance in High C" for Michael Curtiz Productions at Warners. Curtiz will direct the film, a musical comedy with a South American background. . . . Producer Seymour Nebenzal has signed Jean Pierre Aumont to a three-year contract calling for one picture annually.

McCrea To Star in Film on Life of Grandfather

Arrangements have been completed for Joel McCrea to star in a Harry Sherman production for Enterprise based on the life of McCrea's grandfather, the late Albert Whipple. As yet untitled, the story will be laid in San Francisco, where Whipple operated the city's leading hotel and restaurant during the gold rush days. McCrea is preparing a synopsis from family records, prior to the assignment of a writer to do the screenplay.

"Born Bad," a dramatization of today's juvenile delinquency problem, will be produced at MGM by Robert Lord from an original story by Sid Boehm. . . . Vladimir Horowitz, the world-famed pianist, will make his screen debut in Herman Millakowsky's next production, based on the Stefan Zweig novel, "Fear." . . . Tom D'Andrea is set for an important part in Errol Flynn's next starring vehicle for Warner, "Silver River."

Roy Del Ruth Productions has acquired the rights to Cornell Woolrich's story, "Manhattan Love Song." Elliott Gibbons and Forrest Judd will do the screenplay.

COMPLETED

EAGLE-LION
Out of the Blue
MONOGRAM
Kilroy Was Here
High Tide (Wrather)
PRC
Pioneer Justice
REPUBLIC
Complex (Wilder)
SELZNICK
Paradine Case

STARTED

COLUMBIA
Destiny
Son of Rusty

PRC
Bury Me Dead
Ghost Town Renegades

REPUBLIC
Robin Hood of Texas

SCREEN GUILD
Dark Bullet (Fortune)

SHOOTING

COLUMBIA
Sweet Genevieve
Blondie in the Dough
Man from Colorado
Assigned to Treasury (Kennedy-Buchman)

EAGLE-LION
Love from a Stranger

MGM
The Pirate
Good News

MONOGRAM
The Hunted
Song of the Wasteland

PARAMOUNT
Big Clock

PRC
Gas House Kids Go West

RKO RADIO
Memory of Love
Dick Tracy vs. the Gruesome Gang
Mourning Becomes Electra
Fighting Father Dunne
Tycoon

REPUBLIC
Along the Oregon Trail
The Outcast

SELZNICK
Portrait of Jennie

20TH CENTURY-FOX
Kiss of Death
Scudda Hoo, Scudda Hay
Captain from Castile

UNITED ARTISTS
Atlantis (Nero)

UNIVERSAL-INTERNATIONAL
Something in the Wind (formerly "For the Love of Mary")
Singapore
Secret Beyond the Door (Diana)
Brute Force (Hellinger)
Lost Moment (Wanger) (formerly "Lost Love")

WARNERS
Treasure of the Sierra Madre
Whiplash
Voice of the Turtle
Two Guys from Texas
Wallflower

Keep Westerns Clean: Sherman

by WILLIAM R. WEAVER

Hollywood Editor

If producers don't stop wrapping up sordid sex plots in the Western picture format, they're going to kill off not only the Western picture but also a great deal of the vital family-audience support on which all motion pictures and the industry itself depends, according to Harry Sherman. His film, "Ramrod," is currently in exhibition and his next is to be "This Way They Passed," under another title, for which the Enterprise researchers are now polling the populace, and whose 56 Hopalong Cassidy pictures established the standards which the trade today regards as par for the Western form.

It was not the kindly Harry's intention to lambaste the film makers who have dramatized the exotic against a Western background—for Harry is not given to lambasting anybody—but a direct question slipped in between the soup and the salad got him going, roughly as follows:

No Place in Western

"Certainly they'll kill off the Western. When people want to see sex on the screen they hunt up a slick drama or something, never a Western, because they've been taught all their lives that Western pictures are clean pictures. And when people want to see a Western they don't expect the women in it to behave like trollops and to see the men chasing skirts. But killing the Western means a lot more than just dirtying up a nice kind of picture. It's what it means to the family trade that really counts.

"People making pictures in Hollywood, and taking time off now and then to fly back to New York for a round of theatres and night clubs, forget that Hollywood and New York are not America. They forget that the country is full of plain towns, big and little, which are full of plain people—family people—who haven't got money or inclination to go in for night life and the phony standards that go with it.

Family Sets Standards

"It's those plain people that make or break the movies. It's the family that sets the pitch for American living, and the great majority of American families are units living on modest incomes, incomes that warrant about one trip a week to the picture show and not very much more. The father and mother know one thing about Westerns that they don't know about any other kind of picture. They know they can send the children to see any Western, any time, without worrying about them picking up ideas beyond their years or coming home asking questions nobody knows the answers to.

"So what happens? What has been happening all these years? The kids acquire the movie habit, on the right basis, and grow up and start their own families, and their kids do the same in turn. That won't happen very long after pictures reach a state of sophistication—if they do—where the fathers and mothers make up their minds they have to see every Western picture or check up on it before they give the kids permission to go to the movie. These sexy Westerns, with the widespread unfavorable publicity they attract, will force fathers and mothers around to that opinion in short order if the trend continues."

STAGECOACH TRAVEL *had its hazards in the good old days: the holdup, shown above in Warners' "Cheyenne", was a normal one. The picture, which exhibitors will see in trade screenings April 21, stars Dennis Morgan and Jane Wyman, and was produced by Robert Buckner and directed by Raoul Walsh.*

SPRING SCENE, *from Paramount's "Welcome, Stranger", starring Bing Crosby and Barry Fitzgerald, above, and Joan Caulfield. The picture is from the hand of Sol C. Siegel, producer, and Elliott Nugent, director, and will be shown to exhibitors April 25.*

Questioned on Market Ceiling

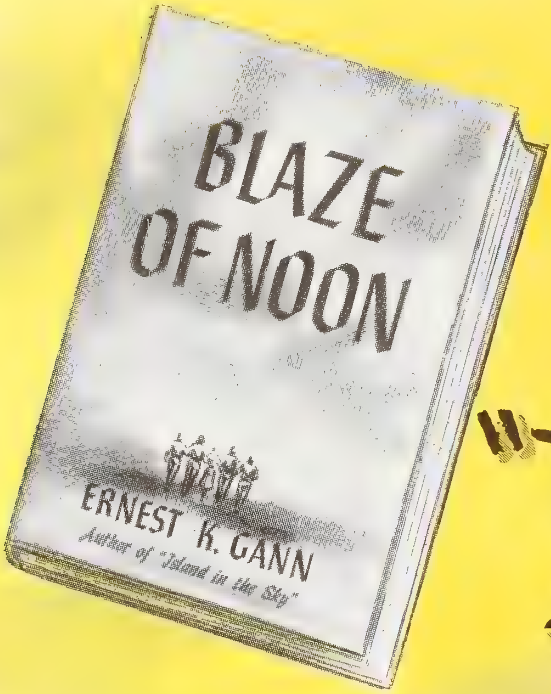
At this point he was asked whether the decision to dramatize sex instead of six-guns might not have been prompted by a feeling that the Western, in standard form, had reached its market ceiling, and he declared:

"There's no ceiling on the Western—no limit to the audience it can attract, or the money it can gross, if it's good enough. You can go back over the record and prove that. Go back to 'The Covered Wagon' or 'The Iron Horse', to mention two, or go all the way back, for that matter, to 'The Great Train Robbery', the Daddy of all entertainment pictures. On my own list, latterly, there's 'Buffalo Bill', that made a whale of a lot of money the first time around, so much so that Twentieth Century-Fox is getting ready to reissue it."

Twentieth-Fox To Produce Russian Espionage Film

A feature to be titled "The Iron Curtain," dealing with Russian espionage in the United States and Canada, will be produced by Twentieth Century-Fox, Darryl F. Zanuck, vice-president in charge of production, announced last week in Hollywood. While the idea was his own, Mr. Zanuck explained, it was inspired by J. Edgar Hoover's report on March 26 to the House Committee on Un-American Activities. The feature will be filmed as a semi-documentary, it was announced, and will use material from the June 27, 1946, report of the Royal Canadian Commission on Russian espionage in that country. Sol C. Siegel is expected to produce.

PARAMOUNT Brings You Another
The Director



"BLAZE OF NOON

Love was torture — because he loved his own brother's wife!

Lovable Porky, who had to finance another fellow's honeymoon.

He didn't tell his wife about that beautiful blonde.

She wed one brother—and found she was "married" to all four!

with
JOHNNY SANDS • JEAN WALLACE • EDITH KING
Produced by ROBERT FELLOWS
Directed by JOHN FARROW
Screenplay by Frank Wead and Arthur Sheekman

ver-Packed Drama From
California" and "Two Years Before The Mast"

With all the tense suspense of a
million-copy best-seller, and the young-
audience draw of four of the screen's leading
young stars in this big 6-name cast!

ANNE BAXTER

This year's Academy Award winner on the crest of a flood of headline publicity

WILLIAM HOLDEN

Femme fan favorite of a dozen hits, in his first picture since he went to war

SONNY TUFTS

His strongest role since his discovery in "So Proudly We Hail"

WILLIAM BENDIX

That "Life of Riley" guy is a bigger marquee draw than ever

STERLING HAYDEN

Overnight romantic sensation of "Bahama Passage" back to make 'em swoon

HOWARD DA SILVA

His draw solidly established by "Lost Weekend" and "Two Years Before The Mast"

Poppy, the carnival queen, who was born to make men restless.

He led four reckless youngsters along new and dangerous air trails.

ALBANY

Rainy weather that followed a mid-summer's day on Easter meant off business in a number of theatres. . . . Jack Goldberg, MGM branch manager, was introduced to the trade at a luncheon in the De Witt Clinton Hotel. Goldberg once did a six-year stretch as Albany salesman. Company and theatre representatives attended. . . . Invitations have gone out for a regional meeting of the Motion Picture Foundation, to take place in this city April 21. . . . Douglas Leishman, personnel director for the Schine Circuit, and his wife, sailed on the *Queen Elizabeth* for England. . . . Popcorn machines have been installed by Tri-State Candy Company in the Troy, a Warner house, and Proctor's, a Fabian theatre, in Troy. Warners' Lincoln in Troy and their Delaware and Madison in Albany also have taken on popcorn. . . . Variety Club celebrated "Professional Night" last Monday. . . . Oscar Perrin, connected with Albany theatres since 1901, is the new manager of Warner's Ritz. His successor at the Madison is George J. Hutchinson.

ATLANTA

After 15 weeks of showing in Atlanta, "The Jolson Story" played its last week to one of the biggest draws any picture ever had. Business in all theatres is picking up. . . . Frank Nail expects to open his new theatre in Goodwater, Ala., about June 1. . . . Walter P. Speight, Jr., for the past two years general manager of radio station WATL, has resigned to manage WHO-FM in Orlando, Fla. . . . R. E. Martin, Sr., and Jr., and Tommy Thompson of Martin and Thompson theatre circuit, paid Atlanta a visit. . . . S. B. Van Delden, former National Sales manager, Norton Door Closer Company, appointed sales manager for Wil-Kin Theatre Supply, replacing Harry Paul, who has resigned to be Southern district manager for RCA. . . . John Buchman, former Warner's branch manager in Charlotte, now the UA manager in this city. . . . The City Council, Crestview, Fla., has decided to reinstate the amusement tax which was taken off several months ago. . . .Donald Holcomp, former manager of Seminole theatre, Tampa, Fla., appointed manager of the Florida Tampa. Francis Steele, former manager in Jacksonville, will manage the Seminole.

BALTIMORE

Attendance spotty and good spring weather hurt business, but overall picture fairly good for week beginning April 10. Town went nicely into a fourth week with "Best Years of Our Lives." New theatre held "Carnival in Costa Rica" for third week. Three that held pictures for second week included Keith's with "Suddenly It's Spring," Stanley with "Pursued," and Mayfair with "The Red House." Century had good opening with "The Macomber Affair." Hippodrome started nicely with "Trail Street," Little all right with "I Live as I Please," and Roslyn pleased with "Lady Chaser" and "Son of Lassie." . . . Only open air theatre in these parts, E. M. Loew's, three miles south of Baltimore, opened April 10. . . . At Annapolis, Md., in General Assembly before it closed, a bill passed by which no films could be shown in Frederick County, Md., Saturday afternoons unless especially approved by Maryland Censor Board for children. . . . I. K. Makover started his new policy of showing first run pictures Easter Sunday with "The Razor's Edge," after having had his theatre remodeled and redecorated. . . . Frank A. Horning will be guest of honor at testimonial dinner April 22. He is president of MPTO of Maryland, Inc.

CHICAGO

Business took a sudden spurt starting Easter Sunday which Loop managers attribute to the end of the Lenten season combined with nice spring weather. . . . Leading local exhibitors have been appointed to the General Committee on Arrangements which will handle the Variety Club's giant testimonial dinner to Mayor and Mrs. Edward J. Kelly, which will be held in the Grand Ballroom of the Continental Hotel on April 28. The committee is composed of John Balaban, James E. Coston, Thomas F. Flannery, Jack Kirsch, Arthur Schoenstadt and Edwin Silverman. Jack Rose, Chief Barker, will preside, and George Jessel is coming in from Hollywood to act as toastmaster. . . . Louis Abramson, secretary to National Allied head Jack Kirsch, was confined to his home recently for several days after suffering an attack of influenza. . . . Vic Bernstein, salesman and booker for Monogram Pictures, has been appointed sports chairman of the Chicago Cinema Lodge of B'nai B'rith and is organizing two baseball teams.

WHEN AND WHERE

April 20: Theatre Equipment and Supply Dealers meeting, Hotel Drake, Chicago.

April 21: Independent Exhibitors of Rhode Island, affiliated with Independent Exhibitors, Inc., of New England, testimonial dinner to Edward M. Fay, circuit executive, at the Sheraton - Biltmore Hotel, Providence, R. I.

April 21-22: North Central Allied annual convention, Minneapolis.

April 21-25: Society of Motion Picture Engineers' 61st semi-annual convention, Hotel Drake, Chicago.

April 23: Associated Motion Picture Advertisers' 30th anniversary salute to industry leaders, Hotel Astor, New York.

May 5-6: Allied Independent Theatre Owners of Iowa and Nebraska meeting in Omaha.

May 6-8: Pacific Coast Conference of Independent Theatre Owners annual convention in Los Angeles.

May 14-17: Eleventh annual Variety Club International convention at the Ambassador Hotel in Los Angeles.

May 16: Motion Picture Associates annual dinner - dance, Waldorf - Astoria, New York.

June 23-25: Associated Theatre Owners of Indiana convention at Lake Wawasee, Ind.

July 13–16: Independent Theatre Owners of Ohio annual convention at the Breakers Hotel, Cedar Point, Ohio.

CINCINNATI

An increase in theatre licenses from the present 10 cents a seat to $50 for the first 200 seats, 20 cents a seat for the next 500, and 10 cents a seat for all over 700 seats, was included in recommendations by City Manager W. R. Kellogg to City Council, together with increased fees for various other lines of commercial and religious activities, as a means of boosting the city's finances. The $75 now paid by amusement parks for any three-month period would be increased to $250 for the first three months and $75 for each additional three months. The proposals will be referred to the Council's Finance Committee for study and public hearings. . . . "The Best Years of Our Lives" is continuing to garner good grosses at roadshow prices on its extended engagement. . . . The New Heights theatre, which was remodeled from a former picture theatre, that was converted into a storeroom several years ago, has been opened by Albert Shane and associates. The policy of the house will be double features, with four changes a week. . . . Louis Murph, Springfield, Ohio, resident, has leased the neighborhood Southern theatre there from Mrs. George Jackson. The new owner plans extensive improvements.

CLEVELAND

"Best Years of Our Lives" is doing more business than any picture on record playing day and date at Lower Mall, a downtown house, and the University, an uptown house, to five capacity shows daily except Sunday, when there are four shows. The Cleveland *Press,* in an unusual editorial, called it "Hollywood at its best—surely one of the pictures of this or any other year." . . . "Average, normal children are over-stimulated by movies," Dr. Clarence B. Allen, professor of Education at Western Reserve University, told the members of the Motion Picture Council of Greater Cleveland. He also said, "It's better for a child to see a poor movie than no movie," on the ground that to learn what is good, a child must see what is bad. . . . M. B. Horwitz, general manager of the Washington Circuit, has been named national canvasman to the national Variety convention by chief barker Harry Schreiber. Delegates from here are Harold Raives, Schine Ohio zone manager, and Nate Schultz, Monogram franchise owner. . . . Wade M. Carr, Manley, Inc., district manager, returned to his office on Monday. Since

Christmas he has been laid up with a broken leg. . . . Ben L. Ogron, of Ohio Theatre Supply Co., is recarpeting the Ambassador, Cleveland; Lorain, Lorain, and Quilna, Lima, all belonging to the Schultz circuit. . . . Berlo Vending Company is now popping, packaging and delivering one ton of corn daily to theatres in the Cleveland exchange area.

COLUMBUS

Following extra-high box office receipts over the Easter weekend, local theatres experienced a post-holiday lull with generally lowered receipts. "The Sea of Grass" at the Ohio, and "Song of Scheherazade" at the Palace were the top draws of the week, with "Easy Come, Easy Go," and second week of "The Angel and the Badman" at the Broad and Grand, respectively, following. The Palace announced opening of "The Best Years of Our Liveis" for May 1. . . . Frank Yassenoff and Harold Schwartz have reopened their Eastside drive-in theatre for a second season. . . . Station WCOL, ABC outlet, is in the midst of moving to its new three-story studio and office building at 195 East Broad Street. . . . Manager Robert F. Boda of the Hartman reports exceptionally good business for the first week's engagement of "Henry V." . . . Earl Seitz, Sandusky, has been appointed chairman of the entertainment committee of the convention of the Independent Theatre Owners of Ohio at Cedar Point July 14-16. . . . Ohio House of Representatives approved the Kowalk bill relaxing hours that women may work in theatres and other establishments. . . . An amendment, however, restored the present provision barring girls from 16 to 18 from working until 10 p.m.

DENVER

C. J. Duer, Paramount salesman and with that company since 1923, has resigned and has been named special representative for the Selznick Releasing Organization. He has established offices at 301-2 Denham Bldg. Wm. Sombar, head booker, moves into the salesman job, and Paul Allmeyer, assistant, is now head booker. . . . Clarence Calland has sold the Iris, Edgemont, S. D., to R. T. Rademacher. . . . The Colorado Legislature adjourns April 18 without having passed any laws directly affecting theatres. A censor bill, introduced early in session, was kept buried in committee. . . . Barney Shooker, Columbia salesman, in St. Luke's hospital recovering from major operation. . . . By the process of moving "The Jolson Story" to the Bluebird from the Paramount, the Bluebird becomes a first run house. The film is in its 10th week in Denver first runs — a record.

DES MOINES

"Trail Street" at the Orpheum outgrossed "The Razor's Edge" here last week. The "Razor" played simultaneously at three Tri-States theatres, however. . . . More than 20 Iowa cities have entered the $1,000 safe driving contest being sponsored by Tri-States Theatres Corp. . . . The Sioux Center, Ia., theatre, sponsored by the American Legion, opened March 28. . . . Paul Phillips of Onawa has bought the equipment and taken over the management of the Solider theatre at Solider, Ia. . . . Harold Smith of Cedar Rapids has filed suit against the Cedar Rapids Theatre Managers Association, seeking $400 he claims from a bank night drawing there. . . . A third theatre is soon to be opened at Storm Lake by the Pioneer Theatre Corp. of Minneapolis. The company already operates the Vista and the Lake theatres there. . . . A new theatre at Central City was to be opened April 9 by Fay French.

DINNER FOR BENN Rosenwald, in Charlotte, N. C., his home for nine years. Benn was transferred by MGM from branch manager there to manager in Boston. At the Hotel Charlotte affair honoring him April 4, above, are Mr. Rosenwald; Cy Dillon, Variety Club chief barker; Bill Conn, toastmaster, and John Bachman.

HARTFORD

Warners' "Stallion Road" opened day and date at Warner circuit's "A" houses in Hartford, Bridgeport, New Haven, Springfield and Worcester. . . . Installation of officers of the recently formed Variety Club of Connecticut, Tent 31, took place Monday. The following officers were installed: Barney Pitkin, chief barker; Dr. Jack Fishman, first assistant chief barker; Rudy Frank, second assistant chief barker; George Wilkinson, dough guy; Arthur Greenfield, propertyman; and John Pavone, Carl Goe, Harry F. Shaw, Lou Brown, Herman Levy and Henry Germaine, Canvasmen. . . . Capt. Eddie Rickenbacker was in Hartford the other day, with local businessmen attending a dinner in the airline man's honor at the Hartford Club. Also on hand: Henry L. Needles, Hartford district manager, Warner Theatres; Jim McCarthy, Warner Strand; Lou Cohen, Loew's Poli; Fred R. Greenway, Loew's Poli-Palace; Walter B. Lloyd of the M&P Allyn; and George E. Landers, E. M. Loew's.

INDIANAPOLIS

The showing of "The Egg and I" at Keith's is the talk of the town this week. It topped all other straight film attractions by a wide margin, with a $18,000 take in the 1,300-seat house and is set for the rest of April. "It Happened in Brooklyn," at Loew's, and "The Shocking Miss Pilgrim," at the Indiana, finished in the $12,000 bracket. Occasional heavy spring showers have been a depressing factor. . . . Leo Jones, director of the Independent Theatre Owners of Ohio, will attend the regional meeting of the Associated Theatre Owners of Indiana at Fort Wayne April 22. . . . Melvin Cox's Maywood Open Air and the Drive-In (Midwest) both opened this week. Joe Million had to postpone opening of his Westside Outdoor when bad weather interfered with an installation job.

KANSAS CITY

The Tampico, showing Spanish-language pictures for the past year, has changed to a first run policy. Sam Haldeman, manager, is currently supervising theatre improvements. . . . The city's drive-in reopened for the season April 11 with "Time Of Their Lives." . . . Larry Biechele has joined the Film Classics exchange as booker and city salesman. . . . Elmer C. Rhoden, head of Fox-Midwest, has been reelected to the directorate of the American Royal Live Stock and Horse Show. . . . "The Egg and I" held over at Fox-Midwest first runs. . . . Miles Velharticky is remodeling the Kensington theatre, Kensington.

LOUISVILLE

The Queen theatre, Russell, Ky., was to reopen April 19 after being damaged by fire. . . . C. O. Humston, Lawrenceburg, Ky., has purchased a store building next door to his Lyric theatre which will be made into part of his theatre auditorium. . . . Andy Anderson has begun the clearing of property for his new theatre in Hodgenville, Ky. President of Photoplay Theatres, Hartford, Ky., Mr. Anderson will run for the Ohio House of Representatives. . . . H. S. Davidson is manager of the Shelby and Capitol theatres, Louisville. . . . The Orpheum here is being redecorated. . . . A new theatre, the Bond, will open in Bonnieville, Ky., June 1. . . . A second drive-in theatre has been completed and is expected to open the middle of July. . . . "The Egg and I" has been held for a second week at the National.

LOS ANGELES

Sully Levinson has acquired the Brentwood theatre. . . . Gale Parker, former Paramount booker, is now booking for SRO. . . . Robert T. Hubbard, Rand theatre, Randsburg, on Film Row buying and booking, as

(Continued on page 32)

(*Continued from page* 31)

was Lew Goldberg, Globe theatre, San Pedro. . . . Charles Wolcott is the new booker at Screen Guild. . . . Rube Harris, MGM salesman, in Doctors Hospital in Santa Monica. . . . Al Altshuler, Columbia salesman in Milwaukee, has been transferred to the office here. . . . Bill Warner, UA salesman, back at work after an operation. . . . Fred Abelson, with U-I in Minneapolis, on the Row visiting his brother, Robert, branch manager of Film Classics. . . . Milton Lefton and Max Cransfield have taken over exclusive distribution of the Duchess of Hollywood cosmetics for theatre premiums. . . . Al Grubstick, San Francisco franchise holder of Film Classics and Screen Guild, a visitor on the Row. . . . Nick Diamos, head of the Nick Diamos Amusement Company, Tucson, Ariz., will build a 900-seat theatre in Tucson.

MEMPHIS

Pleasant weather and the end of the flu epidemic has brought a definite increase in attendance at first run theatres. . . . Palace has "The Sea of Grass." State is showing "Trail Street." Malco has "Cross My Heart." Warner held over "Stallion Road." Ritz showed "Les Miserables." And the record breaking picture, "The Jolson Story," brought back to Memphis by the Strand, was held over. . . . The W. C. Handy theatre, new 1,100-seat Negro house built in Memphis at a cost of $200,000, will open May 11. . . . The motion picture industry this week presented a check for $1,393.50 to the Memphis Cancer Drive. Money collected from patrons. . . . Miss Emma Cox, Gem and Joy, Osceola, Ark., is ill at Baptist Hospital. . . . Visiting exhibitors on Film Row included: Norman Fair, Fair, Somerville, Tenn.; J. M. Mounger, Mart and City, Calhoun City, Miss.; Henry and Burris Smith, Diane, Pocahontas, Ark.; White Bedford, Marian, Hamilton, Ala.; John Staples, Carolyn, Piggott, Ark., and Eugene Fleeman, Ritz, Manila, Ark.

MIAMI

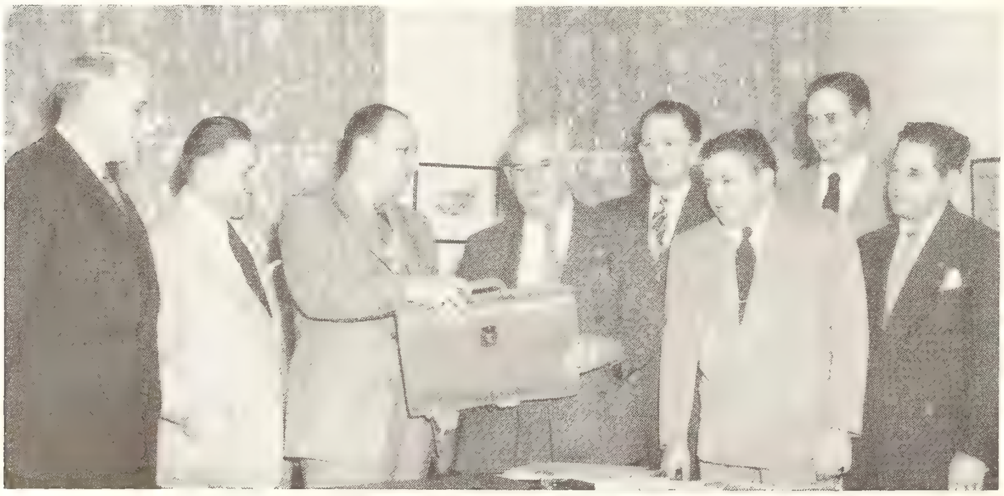
Richard Trecase is now at the Mayfair. Ed May is manager at the Lincoln, and Harold George at the Capitol. . . . "The Best Years of Our Lives" is making a hit at the Royal theatre after an 11-week run at the Colony. . . . The opening of the new Miami theatre was scheduled for the 18th. . . . "Henry V" opened last Saturday at the Flamingo theatre at advanced prices. . . . Huge publicity campaigns for a number of pictures have opened in town. A purse at the Gulfstream Park has been named after "Duel in the Sun." Balloons containing tickets to "Calendar Girl" were thrown off the roofs of theatres. A free trip to Havana will be given away in conjunction with "Suddenly It's Spring."

MINNEAPOLIS

Heavy competition from the Sportsmen's Show, along with adverse weather, chopped into theatre grosses, but they still held near average. "My Favorite Brunette" at Radio City was tops with $20,000, to earn a second week. "The Best Years" ran close to $19,000 in its fourth week, and "The Razor's Edge" had a good third week. "Bedelia" responded to big local promotion. . . . High film rentals and percentage pictures are slated for attack at the annual convention of North Central Allied April 21-22. . . . Bill introduced in State Legislature would regulate attendance of minors at drive-in theatres. . . . Product, sales and general campaign plans for Minnesota Amusement Company's spring drive in May and June are being outlined at meetings throughout the territory. . . . Perry Crosier, theatre architect, is drawing plans for three new houses in this area. Mans and O'Reilly are nearing completion on their new 700-seater in suburban Richfield. . . . Alfred Domier will build a new theatre in Portland, N. D. . . . Quenton Wingerter has reopened his house at Selfridge, N. D.

NEW ORLEANS

The new Rex in Baton Rouge will open about May 1. It cost $350,000 to build. . . . J. J. Brogie, who was with 20th-Fox for 20 years and later with Film Classics, has opened a booking office of his own. . . . A. J. Broussard, Crowley, La., operating Bruce theatres in Crowley and Jennings, will open a new Bruce in Rayne. . . . The Orpheum and Liberty are holding over "The Best Years of Our Lives." Loew's State has "13 Rue Madeleine." Saengers has "Suddenly It's Spring." The Tudor has brought back "King's Row" and the Globe has "It's a Wonderful Life." . . . New Orleans' Spring Fiesta is on and many strangers are in town which means good business for the downtown houses.



CELEBRATING 30 YEARS in the industry, J. M. "Soda" Reynolds, Screen Guild Productions Dallas branch sales executive, is presented with a portfolio, his second in the thirty years. "Dutch" Cammer presents it to him. Others in the picture in usual order, are Francis Bateman, John Franconi, Lonnie Lovelace, Connie Dreher, Don Clark and John Greer. Mr. Reynolds, still driving after those sales, recently exceeded the branch quota during the 1947 first quarter. He began his career with Warner Brothers; his first portfolio was given him by the late Sam Warner.

OKLAHOMA CITY

"The Jolson Story" is being held at the Will Rogers after five weeks at the Home. "The Egg and I" is selling to SRO at the Home. . . . Wesley White is manager of the new Griffith Agnew theatre here. . . . Tom Kirkham, manager of the Griffith theatres in Drumright, Okla., has been named chairman of the fund campaign of the American Cancer Society for West Creek County, Okla. . . . C and R Theatres have redecorated the Victoria here and will feature foreign films. . . . Charles Crocker plans to build a Pueblo brick theatre at Ulysses, Kans. . . . J. T. Goshen, Sedalia, Mo., will build a stadium-type theatre in Clinton, Mo., to cost about $30,000. . . . The Port Theatre Corporation, Dallas, Texas, has been incorporated with $50,000 authorized capital stock by J. D. Russell, Faye Moore, and Leta Biggo. . . . The drive-in theatre at Wichita, Kans., has opened. . . . Clarence Baily has sold equipment in the Baily theatre, Cabot, Ark., to Bessie Waller of Judsonia, Ark. . . . The Long Theatres of Delaware have been granted a permit to incorporate in Texas with offices at Bay City.

OMAHA

"Trail Street" and "Cigarette Girl" grossed $9,600 for the 1,200-seat RKO-Brandeis. . . . Bill Barker heads an Omaha lodge of the Colisseum of Motion Picture Salesmen formed here this month. Iz Weiner is vice-president and Leon Mendelson, secretary-treasurer. . . . R. K. Stonebrook is back with Tri-States Theatres as manager of the Orpheum. Ted Emerson, former Orpheum manager who has been ill, returned to work April 16 as city publicity chief for the circuit. . . . Paul Phillips has bought out the Soldier, Soldier, Ia., from C. H. Evenson. . . . Ed Gannon, Schuyler, Neb., exhibitor, sold the Joy at North Bend to Blance Colbert. . . . Henry Leriger can go ahead with plans for a new theatre at Lyons. Civilian Production Administration approved his project. . . . Mayor Charles Leeman and City Councilmen attended the opening of the Chief, swankiest of Omaha's neighborhood theatres. . . . Keith Bain, RKO exploiteer, has been switched to Portland, Ore.

PHILADELPHIA

The opening of new major attractions and the continuing banner business of "The Jolson Story" in its seventh week at the Stanley, gave the start of the post-Lenten season a big boost at the box office, with favorable weather and the absence of competing factors keeping grosses at high levels. . . . Sam Frank, who operates in the Southern New Jersey resort area, announced that his new 1,940-seat Surf at Ocean City would open on May 30. . . . Warners' reopened the Poplar with a foreign film policy. Ray Rendleman is house manager. . . . The March of

(*Continued on page* 34)

U-I's "The Egg and I" has them saying "Sunny-Side Up!"

KANSAS CITY

Uptown
Esquire
Fairway

All-time Sunday house record smashed!

DETROIT
Fox

Doubled previous Universal top grosser!

LOS ANGELES

Bruin
United Artists
Ritz
Carthay Circle
Studio
Iris

Six theatres combined for day-and-date opening to take care of crowds!

INDIANAPOLIS
Keith's

All day line. Thousands turned away—but coming back!

CINCINNATI
Keith's

Nothing like it in the history of the theatre. Topped everything!

CALIFORNIA

SANTA ANA
Broadway

RIVERSIDE
De Anza

Biggest holiday business in years!

LOUISVILLE
National

Even a hail-storm couldn't stop a new house-record!

OKLAHOMA CITY
Home

A new high mark to shoot at. Terrific!

LONG BEACH, Cal.
West Coast
Crest

The theatres weren't big enough to hold crowds!

TORONTO
Uptown

SRO for every performance!

T. PETERSBURG, Fla.
Playhouse

Turned them away all day long!

Watch the scramble to see....

UNIVERSAL-INTERNATIONAL *presents*
Claudette COLBERT Fred MacMURRAY
IN BETTY MacDONALD'S
"The EGG and I"
with MARJORIE MAIN
LOUISE ALLBRITTON PERCY KILBRIDE
BILLY HOUSE RICHARD LONG

From the Best-Selling Book by Betty MacDonald
Produced and Written for the Screen by CHESTER ERSKINE and FRED F. FINKLEHOFFE Directed by CHESTER ERSKINE A UNIVERSAL-INTERNATIONAL PICTURE

(*Continued from page 32*)

Dimes collections from theatres in the area totalled $135,000, compared to $285,000 last year. The new Warner exchange is nearing completion and occupancy is expected to take place next month. . . . Mrs. Edgar J. Doob, wife of the manager of Loew's Aldine in Wilmington, Del., was appointed chairman of the Red Cross' Staff Assistance Corps in that city. . . . Managerial changes at the Warner theatre circuit has James Welsh coming from the Keystone as assistant manager of the center-city Earle; Bill Horung, temporarily managing the Hiway until Charles Mensing recovers from an illness; William Pitts and George Rudloff, joining the circuit as assistant managers of the Arcadia and Grand, respectively, in Wilmington, Del. . . . Bill Brooker, Paramount exploiteer, has been taken out of the Washington territory and will henceforth divide his time between Philadelphia and Pittsburgh. . . . Edward John Holmes, assistant manager of Warners' Arcadia, Wilmington, Del., left to enter college. . . . Ed Bower is the new student booker at Columbia. . . . Stanley Kositsky, Columbia salesman, is remaining with that company and not going with PRC-Eagle-Lion as previously reported.

PITTSBURGH

The Warner theatre has justified its return to the list of first run houses here. It grossed almost $50,000 for a three-week run of "Song of the South," which is far better than Warner officials anticipated. . . . While "The Best Years," "The Jolson Story," and "The Razor's Edge" all turned in sensational grosses here, there is every indication that the much publicized "Duel in the Sun" will be battling to match all records when it arrives here next month. . . . Bert Stearn is back on the job after a long illness. . . . Both of the district's drive-in theatres are doing excellent business. . . . Gabe Rubin, owner of the Art Cinema, is greatly pleased with the grosses stacked up by "Henry V" during its six-week stay. . . . Business in the suburban districts slumped badly during and since the Lenten season. . . . The first run theatres are not faring much better.

PORTLAND

Box office grosses pepped up during Easter season with ideal weather. . . . "Jolson Story" went into its eighth week at Playhouse. "Best Years of Our Lives" went into a third heavy week at the Music Box, "It's a Wonderful Life" at Paramount, "The Sin of Harold Diddlebock" at Parker's Broadway, and "It Happened in Brooklyn" at United Artists. . . . Bill Foran opened his new Auto-View theatre on the highway outside of Tacoma, a drive-in accommodating 750 cars. . . . Manager William Pregassis of State theatre, Oregon City, among the first Oregon exhibitors to adopt a Greek child, in current drive. . . . Lowell Spiess, formerly of Duluth, Minn., has purchased the Televue theatre at Gladstone, Ore., from Norman Goodwin. House built at cost of $90,000.

SAN FRANCISCO

Box office grosses taking a healthy spurt after the Easter lull. . . . "Best Years" garners top honors at the small United Nations theatre, zooming by the average $6,000 for a lush $20,000. . . . The Golden Gate also stepped out in front with "Trail Street," chalking up a solid $36,000. . . . Most of the Fox West Coast officials trekked Southward for the gala opening of FWC's new Alisal theatre. . . . Jimmy Nasser, Hollywood producer, up to San Francisco to confer with his brothers regarding their several-million-dollar purchase of the Benedict Bogeaus and James Cagney Studios in Hollywood. . . . Al Dunn back to his office at the Orpheum after a long sick siege following an automobile accident. . . . Mildred Miller, secretary to M. J. Carney of Army Motion Pictures, leaves that organization to return to her home in Seattle. . . . John Panero, of Panero Circuit, has taken over the operation of the Park and Selma theatres in Selma, and the American theatre in Kingsburg. These houses formerly operated under Blumenfeld Theatres management. . . . Bob Lippert has added to his circuit of theatres the Bayview, San Francisco, which he has just acquired from Paul Gatt. . . . Columbia exchange is undergoing a new redecorating job.

SEATTLE

"The Jolson Story" closed its 102-day run at the Liberty, after playing to more than three-fourths of Seattle's population, and was followed by "The Chase." . . . The box office returns for the first week of "Best Years of Our Lives" at the Music Hall set a new all-time high in gross receipts for that theatre. . . Thomas Aspell, branch manager for MGM here, announced that he would leave here April 17 for Los Angeles where he would become MGM manager. . . . Lynn Peterson, for many years Hamrick-Evergreen manager in Bremerton, has resigned his post there. . . . The extensive alterations to the Post Street theatre in Spokane are nearly completed; operator Joe Rosenfield has changed the name to the Post theatre. . . . The newly renovated American theatre in Bellingham reopened with the road show playing of "Best Years of Our Lives." . . . Booking on Film Row: W. A. Cochrane, Snoqualmie; Chester Nilsson, Tacoma; Roy Brown, Portland; Rex Thompson, Port Orchard; W. B. McDonald, Olympia; Frank Harris and Ray Dean, Spokane; Del Osterhoudt, Des Moines; Les Theuerkauf, Tacoma; and Tubby Griffin, from Dillingham, Alaska.

TORONTO

Five Toronto theatres had holdovers during the past week, the one important new picture being "The Macomber Affair" which followed one week of "It Happened in Brooklyn" at Loew's. "The Jolson Story" rounded out a fourth strong week at the Tivoli and Eglinton theatres while "My Favorite Brunette" registered good business for a second week at the big Imperial theatre. The Uptown had plenty of traffic for the second week of "The Egg and I;" "Song of the South" also remained at Shea's and "Black Beauty" headed the new duel at the Victoria and Capitol theatres. . . . Principal talk of the week was about the financial strength of Famous Players Canadian Corp. as shown in its 27th annual report which revealed 1946 net profit at $2,836,066.90 for an all-time high after providing $2,135,000 for income and excess profits taxes. The net was equivalent to $1.63 on each of the 1,737,072 outstanding common shares, as compared with 90 cents per share for all the $1,594,973 net profit in 1945. . . . President J. J. Fitzgibbons reported that the $5,500,000 bonded indebtedness of the company had been paid off last year through the sale of 375,000 new common shares and said Famous Players now had 3,800 shareholders. . . . Hull, Que., blossomed forth with two new theatres within a week, the Figaro and Montcalm, both neighborhood and independently-owned houses. . . . I. H. Allen, president of Astral Film, Toronto, announced the formation of Granada Films to handle 16mm. product in Canada.

VANCOUVER

Business took a turn for the better over the Easter holidays. All downtowners played to capacity. "My Favorite Brunette," at Capitol, "Sinbad the Sailor," at the Orpheum, and "Song of the Scheherazade," day-and-date at Vogue and Hastings drew best. . . . The Park, inaugurating a new series of regular Odeon theatre previews, got off to a smash start with a capacity audience to see "Stairway to Heaven" April 7. . . . Sam McLemon, who operates the two theatres at White Horse, is in town on his annual visit to Film Row. . . . A community center for showing 35mm pictures is planned at Beaver Lodge in Northern Alberta. Del Fox will also erect a new theatre at Pincher Creek, Alta., to replace the present Fox theatre.

WASHINGTON

Washington had a good Easter week business. Holdovers are "Pursued" for a second week at Warner's Earle. "The Best Years of Our Lives" stayed for a fifth week at RKO Keith's. Sidney Lust's Hippodrome announced that "Les Miserables" was being held for a third week. New pictures were "Bedelia" at Warner's Metropolitan; "The Red House" at Loew's Capitol; "The Yearling" at Loew's Palace. Carry-over was "My Favorite Brunette" at Loew's Columbia. . . . April 10 was opening day for E. M. Loew's Open Air theatre, near Alexandria.

Four Features, Six Westerns For PRC April Release

PRC will release four features and six Westerns during the month of April. The first three features have already gone into release: "Three on a Ticket," April 5, and "Philo Vances' Gamble" and "West to Glory," April 12. "The Big Fix" will be released April 19. The Westerns will all be released April 26. They include "Frontier Fighters," "Raiders of Red Gap," "Panhandle Trail," "Code of the Plains," "Thundergap Outlaws" and 'Shootin' Irons."

H. F. Kincey Heads Carolinas Foundation

H. F. Kincey, president of North Carolina Theatres, Inc., on Monday was elected chairman and a national trustee of the Carolinas Motion Picture Foundation. The organization meeting was held in Charlotte, N. C. Local autonomy will be assured, members were told at the meeting, which resulted in appointment of 15 of a 17-man committee. On the committee are J. C. Long, Roy Rowe, H. H. Everett, J. H. Dillon, Roy Erwin, George Roscoe, Ben Strozier, Blake Gryder, H. D. Hearn, J. H. Holston, Dean House, John Vickers, Jay Schrader.

THE YEAR'S GREATEST REVIEWS HAIL THE YEAR'S GREATEST PICTURE!

"Movie of the week!" — **LIFE** ... "Rush down to get a seat!" — **N. Y. TIMES** "Kerr rhymes with Star!" — **TIME** ... "Superb performance!" — **DAILY MIRROR** "Don't miss 'The Adventuress!'" — **JOURNAL-AMERICAN** ... "Gives the heart something to throb about!" — **WALTER WINCHELL** ... "Best film released for Easter!" — **WORLD-TELEGRAM**

DEBORAH KERR
"The Adventuress"
a J. ARTHUR RANK production • an EAGLE-LION FILMS release

"Kerr captivating!" — **MORNING TELEGRAPH** ... "Kerr is velvet!" — **PM** "May well be performance which took her to Hollywood and co-starring part with Gable in 'The Hucksters!'" — **DAILY NEWS** ... "Gable's new partner charming!" — **WORLD-TELEGRAM** ... "'The Adventuress' has lovely Deborah Kerr!" — **WALTER WINCHELL** ... "No wonder they snatched her for 'The Hucksters!'" — **POST** ... "Kerr dominant!" — **HERALD-TRIBUNE**

NOW SETTING BOX-OFFICE RECORDS AT NEW YORK'S VICTORIA THEATRE

M. P. A. Cancels Birthday Dinner

The 25th Anniversary Dinner of the Motion Picture Association, set for the Waldorf-Astoria Hotel in New York May 8, was cancelled last week when it was found that the occasion conflicted with a number of other industry events, the MPA said. J. Arthur Rank, who was to have been guest-of-honor at the banquet, will be entertained by the MPA board of directors on the evening of May 8.

The decision to call off the dinner, which was to have been attended by approximately 1,500 persons from the industry and other fields, was taken mainly because the top Paramount executives and the Paramount partners at that time will be discussing decree matters in Palm Springs. Also, the annual Variety Club Convention is scheduled to open a week later at Los Angeles and mid-westerners and westerners indicated that they would have difficulty in arranging their schedules.

It is understood that President Truman's inability to come to New York May 8 also was one of the determining factors in the cancellation. It's the President's birthday that day and, besides, he had a long-standing engagement to address the Southern Cotton Growers Association that evening which he had to cancel because of matters of state. In addition, Mr. Rank's schedule in the United States is tight and it would be difficult to juggle dates.

Minneapolis Agreement On Double Features

Under terms of an agreement reached at a meeting of all Minneapolis independent theatre owners last week, features playing the Orpheum, Radio City and State first runs will not be used by subsequent runs on double feature bills.

Labor and Civic Groups Study Film Center Plan

Leaders of national civic and labor organizations met in New York April 8 to discuss plans for organizing the field of non-theatrical films to expand the use of motion pictures by labor and educational groups. A survey committtee was named to formulate a plan to establish a film center, on a cooperative non-profit basis, which would operate its own film library and engage in the distribution and promotion of films dealing with public affairs. The center expects to open key distribution offices in New York City, Chicago and Los Angeles.

National Screen Service Convenes in Chicago

National Screen Service executives, branch managers and salesmen met Wednesday at the Drake Hotel in Chicago at the opening session of its three-day convention. Herman Robbins, president, headed the list of executives attending the meetings and led the discussions of company sales policy with regard to sales and service. Other home office executives who attended the meetings included George Dembow, vice-president in charge of distribution; William B. Brenner, vice-president in charge of operations, and Joseph A. Wolfe, treasurer.

"Carnegie Hall" Opening Set Around the World

United Artists' Boris Morros-William LeBaron musical, "Carnegie Hall," opened Tuesday in Manila, Wednesday in Lima, Peru, and Johannesburg and Durban, South Africa, and Thursday in Panama. Openings are scheduled for the end of April in Buenos Aires, Santiago, Port-of-Spain and Havana. The picture is currently playing in Stockholm and in San Juan. Plans have been made for early release in England, Continental Europe, Australia, New Zealand and India.

Eagle-Lion Has Trainee Plan

A training program for ex-GIs to develop personnel in distribution will be launched shortly by Eagle-Lion Films, subsidiary of Pathe Industries, Robert R. Young, head of the latter enterprise, announced this week. Arthur B. Krim, Eagle-Lion president, and A. W. Schwalberg, vice-president in charge of distribution, will guide the program.

Mr. Young said he and Eagle-Lion executives felt such a program would uncover a reservoir of potential talent. "This new plan, which opens the industry to so many newcomers, must inevitably result in bringing to the field an enormous compliment of new brains, new ideas, new talent and new enthusiasms," he declared.

Although the program will not be connected officially with existing veterans' rehabilitation and training programs, it will work closely with all established agencies. All men selected will be routed through every department in the sales division. According to Mr. Schwalberg, this industry is the only major industry in this country lacking an organized training program designed to provide a continuing flow of new manpower. "The hit-or-miss basis on which the film industry has operated in the past can no longer be permitted to exist," he said.

Showmanship Drive Set For Schine Circuit

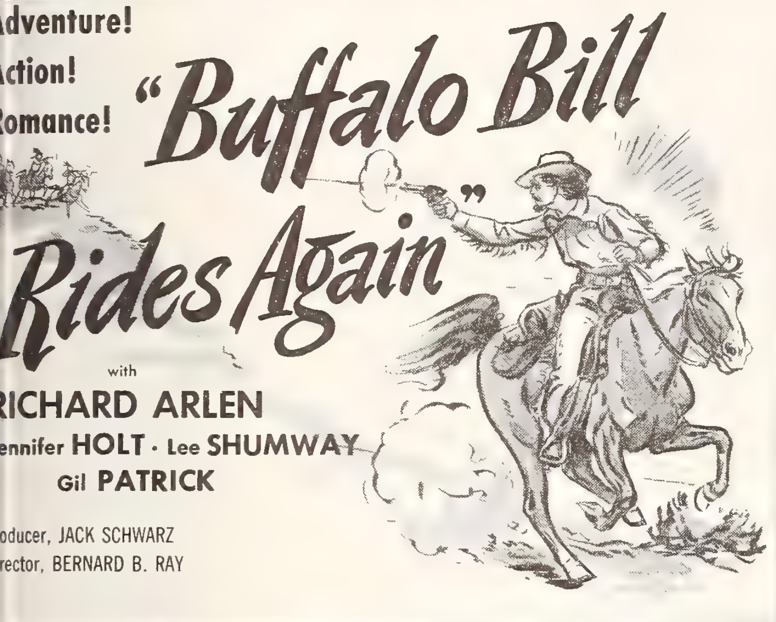
Plans for a 13-week Schine Circuit Showmanship Drive were outlined this week by home office executives at a series of regional managers' meetings in Rochester and Gloversville, N. Y., Cincinnati and Cleveland, Ohio, and Wilmington, Delaware. Gus Lampe has been named campaign chief. Purpose of the campaign is to build business through concentrated exploitation.

Over 1,000 features have been released since "Going My Way"
And now comes the Boxoffice Event in a Thousand
Bing
and
Barry
in
Paramount's
"Welcome Stranger"

Screen Guild's SHOWMEN'S GROUP Number 3

dventure!
ction!
omance!

"Buffalo Bill Rides Again"



with

ICHARD ARLEN
ennifer **HOLT** · Lee **SHUMWAY**
Gil **PATRICK**

oducer, JACK SCHWARZ
rector, BERNARD B. RAY

Greed!
Gold!
Glamour!

"THE Bells of San Fernando"

with

Donald **WOODS** · Gloria **WARREN**
Shirley **O'HARA** · Anthony **WARDE**

Producer, JAMES S. BURKETT
Associate Producer
RENAULT DUNCAN
Director
TERRY MORSE

earless!
aring!
oaring!

ROBERT L. LIPPERT presents

"SHOOT TO KILL"

with

Russell **WADE** · Edmund **MacDONALD**
Douglas **BLACKLEY** · Susan **WALTERS**

Produced and Directed by WILLIAM BERKE

Rugged
Daredevils
of the
North!

"Bush Pilot"

with

Rochelle **HUDSON** Jack **LaRUE**
Austin **WILLIS** · Frank **PERRY**
Producer, LARRY CROMIEN
Associate Producer, JACK W. OGILVIE
Director, STERLING CAMPBELL

2 DETECTIVE ACTION STREAMLINERS

"THE HAT BOX MYSTERY" Tom NEAL · Allen JENKINS
Pamela BLAKE · Virginia SALE

"The Case of the BABY SITTER" Tom NEAL · Allen JENKINS
Pamela BLAKE · Virginia SALE

Executive Producer, MAURY NUNES · Produced by CARL HITTLEMAN · Directed by LAMBERT HILLYER

Distributed by **SCREEN GUILD Productions, Inc.**

HOME OFFICE: 346 So. La Brea, Hollywood, California
FOREIGN DEPT.: 723 7th Avenue, New York City . . . CABLE ADDRESS: Guild Film

SEE TOUGH BATTLE FOR GENEVA GAINS

Films Jealously Guarded by Nations, Thus Held to Sharp Restrictions

Washington Bureau

Any gains the industry makes at the Geneva international trade conference will be won in a tough battle.

The American delegation has gone to Geneva fully primed on the importance of knocking down major barriers to U. S. films abroad. Industry representatives will be on hand to help. State Department pronouncements on the conference have been couched in the most omptimistic terms. But the fact remains that concrete achievements—the kind that can be translated into dollars and cents—probably will be few and far between.

Face Conflict of Policies

The unofficial Washington view on the conference as a whole is a good deal less optimistic than the official one. The absence of Russia from the conference is one discouraging factor. Another is the inevitable clash between the idea of freer world trade and the obvious need of countries like Britain and France to continue to restrict imports while they rebuild their war-exhausted industries.

One high-ranking official remarked privately that he thought that if the U. S. hadn't taken a lead in planning the I.T.O., it would not even bother sending a delegation to Geneva.

If the over-all outlook at Geneva is bad, the outlook for major film gains is even worse. Reasons are four-fold:

1. The motion picture is an important means of molding public opinion. As such, it is especially an object of protection on the part of foreign governments.

2. The United States places almost no restrictions on film imports. Any concessions obtained abroad will have to be in return for concessions here on other products. Finding these other products may prove an added stumbling block.

3. The largest U. S. foreign markets are in Britain and the English-speaking dominions. But Britain, with its large film industry, can be expected to fight bitterly any reduction in protection at home or in the empire preference scheme, whereby it gets favored treatment in the dominions.

Most of our trade agreements aim for two major ends — most-favored nation treatment and treatment of U. S. products on the same basis as products of the country in question. But as Eric Johnston, Motion Picture Association president, has pointed out, "because of its special characteristics, the film industry has been subjected to very special restrictions, and most of these restrictions have not been prohibited by the clauses generally included in trade agreements." Writing in special clauses for special commodities means special trouble, negotiators have found in the past, and often these special clauses are dropped by the wayside.

JOHNSTON AIMS LANCE AT EUROPEAN "CURTAINS"

There are two kinds of "iron curtains" in Europe today, and when he goes to the continent in June to attend the International Reciprocal Trade Conference at Geneva he will try to break through them, Eric Johnston, president of the Motion Picture Association, said in Washington this week. American films in Europe face two obstacles, both put up by extremists, he declared. One is created by the "extreme left" faction, principally the Russians. The other is backed by the "extreme right", whose leaders argue that foreign exchange, instead of being spent for entertainment, should be conserved for food, machinery and othe ressentials. The MPA head also said that several nations in the Russian orbit either exclude Hollywood product or seek to exhibit only such pictures as shown the "seamy side" of American life.

All this does not mean that there will be no motion picture gains. Trade agreements may be negotiated with Australia, Norway, India and Chile, with whom we have none at present. Perhaps Britain can be induced to speed the relaxation of exchange controls promised in the loan agreement. One or two of the 16 other participants may be persuaded to increase the quota for U. S. films, reduce the number of licenses needed, or do away with some particularly burdensome local ordinance.

Some Negative Gains

Some of the gains might be negative—perhaps discouraging Britain from imposing additional quota restrictions or keeping France from taxing film imports on the basis of total gross receipts, a step that has been rumored for many months.

To aid the U. S. delegation wherever possible, MPA representative Frank McCarthy, former Assistant Secretary of State, is at Geneva now, and Mr. Johnston is scheduled to leave for Europe late in May. Another MPA representative, Allen Dulles of the law firm of Sullivan and Cromwell, may also go over if there seems to be need.

As for the reciprocal trade negotiations, the fight will be along the lines outlined by Mr. Johnston before the Committee on Reciprocity Information late in February.

He urged, in addition to the usual most-favored nation and treatment-as-nationals clauses, provisions such as the following:

A promise not to worsen the present position of U. S. films as regards quotas, taxes or other restrictions without consulting the U. S.

To Urge End of Quotas

Abolition of quotas; free entry of advertising material; permission for pictures to be dubbed in the U. S.; permission for U. S. firms to open branches in the foreign country.

Also, an end of schemes whereby importers of U. S. films must purchase, produce or distribute films of other origin or must join high-cost associations; most-favored nation treatment for U. S. companies on remittances from abroad, at the most favorable rate of exchange; permission for importers to submit films for screening and censorship without superimposed titles in the importing country's language; reimportation free of customs duties, and exemption of newsreels from customs and censorship.

Industry to Aid New York Fund

The industry, through its theatres and through special short subjects, is expected to aid substantially the Greater New York Fund 1947 campaign, which gets under way April 29 with Joseph R. Vogel, Loew circuit vice-president, supervising motion picture promotion.

Top executives of all the city's important industries comprise the campaign directing force, and in turn have appointed leading executives of the film industry, radio, public relations and advertising to bring the campaign before the public.

The opening event of the drive will be a dinner at the Waldorf-Astoria Hotel, New York, the evening of April 29. May will be known as "Greater New York Fund Month." The campaign will close June 6.

Sees No Government Film Library Now

Construction of a new Government film library and servicing building will not be undertaken during this session of Congress, Representative J. Harry McGregor, Ohio Republican, told the press last week. Mr. McGregor is chairman of a House public works sub-committee on public buildings within the District of Columbia. Construction costs are too high, Mr. McGregor explained. The Senate passed a bill providing for a film library, but the legislation did not come up for House consideration before adjournment.

Short Product in First Run Houses

NEW YORK—Week of April 14

CAPITOL: Calling on Costa Rica	**MGM**
Part-Time Pal	**MGM**
A Gun in His Hand	**MGM**
Feature: It Happened in Brooklyn	MGM
CRITERION: The Tennis Wizards	**Columbia**
Feature: Johnny O'Clock	Columbia
GLOBE: Melody of Youth	**Warner Bros.**
One Meat Brawl	**Warner Bros.**
Feature: That's My Man	Republic
HOLLYWOOD: The Forgotten Casualty	**20th Cent.-Fox**
Rabbit Transit	**Warner Bros.**
Feature: The Two Mrs. Carrolls	Warner Bros.
MUSIC HALL: Double Dribble	**RKO**
San Francisco	**RKO**
Feature: The Late George Apley	20th Cent.-Fox
PALACE: Melody Time	**RKO**
Flicker Flashbacks	**RKO**
Feature: Trail Street	RKO
RIVOLI: Ice Skippers	**RKO**
Pepito's Serenade	**United Artists**
Feature: The Farmer's Daughter	RKO
ROXY: McDougall's Rest Farm	**20th Cent.-Fox**
The Cape of Good Hope	**20th Cent.-Fox**
Feature: Alexander's Ragtime Band	20th Cent.-Fox
STRAND: Cat's Tale	**Warner Bros.**
A Boy and His Dog	**Warner Bros.**
So You Want To Be A Father	**Warner Bros.**
Feature: Stallion Road	Warner Bros.
WINTER GARDEN: Miniature Musical	**Universal**
Feature: Stairway to Heaven	Univ.-Int.

CHICAGO—Week of April 14

CHICAGO: Selling the Sun	**Paramount**
Feature: Suddenly It's Spring	Paramount
GARRICK: Kingdom of the Wild	**Warner Bros.**
Feature: 13 Rue Madeleine	20th Cent.-Fox
GRAND: Smoked Hams	**Universal**
Feature: Smash-Up	Universal-Int.
ROOSEVELT: Sentimental Over You	**Warner Bros.**
Feature: Nora Prentiss	Warner Bros.
STATE-LAKE: Island Fling	**Paramount**
Feature: California	Paramount
UNITED ARTISTS: Squatter's Rights	**RKO (Disney)**
Feature: Lady in the Lake	MGM

Newsreel Units Hit Price Rise

With newsreel-theatre attendance down from 25 to 30 per cent since the end of the war, operators are resisting demands by the producers for higher rentals, according to newsreel circuit executives in New York. Paramount and MGM have sought increases and two circuits with New York houses have dropped the Paramount reel altogether and a third, Translux Theatres, is using it only in its Philadelphia house.

It also was understood in New York this week that plans were under way for Embassy Newsreel Theatres, Translux and Telenews Theatres to sponsor a 10-minute newsreel of their own. Contracts are now being negotiated with independent cameramen all over the world and the reel probably will make its first appearance at the end of the month.

According to Stewart R. Martin, treasurer of Embassy Newsreel Theatres,, Paramount and MGM asked an increase of approximately 100 per cent. Newsreel houses pay an average of $70 a week for their shows. The producers' demand was not fair, he said, because during the war the circuit's five New York houses played the reels of all companies despite frequent overlapping. "We are getting along fine with three reels now," he declared, adding that he expected RKO-Pathe, 20th-Fox and Universal to ask moderate rental increases when their contracts expire late this year.

Telenews Theatres, which runs nine newsreel and four feature houses throughout the country, has not booked a Paramount reel for several months and has the MGM reel in some of its houses. Because of slackening post-war interest in newsreels the circuit plans to convert some of its newsreel units into feature houses.

UA Acquires Five Houses; New Releasing Deals Set

Releasing deals with three producers were approved last week when the United Artists board of directors met in what was described as a "routine" session. Mary Pickford, UA co-owner, attended the meeting and later disclosed that the company had acquired five theatres. However, she refused to indicate where the houses were situated or whether their purchase marked the start of a theatre acquisition program.

Distribution agreements approved by the board included one with producer Sam Coslow for five musicals, each to be budgeted in excess of $1,500,000; one with Edward Small for two films starring Robert Young and both to be delivered within 18 months, and one with a company in which Edward Gross is associate producer, for one picture with a reported budget of $2,000,000.

"Jolson" Return Engagement At New York's Victoria

Although having just finished a complete tour of the territory, Columbia's "The Jolson Story" will return to Broadway for an indefinite run in the Victoria theatre immediately following the current run of "The Adventuress," A. Montague, general sales manager for Columbia, announced last week. No other New York house will be able to book the film during the engagement.

Since its opening October 10 and the subsequent eight-week run at the Radio City Music Hall, "The Jolson Story" has blanketed the metropolitan area, playing Loew top-houses for an unusual nine consecutive days, and booked into a great number of independent theatres. While playing at the Victoria the picture will show at $1.40 top.

During its nationwide run, "The Jolson Story" made gross and attendance history in many situations.

the more they hear the more they'll cheer for

Released thru UA

BRITISH VOTE FOR HOME PRODUCT

Bernstein Circuit Patrons Rate One U. S. Picture in First Six of Year

by PETER BURNUP
in London

British films, as well as the stars and directors who cooperated in making them, are gaining in the esteem of British audiences in the post-war years, a poll sponsored by Sidney L. Bernstein, head of the Granada group of theatres, indicated last week. In the years leading up to the war, American films and their stars held an undisputed lead over their British counterparts.

The poll, last held in 1937, was answered circuit officials said, by 600,000 persons. It rated not only the comparative popularity of British players and productions, but also recorded facts of general interest to the industry. Patrons were asked to give their views regarding the length and starting time of programs—68 per cent plumped for a three-hour show—and facts pertaining to their attendance habits.

96% See Improvement

The poll asked specifically whether British or American films had improved or deteriorated since 1939. No fewer than 96 per cent of the voters declared that British films had improved as against only 26 per cent who considered that American films had progressed.

Granada customers also were asked to express an opinion on 36 selected films generally released between VE day and December 1, 1946. The result showed British films in the top three places and taking also the fifth and sixth. "The Way to the Stars," released as "Johnny in the Clouds" in the United States, was placed first with 73 per cent of the public voting it "outstanding." "Seventh Veil" and "The Captive Heart" came next with 69 and 56 per cent, respectively. "The Wicked Lady" and "The Rake's Progress," the latter released as "Notorious Gentleman" in America, took fifth and sixth place. Hollywood's "The Lost Weekend" was the only U. S. picture among the top six.

Pro-British predilections extend even to directors, with Alfred Hitchcock taking top honors.

Mason Most Popular Star

The poll showed James Mason as the most popular male star and established Margaret Lockwood as Britain's favorite actress. This marks the first time since the questionnaire was instituted in 1927 that stars of British films have triumphed over their Hollywood rivals. British male stars showed up in five of the first 15 places. James Mason led the field, receiving more than a quarter of all the votes cast.

Similarly, British women stars who have made their names in British films took six of the first 15 places in the women's list, with two more British stars who won fame in American films also figuring.

Seven Stars Survive

Only seven of the first 30 male stars in this year's poll figured in the first 30 in 1937, and only seven of the women stars survived to win places among the first 30 this year.

The electorate voted drama the most popular type of film, followed by adventure, crime and films featuring classical music. Horror and cowboy films rated low. Swing-music pictures attracted only 31 per cent support compared with 45 per cent allotted to films about (and with) classical music.

Around four-fifths of the electorate voted for a double-feature program and of these nearly 50 per cent expressed their preference for a short rather than an organ solo. The quiz also revealed that 93 per cent of the people who filled out forms went to the theatre once a week or more often, while a quarter of the replies indicated three or more visits a week. Almost 50 per cent of those polled said they went to a show regularly, choosing the house with the best picture. Some 66 per cent said they went to one particular house consistently because it had the best films. Exhibitors—and, maybe, a few distributors—will undoubtedly mark those figures.

Ask More Leg Room

Among the improvements suggested by British patrons were proposals to provide cover for queues; a ban on young children; organization of talent contests; more stage shows and more leg space in the seats. Bernstein's people exhibited shrewd timing in the issue of their report just 24 hours before the *Daily Mail* announced its National Film Award. They thus took away a lot of the *Mail's* thunder.

The *Daily Mail* aspires to make itself—or its readers—the arbiter of a British Oscar, but it is generally felt in London that the newspaper in so doing got off with the wrong foot, considering the fact that the Producers' Association is thinking of sponsoring an organization here comparable with the Academy of Motion Picture Arts and Sciences.

The *Mail* poll establishes "Piccadilly Incident" as the best film, followed by "The Wicked Lady," "The Seventh Veil" and "The Captive Heart." Leading stars are James Mason, Michael Wilding, Stewart Granger and Rex Harrison on the male side, and Margaret Lockwood, Anna Neagle, Ann Todd and Phyllis Calvert on the female side.

Del Giudice Quits Two Cities Post

London Bureau

Filippo Del Giudice resigned Monday as managing director of Two Cities Films, Ltd., a member of the Rank Group some three years. He will remain with the company until the filming of Laurence Olivier's "Hamlet" has been completed. Josef Somlo succeeds him.

Despite the careful wording of the official statement, it is notorious that the resignation of mercurial, 55-year-old Mr. Del Giudice comes as the culmination of a prolonged dispute between him and John Davis, a board member.

Policy disputes between the two have been frequent, with Mr. Davis insisting that financial control of the company implied control also of the kind and number of pictures Two Cities should make. Mr. Del Giudice, on the other hand, has invariably demanded that he should have a free artistic hand.

Eighteen months ago he came near resigning, but was pacified on that occasion by the tactful intervention of Mr. Rank himself.

Mr. Del Giudice's pictures may not all have made inordinate profits, but there is no doubt that certain of them—"Henry V," "In Which We Serve," "The Way Ahead," "Blithe Spirit"—have added immeasurable prestige to Britain's picture making.

It is understood that Mr. Del Giudice proposes forming another independent producing company with affiliations in Italy.

Executives to Attend Fay Providence Dinner

A number of top industry executives have indicated that they will attend the testimonial dinner for Edward M. Fay, veteran exhibitor and showman, at the Biltmore Hotel in Providence, Rhode Island, April 21. A train, to be known as "The Ed Fay Special," will leave New York for Providence at 1 P.M., April 21.

More than 400 are expected. Among them are Major Albert Warner; former Postmaster General Frank Walker; Ned Depinet of RKO; George Dembow of National Screen; William A. Scully of Universal; Charles Schlaifer of 20th-Fox; Ben Kalmenson of Warner Bros.; William Rodgers of MGM; Joseph Vogel of MGM; Major L. E. Thompson of RKO, and Malcolm Kingsberg of RKO.

Morey Goldstein of Monogram; Michael J. Kallet, affiliated with the Comerford Circuit; Herman Levy of the Motion Picture Theatre Owners Association; Sol Schwartz of RKO, and Red Kann of Quigley Publications.

To Show "Snow White" in Berlin

Walt Disney's "Snow White and the Seven Dwarfs" was to have been shown in Berlin April 18 as part of the Allied Control Authority's monthly official film program.

RKO Pathe News Now Boasts Full World Coverage

After more than a year setting up a new staff for international coverage, the map in the office of John D. Le Vien, RKO-Pathe News news editor today shows no political blindspots and regular weekly average of 25,000 feet of film received at New York office from 24 countries.

Alfred Butterfield

According to Mr. Le Vien, the postwar resumption of world coverage was by no means easy, the difficulty consisting mainly in locating foreign cameramen who had worked for Pathe before the war. Only 50 former employes answered the more than 500 tracer letters sent out after the war. It took many months before suitable cameramen could be found to build an efficient staff, but today Pathe News has its own men in Greece, Palestine, Hungary, Latin America, India, North Africa, South Africa, Portugal, New Zealand and Finland. A special man, who also serves Paramount, is operating in Germany.

In a number of coutries Pathe News has exclusive exchange arrangements under which it gets all good news shots taken there and in turn sends abroad material dealing with the American scene. In London it is affiliated with Pathe News, in Paris with Pathe Journal, in Rome with Incon and in Australia with Cinesound. Similar arrangements assure coverage in Poland, Turkey, Sweden, Czechoslovakia, Holland and other places. Pools for all five newsreel companies still exist in Japan and China and Chile. Pathe News has no coverage in Honolulu because no union cameramen can be found there and it neither sends nor receives film from Spain, although the Spaniards would be willing to make an exchange deal.

Little Censorship Difficulty

Newsreels encounter a minimum of censorship trouble, Mr. Le Vien said. For a long time none or only poor quality film was received from Moscow, but the condition changed following a letter written by the Pathe news editor to Soviet Foreign Minister Molotov. No foreign country has any quota on newsreels and in some countries, such as France, they are so popular that native newsreels are at times 100 per cent American and in English. In other places, like Italy and Canada, at least 51 per cent of the reel must be of native origin.

Both domestic and foreign operations of the Pathe newsreel are under the direction of Alfred Butterfield, editor of RKO Pathe News. All major assignments are given out directly from the home office. The domestic staff consists of 14 full-time and 300-part-time cameramen and slightly exceeds the prewar total. Lately the ratio of foreign to domestic subjects has been slightly in favor of the international coverage, but over the whole year, it comes out to about 50-50.

Mr. Butterfield's greatest problem is the arbitrary cutting of the newsreels by exhibitors to eliminate undesirable subjects or to adjust program times. Many letters from patrons, complaining about one or two-shot newsreels, come in each week. Research has established that exhibitors cut the newsreels on a selective basis in most cases. Patrons generally like lengthy coverage of a subject, but this practice is not popular with exhibitors.

A serious concern of RKO Pathe executives, and one that is echoed at all the other newsreel companies, is the situation under which they are unable to utilize combat-trained veteran cameramen because of union refusal to accept the men.

IN NEWSREELS

MOVIETONE NEWS—Vol. 29, No. 65—Volcano in Iceland erupts. . . . Greeks pay homage to King George at funeral. . . . Henry Ford dead at 83. . . . Navy observes 47th birthday of submarine. . . . Dionnes bridesmaids at brother's wedding. . . . Babe Ruth takes job to help boys. . . . Deer damage crops and are chased by plane.

MOVIETONE NEWS—Vol. 29, No. 66 -Europe's winter climaxed by floods. . . . Atom commission confirmed. . . . Independent rallies in Korea. . . . Tornado rips through Oklahoma and Texas. . . . Fire destroys buildings at coast naval base. . . . New navy helicopter. . . . Navy boxing. . . . Harness racing.

NEWS OF THE DAY—Vol. 18, 263 Death of Henry Ford. . . . DeGaulle sees France with U. S. against tyranny. . . . President meets film chiefs. . . . The man who stole a bus. . . . Dionne Quints at first wedding. . . . Leo Durocher suspended. . . . Submarines on parade. . . . Greeks mourn king.

NEWS OF THE DAY—Vol. 18, 264—Fire sweeps Navy base on Treasure Isle. . . . Oklahoma tornado kills scores. . . . Ice in Vistula destroys Polish bridges. . . . Koreans protest occupation forces. . . . United Nation's home site dedicated in New York. . . . Paris roller derby. . . . Navy boxing j.g.

PARAMOUNT NEWS—No. 66—Babe Ruth gets a new job. . . . Five famous bridesmaids. . . . Truman praises film industry's foreign program. . . . Nation pays tribute to submarines. . . . Henry Ford, 1863-1947. . . . Leo Durocher suspended.

PARAMOUNT NEWS—No. 67—In San Francisco $5,000 fire sweeps Treasure Island. . . . Atomic commission gets down to work. . . . Britain hears Wallace. . . . Riots in Korea. . . . Navy Juniors boxing. . . . Ice packs smash bridges in Europe.

RKO PATHE NEWS—Vol. 18, No. 68—Athens mourns dead king. . . . Asians meet in national Congress. . . . Truman reviews Army parade. . . . Henry Ford dead at 83. . . . Errant bus reaches goal. . . . DeGaulle at Strasbourg.

RKO PATHE NEWS—Vol. 18, No. 69—Wallace in London on tour. . . . Fire on crowds in Korea. . . . Lillienthal takes over atom. . . . Memorial of death of F. D. R. . . Treasure Island blaze. . . . Robinson becomes a Dodger. . . . Polish floods smash bridges.

UNIVERSAL NEWSREEL—Vol. 20, No. 29—Henry Ford dead at 83. . . . Latest submarine maneuvers at New London. . . . Quintuplets bridesmaids at wedding of brother. . . . Last rites for King of Greece. . . . Antarctic Coast Guard ice breaker arrives in U. S. with whimsical penguins. . . . Mule is king for a day at Columbia, Tenn. . . . College rodeo at Austin, Tex. . . . Winter ski exhibition at Miami.

UNIVERSAL NEWSREEL—Vol. 20, No. 30—Bridges topple as floods sweep Poland. . . . Mass rioting in Korean capital. . . . 150 die in Oklahoma tornado. . . . $5,000 blaze sweeps San Francisco's Treasure Island. . . . Navy tests helicopter. . . . Historic 14th century spectacle reinacted in Italy. . . . Living statue gymnasts perform at Paris. . . . Small-fry boxing match.

WHO GOES TO THE MOVIES?

•

EVERYBODY when you play

"CARNEGIE HALL"

Released thru UA

MPEA FILMS GET BIG HOLLAND PLAY

by PHILIP DE SCHAAP
in Amsterdam

The policy of the U. S. Motion Picture Export Association, as demonstrated since it first began to release here January 3 last, is to release as many pictures in as many theatres as possible, even in small houses. MPEA pictures are running now in every Dutch town of importance. Even second run theatres are playing MPEA product first run.

The purchase of the important Asta theatre at The Hague by the MPEA was accomplished some time ago and the theatre was to be exploited under the MPEA banner this month.

During the 52-week period from September 1, 1946, to September, 1947, exhibitors are allowed to release 28 American pictures and 24 from other countries. As there is no domestic production of any importance, independent distributors are buying from many markets: British, French, Swedish, Danish, Russian, Italian and Mexican.

An important number of American pictures have been brought into Holland by independents who have purchased on the free American markets—from those companies not MPEA members. It should be emphasized the MPEA product is not only finding competition from European products—particularly English—but also from other American product.

During 1946 Holland imported 497 features, divided this way: U. S., 197; England, 137; France, 95; Denmark, 17; Sweden, 17; Russia, 13; Switzerland, nine; Belgium, four; Italy, three; Czechoslovakia, two, and Norway, one.

The number of American pictures to be imported during 1947 will be considerably larger.

Although decreasing during 1947 and still showing a decline in 1947, theatre attendance shows an improvement in comparison with pre-war years.

INDIA

Bombay Correspondent

An unprecedented subject matter is dealt with in two new Indian productions: politics. Previously it has been an impossibility for a producer even to show a picture of an Indian national leader hanging on the wall in a film setting. With this the case, one can imagine that nothing was allowed in film dialogue which would inspire the feelings of an Indian for the freedom of his country. Yet two new films indicate clearly the advent of a new era in the political setup of India since September, 1946. One of these features deals with the subject of the war of Indian Independence of 1857. The second deals with India's struggle for freedom during the last war. This second film was exhibited recently in Delhi to members of the Interim Government.

▽

Although the industry has been hit hard by the political riots started in August, 1946, there is no decrease in production in the important centers of Bombay, Madras, Calcutta and Lahore. In Bombay there are 102 old production companies and 162 new ones registered. In Madras, 20; Calcutta, 28, and in Lahore, 42 producing concerns.

ARGENTINA

by NATALIO BRUSKI
in Buenos Aires

The Asociacion de Empresarios Cinematograficos has agreed to present their labor, government and tax trooubles to the President of the Republic for his consideration.

The exhibitors here held two meetings recently to discuss the increase in their taxes, the closing of cinemas for non-compliance with the rules compelling exhibitors to show national films, the increases in rentals and percentages, and the wage increases sought by employees and workmen. During the first meeting it was almost decided to have a general closing down of the theatres. The discussions, however, were continued at a second session at which it was decided to present the problems to the President.

Three theatres were closed recently for two days when they refused to show national product. It has now been agreed that before any such other closings are ordered the theatre's case will be reviewed by the Comite Arbitral Cinematografico.

SOUTH AFRICA

by R. N. BARRETT
in Johannesburg

London Film Productions will produce in South Africa at a cost of £250,000 a Technicolor feature dealing with South African history and with the great diamond and gold industries as a background to the story. Sir Alexander Korda will direct the film for which a script is being prepared by R. C. Sheriff, author of "Journey's End." Part of the feature will be filmed in Britain.

MEXICO

by LUIS BECERRA CELIS
in Mexico City

With the abnormal war time boom in theatre business apparently tapering off, leaders in theatre construction have assigned experts to study the situation to ascertain whether or not it would be wise to go ahead with the theatres they plan. The big private banks, in addition to suspending credits to producers, have also suspended credit for theatre construction and the banks' future policy depends upon the survey now being conducted.

▽

The cooperative film society which some players, directors and technicians formed here recently is on the verge of being abandoned because of difficulty in obtaining financial backing.

▽

Mario Moreno, Mexico's popular "Cantinflas" of the films, has resigned as secretary general of the Picture Production Workers Union which he was instrumental in organizing. He sponsored Adolfo Fernandez Bustamente, the director, as the new union head, and Mr. Bustamente was unanimously elected. Mr. Moreno will confine his activities to acting.

SPAIN

by PEDRO GONZALEZ
in Madrid

By official order of January 25, 1947, foreign films may be show in their original languages and need not be dubbed in Spanish. However, all foreign features must still be granted official authorizations for screenings. These permits of authorization are given by the General Direction of Cinematography and Theatre only to producers of Spanish films who, in turn, can give them to importers and distributors of foreign films. Three to four permits are given to producers of "Film of National Interest," chosen by the General Direction of Cinematography, two permits are given to second-place producers, and none at all to other producers.

▽

A new color process, Cinefotocolor, has been invented by the Laboratios Cinefoto de Barcelona. The first Spanish film in color will be "Zaragoza," to be directed by Antonio Roman.

▽

"Las Inquietudes de Shanti Andia" and "Reina Santa" have been chosen as "Films of National Interest."

▽

During 1946, 23 Spanish films were exhibited in Madrid.

"Cheyenne" Premiere Plans Completed by Warners

Ray Davis, northern district manager of Fox Inter-Mountain Theatres, returned to Denver Tuesday after conducting a meeting in Cheyenne in connection with the world premiere and the Rocky Mountain Empire Preview of Warners Brothers' picture, "Cheyenne," late next month. The meeting was attended by Jack McGee, city manager; Peter Faust, manager of the Lincoln theatre, where the world premiere will take place; Charles Wallace, manager of the Paramount theatre; Don Campbell, manager of the Princess theatre, and Abe Kronenberg and Richard Stephens of the Warner exploitation staff, who will work on the 100 or more previews to be held in that territory following the Cheyenne opening May 22.

Construction Is Expanding in Latin America

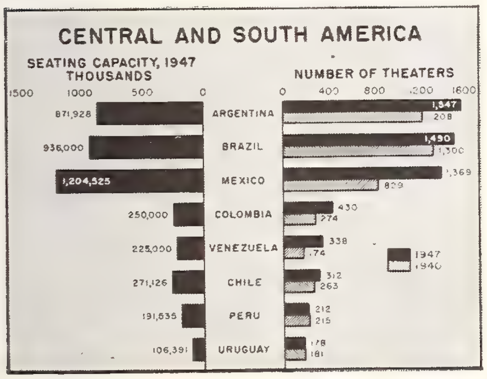
Washington Bureau

An expanding Latin American program for theatre construction is opening a wider market for U. S. films south of the Rio Grande, according to the Department of Commerce.

Despite shortage of materials, 1,545 new theatres were built in South and Central America and 150 in the Caribbean area between January 1, 1940 and January 1, 1947. Now that construction materials are reaching the market in greater quantities, the number of Latin American film houses is expected to increase even more sharply.

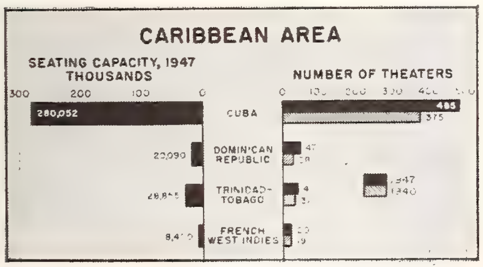
Mexico stands at the top of the list for recent theatre construction with 540 theatres erected during the seven years. Argentina follows with 339 recent theatre additions, Brazil with 190 and Venezuela with 164. There were 156 new theatres built in Colombia, 49 in Chile, 34 in Ecuador and 31 in Costa Rica.

The growth in Latin America in the seven years:



Cuba accounted for 110 of the 150 new theatres in the Caribbean area.

The growth of the Caribbean area in the seven years:



In the 21 Latin American countries January 1, 1947, there were 6,331 theatres with a total seating capacity for 4,398,321 persons. There were 659 theatres in the Caribbean area on that date, with a total seating capacity for 379,143 persons.

No figures are available for seating capacity on January 1, 1940, when there were 4,786 theatres in operation in Central and South America and 509 in the Caribbean area.

U. S. FILMS NOT CITED IN BRITISH BUDGET

London Bureau

Despite a savage increase in the customs duty on American tobacco, in view of Britain's diminishing dollar exchange, Hugh Dalton, Chancellor of the Exchequer, made no reference to American motion pictures and offered no alteration of the entertainment tax when he presented a balanced British budget for 1947-48 to the House of Commons Tuesday. The tobacco duties were raised about 50 per cent, boosting the cost of a package of 20 cigarets from about 48 to 68 cents.

Jack Frye Named Chairman Of General Aniline Corp.

Jack Frye, former president of Trans World Airlines, has been elected chairman of the board of General Aniline and Film Corporation, parent organization of Ansco, Attorney General Tom Clark announced in Washington Monday. The company was seized as alien property at the beginning of the war and is 97 per cent owned by the United States.

Army Impatient on Future Of "Seeds of Destiny"

The future of the Army-produced Academy Award winner, "Seeds of Destiny," remained uncertain this week as War Department officials indicated they were getting impatient over the delay in getting general release for the picture. The Army was understood to be ready to release 35 and 16mm versions of the short to newsreels and narrow-gauge channels.

Last week also, three exhibitor groups, Allied States, the Pacific Coast Conference of Independent Theatre Owners and the Conference of Independent Exhibitors Associations, "pocket-vetoed" a bid for their participation in the proposed coordinating committee.

Sol Lesser President Of Standard Theatres

Sol Lesser, the producer, adds exhibition to production with the formation of Standard Theatres, of which he is president. The new company will build and operate theatres on the West Coast where Mr. Lesser has already acquired sites in Burbank, Bellflower and Indio, Calif. Other sites are being negotiated. Mr. Lesser founded West Coast Theatres, later absorbed by Twentieth Century-Fox.

Maurice Bessy Coming

Maurice Bessy, editor of a French film trade paper, will visit this country and Latin America. He will arrive in New York April 26, going to Hollywood, Mexico City, Rio de Janeiro and Buenos Aires.

Speed of British Loan Draft Seen Hitting Pictures

Washington Bureau

United States film exports to Great Britain may be in for stormy weather in the near future.

The fact is that Great Britain is drawing on her $3,750,000,000 loan at a much faster rate than anyone planned last summer when the loan was approved by Congress. Indications here are pretty plain, too, that she won't be able to get another loan. So it won't be very long before Labour Party leaders will have to decide whether Britain can go on using up the loan at the presently accelerated rate or whether it should tighten up on dollar imports. Presumably a decision in favor of the latter course would hit first tobacco and films— the two big so-called luxury imports.

MOTION PICTURE HERALD February 15, reported Great Britain spent $499,720,000 of her credit loan between July 1 and December 31, 1946. Greatest single item on the bill by far was $157,876,000 for tobacco. Motion pictures were fifth in the list of eight classifications for which the British paid American dollars. The financial record, as of that time, was:

Tobacco	$157,976,000
Food	119,691,000
Oil	62,062,000
Raw Material	56,420,000
Motion Pictures	35,464,000
Manufactured Goods	31,837,000
Machinery	22,165,000
Ships	14,105,000
Total	$499,720,000

Since the first of the year the British have withdrawn slightly more than $800,000,000, bringing the total withdrawal to date to some $1,300,000,000. Thus, with the loan little more than nine months old, one-third has been used. The original plan called for stretching the loan over three years.

Secretary of the Treasury John W. Snyder has declared that so far as he knows the British have "no application in mind" for another loan. This is undoubtedly letter-true, for all indications feelers were put out by Britain and that the American reply was that another loan would not possibly pass the Republican budget-minded Congress.

MGM Has Two New Ones, A Reprint for May

Metro-Goldwyn-Mayer will release two new pictures and one reprint during May, making a total of 14 releases since the first of the year. The new features are "High Barbaree," starring Van Johnson and June Allyson, and "Undercover Maisie," starring Ann Sothern with Barry Nelson. The reprint is "The Great Waltz," starring Luis Rainer.

"WHAT THE PICTURE DID *FOR ME*"

. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product — providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS: What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

Columbia

BETTY CO-ED: Jean Porter, William Mason—Doubled with a Hopalong Western to under average business. However, here is a fine little bundle of entertainment that will be enjoyed by those you can get to see it. Played Friday-Saturday, March 14-15.—Carl M. Hulbert, Gem Theatre, Cornell, Wis.

BLONDIE KNOWS BEST: Penny Singleton, Arthur Lake—One of the best Blondie's, and business was good. It will do OK where they like Blondie series. Played Friday, Saturday, March 14, 15.—Logan Hedrick, Homer Theatre, Homer, Ill.

KISS AND TELL: Shirley Temple, Jerome Courtland—One of the best I've played; very old, but it did O.K.—Logan Hedrick, Homer Theatre, Homer, Ill.

LONE STAR MOONLIGHT: Ken Curtis, Joan Barton—Nothing to boast about, business poor. Played Friday, Saturday, March 21, 22.—Logan Hedrick, Homer Theatre, Homer, Ill.

MYSTERIOUS INTRUDER: Richard Dix—Swell feature for the weekend double bill. Played Friday, Saturday, March 21, 22.—Ralph Raspa, State Theatre, Rivesville, W. Va.

SINGIN' IN THE CORN: Judy Canova, Allen Jenkins—Plenty corny, but did fair at the window, and that is what counts in this business in a small town like this. Played Wednesday, Thursday, March 12, 13.—Logan Hedrick, Homer Theatre, Homer, Ill.

THE UNKNOWN: Karen Morley, Jim Bannon—Fair murder mystery for the weekend double bill. Played Friday, Saturday, March 6, 7.—Ralph Raspa, State Theatre, Rivesville, W. Va.

Metro-Goldwyn-Mayer

BOYS' RANCH: Butch Jenkins—A nice picture that was liked by everyone that was asked about it. Played against opposition both nights in small town. Second night better than the first, even though there was a school dance as opposition. Played Thursday-Friday, March 20-21.—Thurman T. Shillings, Pastime Theatre, Danville, Ark.

BOY'S RANCH: Jackie Jenkins, James Craig—"Butch" is more popular here than Margaret O'Brien—they really came to see this picture. Good story and Butch is a great little star—everyone came out chuckling. Played Sunday-Monday, March 2-3.—David Bull, Lake Theatre, Howard Lake, Minnesota. Rural and small town patronage.

BOY'S RANCH: Jackie Jenkins, James Craig—A natural for the small town. Outgrossed "Green Years." "Butch" was great and at last Metro gave Craig a chance, which he put over very well. Played Saturday-Sunday, March 1-2.—C. R. Jordan, Operahouse Theatre, Cogswell, N. D.

COURAGE OF LASSIE: "Lassie," Elizabeth Taylor—These animal pictures are more down-to-earth and appealing than the sophisticated comedies. The wild life is excellent, and Frank Morgan is good. Business very good despite having played around us. Played Sunday-Monday, March 16-17.—David Bull, Lake Theatre, Howard Lake, Minn. Rural and small town patronage.

COURAGE OF LASSIE: Elizabeth Taylor, "Lassie"—Don't fail to play this one. One of the best pictures we have played to date, way outgrossing "Green Years" and "Boy's Ranch." Fifteen minutes after the show started the house was sold out, and people waited in line for the next. After all, Metro has some nice product and sold at a price the small exhibitor can make some dough. Played Saturday-Sunday, March 29-30.—C. R. Jordan, Operahouse Theatre, Cogswell, N. D.

COURAGE OF LASSIE: Elizabeth Taylor, "Lassie"—Another very fine picture which satisfies all the patrons. Give us more animal stories in Technicolor and our dispositions will improve. Played Thursday, Friday, Feb. 20, 21.—Mrs. Lula H. Ash, Hally Theatre, Dahlonega, Ga.

COURAGE OF LASSIE: Frank Morgan, Elizabeth Taylor, "Lassie"—A beautiful outdoor picture in Technicolor for those who could get in to see it as conditions were adverse here. This is a popular series and first class entertainment for the whole family. Played Friday, March 28.—A. L. Dove, Bengough Theatre, Bengough, Sask., Canada.

COURAGE OF LASSIE: Tom Drake, "Lassie"—A super picture for any town, and priced right. Lassie can sure pull them in. Keep them coming, MGM. Played March 9-10.—Henry Jakes, Hope Theatre, Hope, N. D.

COURAGE OF LASSIE: Tom Drake, "Lassie"—Very good. Patrons enjoyed it. Wonderful; some came to see it a second time. Dog or horse pictures go good here. Very good business. Played Sunday-Monday, January 26-27.—William F. Deuty, Capitol Theatre, Parish, N. Y.

EASY TO WED: Van Johnson, Esther Williams—Fair business on this one. Put a little extra advertising on the duck hunting scene and it really paid out and brought down the house. Van, good as usual, and Esther, not too hard to look at. Played Saturday-Sunday, February 1-2.—C. R. Jordan, Operahouse Theatre, Cogswell, N. D.

GALLANT BESS: Marshall Thompson, "Bess"—A well made picture that deserves top billing. More of this type would boost box office sales. Business above average both nights. Played Sunday-Monday, March 30-31.—Jean Roberts, Huron Theatre, Pontiac, Mich.

THE GREEN YEARS: Charles Coburn-Tom Drake—Really did business with this one. Didn't think our little town would go for this but they ate it up and were satisfied. Played Saturday-Sunday, January 18-19.—C. R. Jordan, Operahouse Theatre, Cogswell, N. D.

HOLIDAY IN MEXICO: Walter Pidgeon, Illona Massey—So what! The same old stuff. Folks out in the rural areas just won't go for this operatic stuff. It is pure poison. Business barely got us back our film rental and express. Played Sunday-Monday, March 23-24.—C. M. Hulbert, Gem Theatre, Cornell, Wis.

THE HOODLUM SAINT: William Powell, Esther Williams—I think that this picture will draw in any small town. Both William Powell and Esther Williams are liked in this town. Something different from the Thin Man series of pictures, but good enough for midweek. Played Thursday-Friday, March 27-28.—Thurman A. Shillings, Pastime Theatre, Danville, Ark.

NO LEAVE, NO LOVE: Van Johnson, Marie Wilson—Feature fair, but business below par for Johnson. Played Monday, Tuesday.—E. Dodge, Dodge Theatre, New Richmond, Ohio.

NO LEAVE, NO LOVE: Van Johnson, Marie Wilson—This was slightly disappointing. Johnson gave his weakest performance to date. Keenan Wynn looked too much like he was trying to steal Groucho Marx's stuff with the cigar. There were plenty of comical situations, but business was off. Played Sunday, Monday, March 23, 24.—A. C. Edwards, Winema Theatre, Scotia, Calif.

THE POSTMAN ALWAYS RINGS TWICE: Lana Turner, John Garfield—Was a little afraid to play this in December but with a nice Saturday Evening Post story and two swell stars did a good business and pleased everyone. Played Saturday-Sunday, December 7, 8.—C. R. Jordan, Operahouse Theatre, Cogswell, N. D.

THREE WISE FOOLS: Margaret O'Brien, Lionel Barrymore—Very good. Margaret stole the show in this one. Patrons liked it very well. Played Sunday, Monday, March 23, 24.—Wm. F. Deuty, Capitol Theatre, Parish, N. Y.

TILL THE CLOUDS ROLL BY: Robert Walker, Judy Garland—It's tops in entertainment. I call it a great picture, but grosses were not up above average. We had bad weather, which hurt some. Played Sunday, March 23.—Logan Hedrick, Homer Theatre, Homer, Ill.

Monogram

COME OUT FIGHTING: Leo Gorcey, Huntz Hall—Doubled with "Wild Beauty"; result very satisfactory. Played Friday, Saturday, April 4, 5.—Harland Rankin, Plaza Theatre, Tilbury, Ontario.

Paramount

BLUE SKIES: Bing Crosby, Fred Astaire—This is a beautiful, satisfying picture. Enables us to look the patron square in the face as he comes out. Played Monday, Tuesday, March 10, 11.—Mrs. Lula H. Ash, Hally Theatre, Dahlonega, Ga. College and rural patronage.

BLUE SKIES: Bing Crosby, Fred Astaire—This show needed a little bit more "Billy DeWolfe." We had good crowds both nights. A very good show, and should run good anywhere. All of my fans enjoyed it and want some more just like it. Played Wednesday, Thursday, March 19, 20.—Mrs. Dan H. Hubbard, Rio Theatre, Pearsall, Texas.

JUNGLE PRINCESS: Dorothy Lamour, Ray Milland—Doubled with a Western to excellent business. A few more like this and we will be able to pay an income tax once more. Print was rather bad. Played Friday, Saturday, March 6, 7.—C. M. Hulbert, Gem Theatre, Cornell, Wis.

MISS SUSIE SLAGLE'S: Sonny Tufts, Veronica Lake—This is adult entertainment. Plot very slow. Played this very late; would not recommend it for a small town; no music and no action. Played Tuesday, April 1.—A. L. Dove, Bengough Theatre, Bengough, Sask.

MONSIEUR BEAUCAIRE: Bob Hope—Business was just as bad as we expected it would be and that was pretty bad. This one really hurt Bob Hope. Can't the producers see the light on these costume pictures? Played Sunday, Monday, March 16, 17.—C. M. Hulbert, Gem Theatre, Cornell, Wis.

MONSIEUR BEAUCAIRE: Bob Hope, Joan Caulfield—Don't play this if you don't have it booked so that it can't be taken out. Would not even be good for double feature material. It hardly made rental costs on picture. It's a pity that Bob Hope has to play a part like this. Played Sunday, Monday, March 23, 24.—Thurman A. Shillings, Pastime Theatre, Danville, Ark.

O.S.S.: Alan Ladd, Geraldine Fitzgerald—When I counted the receipts I said, "O.S.S." is very bad—no business at all. Played Wednesday, Thursday, Feb. 19, 20.—Logan Hedrick, Homer Theatre, Homer, Ill.

THE PLAINSMAN: Gary Cooper, Jean Arthur—Good business for midweek on this old Western. If you have an action town, play this by all means. It will beat most of the new "A" product. Played Tuesday-Thursday, March 18-20.—C. M. Hulbert, Gem Theatre, Cornell, Wis.

TWO YEARS BEFORE THE MAST: Alan Ladd, Brian Donlevy—Business above average. Ladd is popular here. Played Tuesday-Thursday, April 2-4.—Jean Roberts, Huron Theatre, Pontiac, Mich.

SEARCHING WIND: Robert Young—Business pathetic. This one has no small-town draw at all. Played Tuesday-Thursday, March 4-6.—C. M. Hulbert, Gem Theatre, Cornell, Wis.

PRC Pictures

CARAVAN TRAIL: Eddie Dean—One of the best pictures that I have played with Eddie Dean. The kids and grownups alike liked this one. The kids in this town go for Eddie Dean. A sure hit for a good Saturday's business. Played Saturday, March 8.—Thurman A. Shillings, Pastime Theatre, Denville, Ark.

COLORADO SERENADE: Eddie Dean, Roscoe Ates—David Sharpe stole the show. Would like to see more of him. Swell Western show in color. Flu stumped it at the box office. Played Friday, Saturday, March 14, 15.—Ralph Raspa, State Theatre, Rivesville, W. Va.

(Continued on following page)

Department Is Pot-Bellied Stove In Village Store—Worldwide

Harland Rankin, president of the Rankin Enterprises, Catham, Ont., has contributed so frequently to the What the Picture Did for Me department that his name is known as far afield as Holland. Several months ago a Dutch exhibitor, C. J. D. Meerstadt of De Steeg, read Mr. Rankin's comments and was moved to write him. That correspondence has now reached the stage where they are exchanging packages of food and tulip bulbs, and a genuine friendship has developed. "So you see," wrote Mr. Rankin to the Herald *this week, "your column is popular and I feel fellow exhibitors should give a little of their time to it." Mr. Meerstadt's latest letter to Mr. Rankin, in part, follows:*

"Close to the stove I am writing you this letter, because a Russian wind is blowing through the Low Countries. It is about 10 degrees below zero with a kind of blizzard knocking at the windows. Although I still have my cinema, I have gone back to work as a chemical analyst in the concrete factory. On one side I am an employee; on the other side I am independent.

In your last letter you wrote that it was your intention to send me a box. I'll give you a list of the things we get on our coupons: Bread, 2,000 grams; meat, 250 grams; cheese, 100 grams, etc. It is meant for one week. You see it is not too much, but it is enough and I do not think it necessary that you send me canned goods. There are people in the world who need it more. You can do me a great favor, though: Mrs. Meerstadt is in great need of some nutmegs.

I just contracted for nine pictures from the Motion Picture Export Association: a Tarzan picture, 'How Green Was My Valley', 'Reap the Wild Wind', etc."

(Continued from preceding page)

THE DEVIL ON WHEELS: Damian O'Flynn, Lenita Lane—Sell this one from the fact that it was recently voted the picture of the month by Parent's Magazine and you will do all right. It did almost outstanding business and was fully liked and appreciated by a whale of a lot of customers. My rural customers went for it in a big way and there was more comment on it than any picture I had played for a long time. Played Saturday, March 22.—Harold J. Johnson, Elberta Theatre, Palisade, Colo.

DOWN MISSOURI WAY: John Carradine—I bought this one because of the title and I am sorry to have to admit it, but it is a genuine dud. No story, plot, cast or anything else. Plenty of walkouts on this one. Played Tuesday, Wednesday, Feb. 4, 5.—Harold J. Johnson, Elberta Theatre, Palisade, Colo.

MEET THE NAVY: Oscar Naske—A nice picture for Canadian audiences. I believe, generally speaking, this picture has been doing O.K. Played Monday, Tuesday, March 31, April 1.—Harland Rankin, Plaza Theatre, Tilbury, Ontario.

QUEEN OF BURLESQUE: Evelyn Ankers, Carleton Young—The name brought them in, but they left the theatre disappointed. Miss La Rose had a swell act in the picture. Played Friday, Saturday, March 28, 29.—Ralph Raspa, State Theatre, Rivesville, W. Va.

Republic

DAYS OF BUFFALO BILL: Sunset Carson—One of the worst pictures I have seen Sunset Carson in and was not so well liked in this small town. Will have to do better than this if Carson is ever a good draw in this town. Played Saturday, March 15.—Thurman A. Shillings, Pastime Theatre, Danville, Ark.

HITCHHIKE TO HAPPINESS: Al Pierce—Terrible. If you can get away from playing it, don't. One redeeming feature, we didn't have to run two shows, as they all walked out by the time the second show was half over. Print was as terrible as the show. And they have the nerve to sell it at top bracket prices. Still have a headache. Played Saturday, Sunday, Jan. 4, 5.—C. R. Jordan, Operahouse Theatre, Cogswell, N. D.

RKO Radio

BADMAN'S TERRITORY: Randolph Scott, Ann Richards—One of the best pictures at the box office I have had since the war. Played Sunday and Monday. Just the picture for my town or small town patronage. Played March 2, 3.—Thurman A. Shillings, Pastime Theatre, Danville, Ark.

CORNERED: Dick Powell—Patrons did not go for this picture although well acted and good plot. No good for small town. Business below average. Played Wednesday, Thursday, Jan. 29, 30.—Wm. F. Deuty, Capitol Theatre, Parish, N. Y.

CRACK-UP: Pat O'Brien, Claire Trevor—O'Brien is dropping fast. I believe he should go back to Warners and make a feature worthy of his acting ability. This feature had no draw—nor was it liked. Played Tuesday, Wednesday, March 25, 26.—Ralph Raspa, State Theatre, Rivesville, W. Va.

FROM THIS DAY FORWARD: Joan Fontaine, Mark Stevens—This being a small town with rural patronage, I almost pulled this one out to keep from starving to death after the first afternoon. It is very slow, the plot is weak and is almost entirely dependent on star value and acting to keep it from being a total flop. Patrons come out of this wondering what it was all about and if you are stuck and have to play it in a small town such as this be sure and advertise to see it from the beginning. Entirely too many cutbacks. Played Sunday, Monday, March 23, 24.—Harold J. Johnson, Elberta Theatre, Palisade, Colo.

HEARTBEAT: Ginger Rogers, Jeanne Pierre Aumont—This may cause some theatres to have a heartbeat but in mine this one is a deadbeat. It turned in the poorest Thursday-Friday business that I have had in some time. It is definitely not a picture for a small town which depends upon rural patronage to keep the doors open. Ginger Rogers is far from being up to par in this so-called good picture. Played Thursday, Friday, March 28, 29.—Harold J. Johnson, Elberta Theatre, Palisade, Colo.

IT'S A WONDERFUL LIFE: James Stewart, Donna Reed—After seeing this one men and women alike will come out thinking that it is a wonderful life. Stewart in his first picture since the war does a really marvelous job. The whole supporting cast from beginning to end is very good also. If we could all depend on having more pictures of this caliber and get a halfway decent deal with good playdates we could quit some of the squawking and play fewer and better pictures. Played Sunday-Tuesday, March 23-25.—Harold J. Johnson, Elberta Theatre, Palisade, Colo.

NOCTURNE: George Raft, Lynn Bari Raft is a "used-to-be" around here. Not worth the price I paid for it, nor the "A" time I gave it. Played Sunday, Monday, March 23, 24.—Ralph Raspa, State Theatre, Rivesville, W. Va.

SONG OF THE SOUTH: Bobby Driscoll, Luana Patten—Played to house capacity for 14 shows, two of which were for High and Grammar School students. A picture which is entertainment for parents and children. Don't fail to play it. Played Monday-Wednesday, Feb. 17-19.—Mrs. Lula H. Ash, Hally Theatre, Dahlonega, Ga.

THE STRANGER: Orson Welles, Loretta Young—Emotional drama that failed to draw. Our customers need something to take their minds off their troubles. Business below average both nights. Played Sunday, Monday, March 22, 23.—Jean Roberts, Huron Theatre, Pontiac, Mich.

SUNSET PASS: James Warren, Nan Leslie—Zane Grey's pictures are always welcome here. This wasn't up to the previous ones but it satisfied. Doubled with "Gallant Bess" and a bang-up show. Business above average both nights. Played Sunday, Monday, March 30, 31.—Jean Roberts, Huron Theatre, Pontiac, Mich.

TARZAN AND THE LEOPARD WOMAN: Johnny Weissmuller, Brenda Joyce—Had competition both nights on this picture, basketball game first night and school play second, but you can't go wrong on this one for small town and rural population. Everyone liked it. Played Thursday, Friday, March 13, 14.—Thurman A. Shillings, Pastime Theatre, Danville, Ark.

WITHOUT RESERVATIONS: Claudette Colbert, John Wayne—Lots of laughs with plenty of comedy scenes take the taste out of the people's mouths since they can forget that as far as story value, there just isn't any. It's just a mad chase from one coast to the other that could happen to anyone at sometime or another in his life. Just fair business here. Played Sunday, Monday, Feb. 9, 10.—Harold J. Johnson, Elberta Theatre, Palisade, Colo.

Screen Guild

BOHEMIAN GIRL: Laurel and Hardy—Doubled with Western to excellent business. Pretty old but it has the stuff to get young and old in. Our formula for Friday-Saturday business: Nonsense without romance, and solid action with a little Western music added. A few good names always help. Played March 21, 22.—C. M. Hulbert, Gem Theatre, Cornell, Wis.

Twentieth Century-Fox

BLACK BEAUTY: Mona Freeman, Richard Denning—A picture that was liked by young and old alike. Did good business both days. Just wish there were more made like it. The only way that it could have been better is to have been made in Technicolor. Can't miss on this one. Played Sunday, Monday, March 16, 17.—Thurman A. Shillings, Pastime Theatre, Danville, Ark.

BLACK BEAUTY: Mona Freeman, Richard Denning—Very good. Very good business. Patrons liked it and came again to see it. Played "Shadow's Over Chinatown" with it. Played Friday, Saturday, March 20, 21.—Wm. F. Deuty, Capitol Theatre, Parish, N. Y.

BLACK BEAUTY: Mona Freeman, Richard Denning—Am naming Highland Dale as the star as am sure that's what brought them in both nights to see this one. Business way above average. Played Sunday, Monday, March 9, 10.—David Bull, Lake Theatre, Howard Lake, Minn. Rural and small town patronage.

BLACK BEAUTY: Mona Freeman, Richard Denning—Play this one on a night that the children are able to attend; a natural for suburban and small town situations. Played Thursday, Friday.—Elstun Dodge, Elstun Theatre, Cincinnati, Ohio.

BLACK BEAUTY: Mona Freeman, Richard Denning—A fair picture. Did not draw as well as other animal pictures in color. Wonder why they must always put horror into such pictures, which makes little children unhappy. Played Monday, Tuesday, March 31, April 1.—Mrs. Lula H. Ash, Hally Theatre Dahlonega, Ga. College and rural patronage.

CENTENNIAL SUMMER: Jeanne Craine, Cornel Wilde—There was a time when these Technicolor musicals would do some business, but that time has passed. The story in most of them is bad! Poor business. Played Sunday-Tuesday, March 9-11.—Carl M. Hulbert, Gem Theatre, Cornell, Wis.

CENTENNIAL SUMMER: Jeanne Crain, Cornel Wilde—Another picture which builds the morale of the small town exhibitor and pays off at the box office, too. Played Thursday, Friday, March 27, 28.—Mrs. Lula H. Ash, Hally Theatre Dahlonega, Ga. College and rural patronage.

CLAUDIA AND DAVID: Dorothy McGuire, Robert Young—We didn't think business could drop to such a low! Here is one to stay away from. We paid just twice as much as we could afford for this. Played Tuesday-Thursday, March 25-27.—C. M. Hulbert, Gem Theatre, Cornell, Wis.

CLAUDIA AND DAVID: Dorothy McGuire, Robert Young—Good comedy, but storm held back attendance. Played Sunday, Monday, March 16, 17.—Wm. F. Deuty, Capitol Theatre, Parish, N. Y.

CLUNY BROWN: Charles Boyer, Jennifer Jones—Boyer not up to par in this one. He does not take in this town. Well acted, but something seemed to be lacking to put it across. No good for small towns. Played Wednesday, Thursday, Feb. 5, 6.—Wm. F. Deuty, Capitol Theatre, Parish, N. Y.

IF I'M LUCKY: Vivian Blaine, Harry James—This was just another disappointment; no draw and very poor reaction. Good only for second spot on double bill. Played Wednesday, Thursday, March 26, 27.—A. C. Edwards, Winema Theatre, Scotia, Calif.

IF I'M LUCKY: Vivian Blaine, Perry Como, Harry James—Had several walkouts on this one and would have done the same myself had I been free to do so. For either small or large town, would shy away from this one if possible. Played March 9, 10.—Thurman A. Shillings, Pastime Theatre, Danville, Ark.

MARGIE: Jeanne Crain, Alan Young—Should do well in any type of theatre.—Elstun Dodge, Elstun Theatre, Cincinnati, Ohio.

(Continued on following page)

(Continued from preceding page)

MY DARLING CLEMENTINE: Henry Fonda, Linda Darnell—Did a fair business. Good story, well acted, but did not take too good here. Played Sunday, Monday, Feb. 2, 3.—Wm. F. Deuty, Capitol Theatre, Parish, N. Y.

MY DARLING CLEMENTINE: Henry Fonda, Linda Darnell—This is without a doubt the biggest overrated Western that has been released this or any other year. Henry Fonda as Wyatt Earp is about as idiotic as Mickey Mouse in that part. Any cheap Western has this picture cheated from every standpoint. The few that saw this couldn't make up their minds whether they liked it or not. Played Sunday, Monday, March 30, 31.—Harold J. Johnson, Elberta Theatre, Palisade, Colo.

SOMEWHERE IN THE NIGHT: John Hodiak, Nancy Guild—Better than we hoped for. Expected this to be at the bottom but did average business. Played Wednesday, Thursday, March 12, 13.—Carl M. Hulbert, Gem Theatre, Cornell, Wis.

THREE LITTLE GIRLS IN BLUE: June Haver, Vivian Blaine—Very entertaining and did very well at the box office; beautiful color. Played Sunday, Monday, March 30, April 1.—Logan Hedrick, Homer Theatre, Homer, Ill.

WAKE UP AND DREAM: June Haver, John Payne—The expectations of a great show were numerous before our fans saw it. Everyone was disappointed. There definitely was not enough John Payne in it. Don't get me wrong, June Haver is swell, but my fans did want to see John Payne. It was no success, in my opinion. Played Sunday, Monday, March 30, 31.—Mrs. Dan H. Hubbard, Dio Theatre, Pearsall, Texas.

United Artists

CAESAR AND CLEOPATRA: Claude Rains, Vivien Leigh—The world is moving too fast for this type of picture. Needless to say that it was not supported, although it is another picture that much money was spent on. United Artists will never get their investment back if it does not do any more business than it grossed here.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

SUNDOWN: Gene Tierney, Bruce Cabot—Outstanding cast makes this natural for repeat.—Elstun Dodge, Elstun Theatre, Cincinnati, Ohio.

Universal

THE DARK HORSE: Phillip Terry, Ann Savage—What they waste perfectly good film on pictures like this for is still beyond me. We had people walk out on this one even when they went in on two-for-one admissions. Played Wednesday, March 26.—Harold J. Johnson, Elberta Theatre, Palisade, Colo.

HER ADVENTUROUS NIGHT: Dennis O'Keefe, Helen Walker—It is getting very bad when you can't even give these pictures away at two-for-one admissions, and on a double bill, too. I am absolutely ashamed to take the people's half rate tickets when I have to offer or try to get them into seeing this kind of film. Played Thursday, Friday, March 20, 21.—Harold J. Johnson, Elberta Theatre, Palisade, Colo.

INSIDE JOB: Preston Foster, Ann Rutherford—Used on weekend double bill. The little boy was the only bright spot. Played Friday, Saturday, March 28, 29.—A. C. Edwards, Winema Theatre, Scotia, Calif.

MURDER IN THE MUSIC HALL: Vera Hruba Ralston, William Marshal—Not so good. You will feel like murdering someone too when you see your nightly receipts. Played Wednesday, Thursday, April 2, 3.—Harland Rankin, Plaza Theatre, Tilbury, Ontario.

SO GOES MY LOVE: Myrna Loy, Don Ameche—They tried hard to be funny, but it just proved to be an average feature with very little drawing power. Played Sunday, Monday, March 9, 10.—Ralph Raspa, State Theatre, Rivesville, W. Va.

TEMPTATION: Merle Oberon, George Brent—Business very poor on this one.—Elstun Dodge, Elstun Theatre, Cincinnati, Ohio.

WHITE TIE AND TAILS: Dan Duryea, Ella Raines—One of Universal's best. Wish I had advertised it more. It was made to order for my customers. Business, however, below average. Played Sunday, Monday, March 22, 23.—Jean Robert, Huron Theatre, Pontiac, Mich.

WILD BEAUTY: Don Porter, Lois Collier—O.K.; well satisfied—business good. Played Friday, Saturday, April 4, 5.—Harland Rankin, Plaza Thaetre, Tilbury, Ontario.

WILD BEAUTY: Don Porter, Lois Collier—Used on weekend double bill to fair business. Picture inclined to be slightly below par even for Universal. Played Friday, Saturday, March 28, 29.—A. C. Edwards, Winema Theatre, Scotia, Calif.

Warner Bros.

HUMORESQUE: Joan Crawford, John Garfield—Strictly for the carriage trade. Played Monday, Tuesday.—E. Dodge, Dodge Theatre, New Richmond, Ohio.

JANIE: Bob Hutton, Joyce Reynolds—Swell show that didn't bring them in the second time. Played Tuesday, Wednesday, March 18, 19.—Ralph Raspa, State Theatre, Rivesville, W. Va.

MY REPUTATION: Barbara Stanwyck, George Brent—Feature well made, but very poor business. Played Tuesday, Wednesday.—Elstun Dodge, Elstun Theatre, Cincinnati, Ohio.

NOBODY LIVES FOREVER: John Garfield, Geraldine Fitzgerald—Swell show that failed to draw in enough to meet expenses. The flu epidemic has affected business terribly. Played Sunday, Monday, March 16, 17.—Ralph Raspa, State Theatre, Rivesville, W. Va.

ONE MORE TOMORROW: Ann Sheridan, Dennis Morgan—I like this one very much but it flopped because I couldn't sell the idea to too many customers. Undoubtedly a class picture to some extent. It can go good in some situations, but in a theatre which caters to rural patronage almost entirely, it isn't worth much. Played Sunday, Monday, March 9, 10. —Harold J. Johnson, Elberta Theatre, Palisade, Colo.

SAN ANTONIO: Errol Flynn, Alexis Smith—Did fairly well on repeat date.—E. Dodge, Dodge Theatre, New Richmond, Ohio.

SAN ANTONIO: Errol Flynn, Alexis Smith—A nice picture in Technicolor but flopped due to the weather. Had a blizzard the first night with 10 below and the second night fair, but 30 below zero. Played Saturday, Sunday, Dec. 28, 29.—C. R. Jordan, Operahouse Theatre, Cogswell, N. D.

SARATOGA TRUNK: Ingrid Bergman, Gary Cooper—Not enough action for a small town. Played Sunday, Monday, March 30, 31.—C. C. Green, Gem Theatre, Lodge Grass, Mont.

VERDICT, THE: Sydney Greenstreet, Peter Lorre —No draw at all. Must it always be Scotland Yard? Played Tuesday, Wednesday, March 11, 12.—Ralph Raspa, State Theatre, Rivesville, W. Va.

Short Subjects

Columbia

BOOBY DUPER: Three Stooges—Stooges always go over big here.—Wm. F. Deuty, Capitol Theatre, Parish, N. Y.

SPOOK TO ME: Andy Clyde—A good two-reel subject and will be enjoyed by both young and old alike. I believe will go with any program.—Thurman A. Shillings, Pastime Theatre, Danville, Ark.

Metro-Goldwyn-Mayer

BODYGUARD, THE: Cartoon — This one had whiskers on it. Poor print, old as the hills, every theatre in the country has played it, so no comment. —A. L. Dove, Bengough Theatre, Bengough, Sask.

THE HICK CHICK: Technicolor Cartoons—One of the best color cartoons that I have ever played.—Thurman A. Shillings, Pastime Theatre, Danville, Ark.

Paramount

CHICK AND DOUBLE CHICK: Little Lulu Cartoon—Very good colored cartoon. Play it.—A. I. Dove, Bengough Theatre, Bengough, Sask.

COLLEGE QUEEN: Musical Parade Featurette—Colored musical, enjoyed by the youngsters.—A. L. Dove, Bengough Theatre, Bengough, Sask.

RKO Radio

BEWARE OF RED HEADS: Leon Errol—Typical Errol, wife trouble, will do for filling out program; not even up to standard in my estimation.—Thurman A. Shillings, Pastime Theatre, Danville, Ark.

FLICKER FLASHBACK—In my estimation the poorest short material that you can get. Stay away from this if you have other material.—Thurman A. Shillings, Pastime Theatre, Danville, Ark.

Theatre Adds Art Gallery

Century Theatres' Vogue in Brooklyn, N. Y., opened an art gallery in the house April 11.

Columbia Sets Dividend

Columbia Pictures Corporation announced this week a quarterly dividend of $1.06¼ per share on the $4.25 cumulative preferred stock of the company, payable May 15, 1947, to stockholders of record, May 1, 1947.

Industry to Aid Edison Drive

Industry-wide participation in the $2,590,000 Thomas Alva Edison Foundation campaign to further his ideals in research and education as tribute to the inventor was announced last Wednesday at a luncheon at the Plaza Hotel in New York by Major General Edward P. Curtis, vice-president of Eastman Kodak and chairman of the campaign's motion picture section.

The motion picture industry's quota in the drive has been set at $400,000, of which one quarter of this sum will be provided by talent.

In outlining the Foundation's program, General Curtis said: "If ever an individual can be called the founder of the motion picture industry, Edison is that man. All of the great amount of commercial work that has been accomplished in the motion picture field has been realized through the use of Edison's basic apparatus and methods licensed under his patents."

Harvey S. Firestone, Jr., president of Firestone Tire and Rubber Company, is national chairman of the campaign.

FCC Grants Television and FM Licenses to Four

The Federal Communication Commission this week issued television construction permits to four New York applicants and assigned the necessary channels. Two applications, WEVD and the Debs Memorial Fund, were denied. Those who received the green light are: American Broadcasting Company, channel 7; The New York Daily News, channel 11; the Bamberger Broadcasting System, WOR, channel 9; and a Newark company, channel 13. In addition, several companies which had applied for FM licenses, were granted these permits also. First reaction came from Mark Woods, president of ABC, who expressed gratification at the commission's action. ABC already holds television licenses in Detroit, Chicago, Los Angeles and San Francisco.

James Nasser Buys General Service

James Nasser, exhibitor of San Francisco, has bought the General Service Studios from Benedict Bogeaus and William Cagney Productions. He is reported to have paid $2,000,000 for it. The two sellers are expected to continue using the studio.

"Iron Curtain" Filed in 1946

For the record, Jack Warner announced that Warner Brothers had registered the title of "The Iron Curtain" with the Motion Picture Association's Title Bureau on January 7, 1946. Following Mr. Warner's announcement last week that he would use that title for a picture on Russian espionage, there have been other announcements of similar titles.

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

CHESTER FRIEDMAN, Editor

Ted Baldwin, promotion manager for Selznick Releasing Corporation, was one of 16 publicists from all fields of endeavor to receive an Award for meritorious public relations performances at the second annual luncheon of the American Public Relations Association in New York last week. Mr. Baldwin was cited for his promotional activities on "Duel in the Sun."

Last Spring, while we were entertaining the 1945 Quigley Awards winners in New York, Mr. Baldwin invited us to be his guests at a major league baseball game. Before game time, the enterprising exploiteer had us pasting "Duel in the Sun" stickers all over the grandstand. Of such stuff are top-notch publicists made.

Through the good offices of F. Reyrenns, manager for 20th Century-Fox in Geneva, Switzerland, we have received the first campaign to reach the Quigley awards from that country since before the war.

Entered in behalf of J. Ragazzi, manager of the Scala theatre, Biel, the campaign denotes a high degree of skill and ingenuity comparable with our showmen here at home. Mr. Ragazzi's promotion will be reported in a later issue.

Gene Hudgens, manager of the Home theatre in Oklahoma City, Okla., this week became the custodian of a hen, age one year, in connection with his engagement of "The Egg and I." The hen is called Betty MacDonald for press agent reasons, the name being the same as the authoress of the best-selling book. Betty, the property of Ruby Bell, an employee of the Universal-International Oklahoma City exchange, was given the run of the theatre for the playdate of the picture, with an usher assigned to her as personal maid, and with a bed in Hudgens' office. The hen will travel all over the country in the interests of "The Egg and I."

THE SAFE ROAD

G. RALPH BRANTON, general manager of the Tri-States theatres, from company headquarters in Des Moines, Ia., recently announced an outstanding postwar public relations undertaking which should net his organization benefits in publicity and good-will.

The circuit is offering $1,000 cash to the town where its theatres are located which does the best safety job. Aimed directly at helping to reduce accident fatalities, the safety campaign is proving productive in gaining support from the press and public officials, with the Iowa State Junior Chamber of Commerce taking a leading part in fostering the campaign.

In addition to publicizing the drive in and around the theatres, in many towns courteous drivers are being presented with theatre guest tickets. Violators receive courtesy letters calling attention to their misdemeanors.

Public reaction as well as statements from the state safety council and local authorities have been extremely favorable. The device has the added purpose of letting the public know that the theatres are an important and contributing influence in the community welfare.

Tri-States is to be congratulated for taking the initiative in helping to vitalize theatre relations with the public.

—CHESTER FRIEDMAN

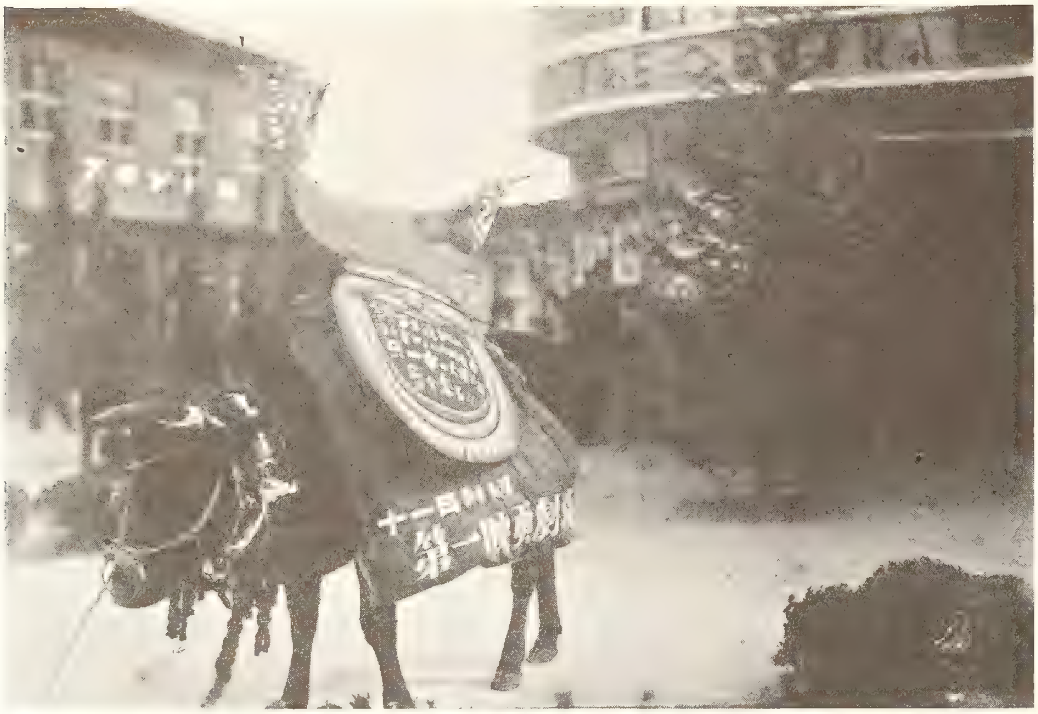
P. E. McCoy, The Georgia crack showman in Augusta, has a penchant for doing the unusual. Just let yo-yos come into fad, a cartoon character gain unprecedented publicity, and he is generally the first to organize a competition among his juvenile patrons.

While theatre managers were sweating it out during Holy Week and hoping for a break to keep grosses at average level, Mr. McCoy was entertaining capacity audiences at the Modjeska theatre. The attraction was merely a bubble-gum blowing contest sponsored by radio station WRDW with cooperation from the city recreation department, the mayor and the Augusta *Chronicle*.

On the screen, the audience welcomed back an old favorite, Gene Autry. At evening performances, the grownups vied for the title of "Local Gene Autry Guitar Player Champion"—in costume.

For the second time since Christmas, Warner theatre managers in Erie, Pa., were able to promote a 1947 Chevrolet as a giveaway during the lax Lenten season. Ken Grimes, manager of the Warner theatre; Milford Parke, manager of the Strand, and Henry Rastetter of the Columbia were the energetic showmen who each came up with two sponsors to carry the cost of the promotion.

Over in England, manager A. H. Stobie of the Gaumont Cinema, Chadwell Heath, includes a Safety First song each week in his community singing. This is another method added to those which other Gamount British Junior Club leaders have instituted to impress Safety First into the minds of children. In this connection, manager Stobie pointed out that many popular tunes have parodies on road safety.



A BULLY BALLYHOO

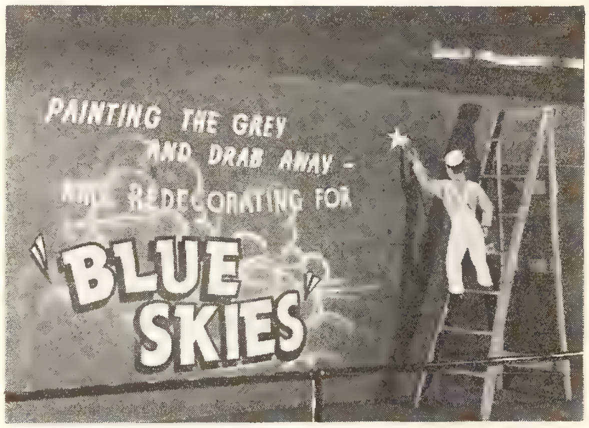
IN KOBE, JAPAN, the opening of "The Bull Fighters" was exploited appropriately enough by hiring this bull from a local zoo. Covered with brightly colored bunting and signboards, the bovine was led through the city streets by a friendly toreador. Charlie Mayer, managing director for Motion Picture Export Association, thought up the device.

FREE!
An OUNCE OF PREVENTION
IS WORTH A POUND OF ...

Smelling salts passed out by an usherette garbed as a nurse helped to push business above average for Jack Randall, manager of the Strand, Vancouver, for "Beast With Five Fingers".

Ted Davidson, manager of the Sigma theatre in Lima, Ohio, had this gaudily dressed ballyhoo boy covering the downtown section on "Ladies' Man".

To exploit "The Showoff", Sid Kleper, manager of the Poli-College in New Haven, Conn., used this novel ballyhoo.



This unique lobby setpiece helped publicize "Blue Skies" for manager Preston Swan at the Elephant Cinema, Shawlands, in Glasgow, Scotland. Life-size cut-out figure of a painter gave realistic touch.

A Conestoga covered wagon of the period 1798, borrowed from the county, proved a strong attention getter for manager Charles Eagle at the Stanley in Pittsburgh, Pa.

"THE BEGINNING OR THE END"
SEE THE PICTURE AT LOEWS STATE THEATRE
SEE THE NEW 1947 STUDEBAKER
AT WESTMINSTER MOTORS

Part of J. G. Samartano's campaign on "The Beginning or the End" was a tie-up with a Studebaker dealer providing for a 1947 model car to be driven about with prominent picture credit.

The Selling Approach

ON NEW PRODUCT

[The material below reflects pressbooks now in preparation and represents the point of view of the distributors' exploiteers on selling points and special merit of these pictures.]

IT HAPPENED IN BROOKLYN (Metro-Goldwyn-Mayer): Anything can happen in Brooklyn! And it generally does! The Brooklyn Dodgers and sport fans have made Brooklyn synonymous throughout the country, with everything that is wacky, unconventional and hilarious. So, though neither the team nor the fans appear in the picture, the title, nevertheless, presents the opportunity for goofy exploitation.

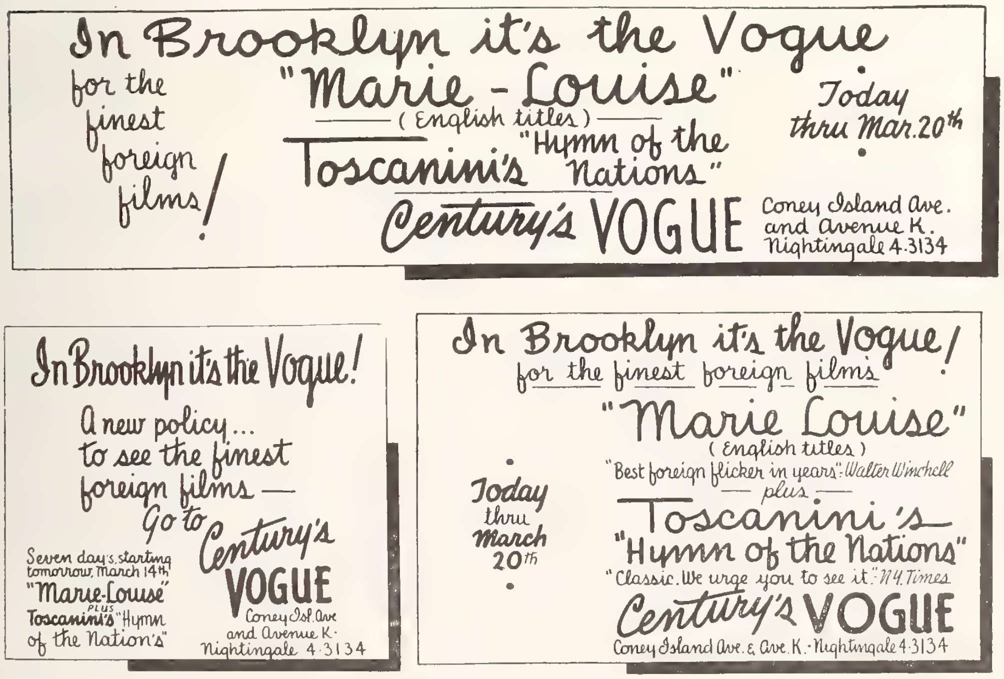
For display purposes, use enlargements of singing heads of the stars of the picture, Frank Sinatra, Kathryn Grayson and Jimmy Durante. Enclose them in music notes for musical emphasis. Amplify song hits over the public address system or play records on a hidden lobby victrola. Durante and the title make a perfect medium for newspaper, radio or theatre contest seeking funny title limericks or flip wisecracks.

Have a man parade the streets with a barrel strapped to him. Copy reads: "Don't ask me! 'It Happened in Brooklyn', a barrel of fun, music and romance." Construct a lobby disc for free spinning. Letter on it various cities in the United States. When the arrow stops on Brooklyn, present the winner with a guest ticket. Place tie-in signs on all juke boxes and contact disc jockeys to play old or new Sinatra, Grayson and Durante records.

THE IMPERFECT LADY (Paramount): The story here concerns a woman whose reputation is caught in a net of circumstantial evidence against her. The picture stars Ray Milland, winner of an Academy Award for his performance in "The Lost Weekend", and Teresa Wright, who appears in last year's Academy Award winning picture, "The Best Years of Our Lives". Play up the Academy Award angle.

The title lends itself to a series of teaser ads in the personal columns of the local newspaper. A typical teaser ad could read: "WANTED — 'The Imperfect Lady' to present her testimony and save the life of an innocent man. Gem theatre." Plant the following question with your newspaper's inquiring reporter or radio station man-in-the street broadcaster: "Should a wife tell her husband about her past, as Teresa Wright wanted to do in 'The Imperfect Lady'?"

Suggest to department store or ladies' shop that they dress up a dummy in an outfit they are interested in pushing. The dummy's costume should be perfect, except for one or two small discrepancies, which the ladies would not consider stylish, such as a brown handbag with a blue dress. Copy could read: "Prizes! If you can tell why this is 'The Imperfect Lady'."



In Brooklyn it's the Vogue

for the finest foreign films!

"Marie-Louise"

(English titles)

Toscanini's "Hymn of the Nations"

Today thru Mar. 20th

Century's VOGUE

Coney Island Ave. and Avenue K. Nightingale 4-3134

In Brooklyn it's the Vogue!

a new policy... to see the finest foreign films — Go to Century's VOGUE

Coney Isl. Ave and Avenue K · Nightingale 4-3134

Seven day's, starting tomorrow, March 14th, "Marie-Louise" PLUS Toscanini's "Hymn of the Nation's"

In Brooklyn it's the Vogue!

for the finest foreign films

"Marie Louise"

(English titles)

"Best foreign flicker in years"-Walter Winchell

— plus —

Toscanini's "Hymn of the Nations"

"Classic. We urge you to see it." N.Y. Times

Today thru March 20th

Century's VOGUE

Coney Island Ave. & Ave. K. · Nightingale 4-3134

Institutionalizing the Vogue theatre in Brooklyn as a showplace for foreign films, Ed Schreiber, publicity director for the Century circuit, devised a series of special newspaper ads for the New York dailies which feature the tag line, "In Brooklyn its the Vogue."

Heavy Newspaper Publicity Marks Havana Opening

Highlighting the campaign for the opening of "Sister Kenny" at the America theatre in Havana, Cuba, were two promotional ventures that garnered a wealth of newspaper space and plenty of radio comment. The campaign was arranged by manager Jose Valcarce.

A contest arranged for the rotogravure section of *Diario de la Marina,* Havana's leading daily newspaper, drew several thousand letters. The picture's illustrated story was published in three parts with contestants required to cut out each of the three chapters and mail them to the theatre. Free tickets were awarded for the first 100 entries received.

The second promotion was a special screening for all licensed nurses. The nurses were required to wear their regular uniforms. Dr. Pedro Noguiera, director of Health and Sanitation, represented the Minister of Health at the screening. Stories and pictures of this event appeared in all the local newspapers.

Teaser Ads and Cards Aid Date on "Miss Pilgrim"

A teaser campaign was used by manager Tom Wolf for "The Shocking Miss Pilgrim" at the State theatre, Bellevue, Ohio. 1,000 "Job Wanted" cards were distributed at the theatre and mailed to leading business men. The cards also carried a photo of Betty Grable, star of the picture. In theatre ads, the appearance of Dick Haymes in the picture was tied-in with the catch-phrase "Open the Door, Richard." Copy read: "Look, folks! Richard's going to open the door so you can see what 'The Shocking Miss Pilgrim' did."

Boy Parades Streets with Sign for "Bedelia"

A boy paraded the streets with a 12-foot sign to exploit the engagement of "Bedelia" at the Paramount theatre, Fremont, Ohio. 1,000 wall paper novelty throwaways were passed out to people in the downtown area. 1,000 no cost movie news sheets were distributed and 200 mailed to surrounding towns. 1,000 large grocery bags were imprinted for a leading super-market. Ten 11x14 hand painted teaser cards were placed in downtown windows and in barber shops. The campaign was arranged by manager Dick Peffley.

Balloons Exploit "Clouds"

Manager George Light had 250 balloons with tags attached released from an airplane over the city to exploit "Till the Clouds Roll By" at the Maryland theatre, Cumberland, Md. Fifty of the balloons contained guest tickets to the opening of the picture.

Teaser Campaign Draws Public to "Two Worlds"

An impressive campaign was arranged by manager R. Raistrick to exploit his engagement of "Men of Two Worlds" at the Empire Cinema, Glossop, Derbyshire, England. Glossop is a small backwoods town which still retains a unique country town atmosphere and where the people are usually unreceptive to theatre exploitation.

Raistrick created an interest in the picture, which set a new house record, by starting off with a teaser campaign based on the query "What Is a Magole?" (witch doctor in the picture). Cards with the query on one side and the playdate of the picture on the other side were distributed through two local laundries, four grocery stores, two bus companies and five hotels.

The distribution of 3,500 large-size heralds and 2,000 book marks also helped to stir up considerable interest in the playdate as it marked the first time either heralds or bookmarks had been used in Glossop to exploit a picture.

Phonograph Used in Lobby For "Clouds Roll By"

A recording machine was promoted from Davega's and used in the lobby for five days in advance by manager Michael Stranger to exploit "Till the Clouds Roll By" at the State theatre, White Plains, N. Y. A large blowup of Judy Garland, star of the picture, was mounted alongside the recorder, with appropriate playdate copy. Five Westchester County newspapers used scene mats from the picture.

SETS UNUSUAL BANK TIEUP IN NEW YORK

In a unique tieup with the Knickerbocker Federal Savings Bank, in the heart of busy Manhattan, $100 was promoted for contest prizes in connection with the opening of "It's a Wonderful Life" at the RKO 58th Street theatre, New York. The promotion consisted of a letter writing contest on why the contestant thought it a wonderful life. The bank used a window to exploit the competition and endorse the picture. The window, which also featured cutouts of Jimmy Stewart and Donna Reed, earned a good deal of attention and favorable comment. The tieup was arranged by manager Al Arnstein and RKO publicists Pat Grosso and Ray Malone.

Tune Contest Aids "Pursued"

A mystery tune contest over a local radio station resulted in a full week of radio plugs for the engagement of "Pursued" at the Grand theatre, Cincinnati, Ohio. Manager Walter Ahrens made the tieup with a record program on which the line, "Pursue the tunes and see 'Pursued,'" was repeatedly used. Guest tickets were awarded to contestants turning in correct answers on the tunes played.

Gets Press Break for "Glory"

Manager Claude Hunter obtained a publicity break in the Kingston *Whig Standard* for his engagement of "Theirs Is the Glory" at the Odeon theatre, Kingston, Ont. The reporter had attended a special screening of the picture.

Vogel Promotes Co-Op, Stories For "Lake"

Considerable press breaks, including a cooperative ad which appeared in two local newspapers, were promoted by manager Cecil E. Vogel for the playdate of "Lady in the Lake" at the Palace theatre, Memphis, Tenn.

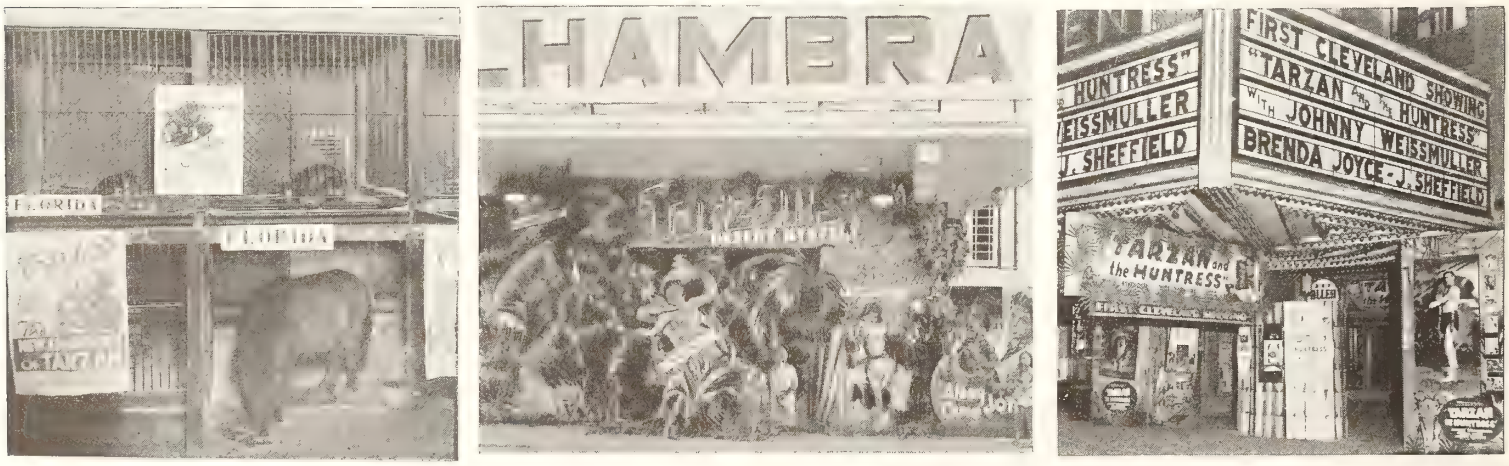
The co-op ad was set with Memphis Steam Laundry and appeared in the *Commercial Appeal* and *Press Scimitar*. Advance stories also were planted in the two mentioned newspapers and in the *Daily News*. Teaser ads were used three weeks in advance.

Twenty-five 24-sheets were posted around town. Ten thousand paper napkins were distributed to drive-in restaurants. Five thousand heralds were placed in parked cars. Three thousand book marks were passed out to the public library. Lobby displays were arranged in seven leading hotels.

Numbered Postcards Used To Exploit "Bedelia"

Serially numbered pictorial postcards were mailed to 150 selected names by manager Paul O. Klingler to exploit his date of "Bedelia" at the Strand theatre, Waterbury, Conn. A note was included, stating that if the number of the card corresponded with a list of (25) numbers posted in the lobby the holder and a guest would be admitted free to see the picture. Six thousand imprinted paper napkins were distributed to soda fountains and cafeteria counters throughout the city. A huge sign was placed in the center of Woolworth's book department.

PROMOTING TARZAN ON THREE CONTINENTS



From widely separated points of the globe, showmen direct their ballyhoo ideas to exploiting the popular "Tarzan" series of films. At left, Miss Lily Watt, manager of the Florida Cinema, King's Park, in Glasgow, Scotland, tied up with the local zoo for this lavish promotion. Center, in Singapore, J. Soon, manager of the Alhambra, used this atmospheric front for his date on "Tarzan's Desert Mystery." At right, an atmospheric front, including converted boxoffice simulating a jungle hut, devised by manager Howard Higley for the RKO Allen theatre in Cleveland, Ohio, created the effect for "Tarzan and the Huntress".

Quigley Awards Contenders

The men and women listed below have submitted evidence of showmanship within the past fortnight, which justifies their names being placed on the list of outstanding showmen.

ART ABLESON
Lake, Devils Lake, N. D.

ELMER ADAMS, JR.
Bison, Shawnee, Okla.

A. A. ALLEN
Dominion, Bispham
Blackpool, England

TED AMES
Opera House, Millinocket
Maine

JOHN H. ARNOLD
Yale, Houston, Texas

JIM BARNES
Warner, Oklahoma City
Okla.

CHARLES BARNETT
Capitol, Martin, Tenn.

GEORGE BERNARD
Odeon, Bury, Lancs.,
England

GEORGE BORDEN, JR.
Blaine, Blaine, Wash.

HUGH S. BORLAND
Louis, Chicago, Ill.

DENNIS BOWDIN
Regal, Bridlington
Yorkshire, England

JOSEPH S. BOYLE
Broadway, Norwich,
Conn.

CARROLL BRADLEY
Forest, Forest Park, Ill.

A. J. BROWN
Empire, Cardiff, Wales

BILL BROWN
Poli-Bijou, New Haven
Conn.

BILL BROWNE
Ritz, Hastings
Sussex, England

JOHN BURKE
Fox, Brooklyn, N. Y.

W. E. CASE
Picture House, Monmouth
Mons., England

L. C. CLARK
Bucklen, Elkhart, Ind.

LOU COHEN
Poli, Hartford, Conn.

NICK F. CONDELLO
State, London, Ohio

TED R. CONKLIN
Ashland, Ashland, Ohio

TIFF COOK
Capitol, Halifax, N. S.

GEORGE DARANSOLL
Granby, Norfolk, Va.

SAM DAVIDSON
Oceana, Brooklyn, N. Y.

TED DAVIDSON
Sigma, Lima, Ohio

JOE DI PESA
State, Boston, Mass.

WALTER W. DOERRE
Broadway, Yreka, Calif.

WILLIAM EAGEN
Longview, Longview
Wash.

J. D. EDWARDS
Park, Williamsport, Pa.

RICHARD FELDMAN
Paramount, Syracuse
N. Y.

MILDRED FITZGIBBONS
Roosevelt, Flushing
Long Island, N. Y.

ARNOLD GATES
Stillman, Cleveland, Ohio

J. GAVEGAN
Metro, Melbourne
Australia

HOLT GEWINNER, JR.
Grand, Macon, Ga.

FRANCIS C. GILLON
Paramount, Cedar Rapids
Iowa

ALICE GORHAM
United Detroit, Detroit
Mich.

ARTHUR GROOM
Loew's, Evansville, Ind.

I. A. HAFESJEE
Metro, Calcutta, India

E. HANDFORD
Rex, Bedminster
Bristol, England

LEO HANEY
Lido, Maywood, Ill.

T. W. HANLON
State, Bridgton, Me.

W. D. HENDLEY
Bradley, Columbus, Ga.

TED HERBERT
Broadway, Stratford
London, England

HOWARD HIGLEY
Allen, Cleveland, Ohio

L. STANLEY HODNETT
Gaumont, Middlesbrough
Yorkshire, England

EARLE M. HOLDEN
Center, Hickory, N. C.

H. HYDERABADWALA
Metro, Bombay, India

ROBERT A. HYNES
Criterion, Oklahoma City
Okla.

E. F. JOHNSON
St. George's Hall
Castlegate, York,
England

MEL JOLLEY
Marks, Oshawa, Ontario
Canada

L. A. KEENE
Odeon, High Wycombe
Bucks., England

E. F. KISTNER
Forsythe, East Chicago
Ind.

SID KLEPER
College, New Haven
Conn.

PAUL O. KLINGLER
Strand, Waterbury, Conn.

ALTON W. LAWSON
State, Harrisonburg, Va.

LARRY LEVY
Colonial, Reading, Pa.

ABE LUDACER
Park, Cleveland, Ohio

ROSS McCAUSLAND
Telenews, Dallas, Texas

P. E. McCOY
Miller, Augusta, Ga.

A. MACMILLAN
Picture House, Glasgow
Scotland

G. B. MARKELL
Capitol, Cornwall
Ontario, Canada

E. MILLER
Orpheum, Elkhart, Ind.

JOHN MISAVICE
Ritz, Berwyn, Ill.

BILL MORTON
Albee, Providence, R. I.

LOUIS NYE
Hoosier, Whiting, Ind.

GEORGE PAPPAS
Roxy, Peru, Ind.

PEARCE PARKHURST
Capitol, Pawtucket, R. I.

ROBERT N. PATTON
Uptown, Sonora, Calif.

DICK PEFFLEY
Paramount, Fremont
Ohio

ROY PEFFLEY
Voge, East Chicago, Ind.

FRED PERRY
Liberty, Cumberland, Md.

DAISY PETERSON
Lincoln, Goshen, Ind.

RALPH PHILLIPS
New Cross Cinema
London, England

LESTER POLLOCK
Loew's, Rochester, N. Y.

BETTY J. POWELL
Bison, Shawnee, Okla.

ED PYNE
RKO Keith's 105th St.
Cleveland, Ohio

ROY RAISTRICK
Empire, Glossop
Derbyshire, England

JACK RAVIN
Arcade, Lynbrook, N. Y.

G. RAY
Regent, Bradford
Yorks., England

EDW. RICHARDSON
Granada, Cleveland
Ohio

FLOYD ROBINSON
Jefferson, Goshen, Ind.

HARRY A. ROSE
Majestic, Bridgeport
Conn.

J. G. SAMARTANO
State, Providence, R. I.

NORTON SHAPIRO
Rivoli, Roxbury, Mass.

EWAN S. SHAW
Pier, Bognor Regis
Sussex, England

SOL SORKIN
RKO Keith's, Washington
D. C.

BOYD SPARROW
Loew's, Indianapolis
Ind.

F. H. STEWART
Ritz, Winchester
Hampshire, England

LAWRENCE STEWART
Gopher, Minneapolis
Minn.

MOLLIE STICKLES
Palace, Meriden, Conn.

MICHAEL STRANGER
State, White Plains, N. Y.

A. M. SULLIVAN, JR.
Bijou, Savannah, Ga.

PRESTON SWAN
Elephant, Shawlands
Glasgow, Scotland

AL SWETT
State, Taunton, Mass.

CHARLES B. TAYLOR
Shea's, Buffalo, N. Y.

HERB THACHER
Hamilton, Lancaster, Pa.

F. TICKELL
Capitol, Fort William
Ontario, Canada

GERTRUDE TRACY
Van Dyke, Detroit, Mich.

H. S. "DOC" TWEDT
Lido, Manly, Ia.

CECIL E. VOGEL
Palace, Memphis, Tenn.

HELEN WABBE
RKO Golden Gate
San Francisco, Calif.

TED WAGGONER
Wallace, Tahoka, Texas

ERIC V. WALLS
Clifton, Great Barr
Birmingham, England

BURGESS WALTMON
Princess, Columbus, Miss.

LILY WATT
Florida, Kings Park
Glasgow, Scotland

ALAN WILLIAMS
Majestic, Rochester
Kent, England

NORMAN H. WILLIS
Corbett, Wildwood, Fla.

ANSEL WINSTON
RKO Coliseum
New York, N. Y.

NATE WISE
Palace, Cincinnati, Ohio

Brown Promotes Story Contest In Cardiff

A favorite story contest highlighted the campaign arranged by manager A. J. Brown to promote "The Jolson Story" at the Empire theatre, Cardiff, Wales. Over 300 entries were received from Cardiff and many surrounding towns.

The contest aroused a great deal of interest and caused a lot of amusement among audiences both during play week and a week in advance when samples of stories received were read during a special "Jolson Story" piano and organ interlude. Contestants who submitted the three best stories received cash awards.

The contest was publicized in all newspapers in Cardiff and surrounding areas, by heralds and the monthly programs. Tieups were arranged with four of the leading dance halls in Cardiff and district. The halls ran "Jolson Story" news in their advertising at no cost to the theatre. Sheet music from the picture was supplied to the orchestra at Carlton Restaurant. Window displays were promoted with nine local merchants.

Furniture Store Tieup Aids "Rendezvous 24"

A tieup with a furniture store highlighted manager Jack Campbell's play date of "Rendezvous 24" at the Scala theatre, Runcorn, Chesire, England. A display of furniture was arranged in the lobby and in the merchant's showroom. Cards alongside the display read: "Make your 'Rendezvous 24' with Woodhouses of 24 Church Street, Runcorn, 24 months to pay, to obtain all the latest and up-to-date high class furniture. Make your 'Rendezvous 24' at the Scala theatre, etc." Teaser cards also were distributed.

Twin Contest Arranged by Foley for "Irish Rose"

A twin contest heralded the opening of "Abie's Irish Rose" at the Strand Theatre, Manchester, N. H. Stories on the contest, open to kids from two to 14 years of age, broke in both the *Union* and *Leader*. The promotion was tied in with the twins appearing in the picture. The awards were a set of commercial photographs for first prize, monthly passes to all Shea theatres for second prize and a monthly pass to the Strand theatre for third prize. Manager Ed Foley arranged the campaign.

Promotes Newspaper Breaks

Several newspaper breaks were obtained by manager Millard Ochs for a Bugs Bunny drawing contest held in connection with a birthday celebration for the cartoon character at the Strand theatre, Akron, Ohio. Ochs also promoted a bicycle from Gassy's Auto Store for the first prize in the competition.

E. C. Callow Sets Campaign Aimed At Club Women

A campaign aimed at 50,000 club women in Philadelphia and an additional 20,000 in the suburban areas was arranged for the opening of "Stairway to Heaven" at the Boyd theatre there. The campaign was directed by Everett C. Callow, advertising director for Warner theatres in Philadelphia.

A series of special screenings was held for board of governors and club presidents of the women's organizations. They in turn mailed out 10,000 cards, which read in part: "I have just had the motion picture experience of my life! It was my privilege to attend a private screening of 'Stairway to Heaven,' which is not only an extraordinarily good motion picture, but is also advanced in every phase of production."

The cards concluded: "I am sure you will want to see 'Stairway to Heaven.'"

Ties-up With Night Club For Singing Contest

Through a tieup with a local night club-restaurant a girl singing contest was promoted by manager Ansel Winston at the RKO Coliseum theatre, New York, N. Y. The contest is held each Tuesday night with the winning girl being given a week's engagement at Joyce's Manor for which she is paid $50. The night club also runs a weekly cooperative ad in the Bronx Home News, displays signs and uses spot announcements several times each evening over the public address system to publicize the contest tieup.

UNIFORMS
IMMEDIATE DELIVERY!
USHER — USHERETTE
CASHIER UNIFORMS
SEND FOR NEW 1947
ILLUSTRATED BROCHURE
BANNERS
MARQUEE VALANCES
— FLAGS — BANNERS
NOW READY
COOL
BANNERS
HOLLYWOOD
ADVERTISING COMPANY
600 West 45th Street, New York City
1914 S. Vermont Ave., Los Angeles, Cal.
1927 - 1947
20 YEARS IN SHOW BUSINESS

PERSONALS

In New Posts: Bill Schleiger, manager, King theatre, Albia, Iowa. Evan Thompson, Fenway, Bronx, N. Y. Jack Hamilton, Sylvan, Washington, D. C. Donald Holcomb, Florida, Tampa, Fla. Lester Persall, Martin's, Piedmont, Ala.

Francis Steel, Seminole, Tampa, Fla. Royce Winkelman, Charles, Charles City, Iowa. Hugh McGinnis, Loop, Chicago, Ill. James Davie, RKO, Vancouver, B. C. Dan Newman, publicity manager, Studebaker, Chicago, Ill.

Assistant Managers: Joe Young, Daly theatre, Hartford, Conn.

Wedding Bells: Art Downard, manager of the Arrow theatre, Cherokee, Iowa, to Patricia Ann Scoles of Webster City.

Birthday Greetings: M. L. Silverman, Ned Gerber, Charles W. Felter, Vincent Gulli, R. F. Hotz, John A. Schwalm, Jack M. Scherzer, Mae Shapiro, Bernard L. Crawford, Henry Dorsey, L. Joseph Ryan, Orville Finkboner, Don G. Dugan, Leo W. Shuppert.

Arthur K. Dame, Lawrence J. Nordine, Edwin Pettett, Al Liebman, Morris Hatoff, Robert Todd-Robertson, L. W. Carroll, Roscoe Jones, Seth H. Field, Herbert James, John S. Davies, William A. Agnew, Maurice W. Lathrop, Joel C. Webb, Louis Colantuono.

Joseph Kligler, Paul O. Brake, Russ Kitchin, Ben H. Sommers, Jack E. Sarphie, Joe Joel, Harold J. Schmidley, Bertell Kennerson, Reed D. Yowell, Richard M. Kennedy, Albert B. Lourie, Augie C. Berkholtz, Frederick M. Ross, F. E. Howland, Louis Liss, Paul Reynolds, Steve McManus.

Promotes Radio Tieup for "Dorseys" in Reading

A tieup was promoted with a popular local radio talent show to exploit "The Fabulous Dorseys" at the Colonial theatre, Reading, Pa. Manager Larry Levy set the tieup with "Dr. Saul's Teen Age Variety Show" heard over WRAW. The most talented musical brothers were selected by audience write-in vote. The program is sponsored by an optical company, which ran a cooperative newspaper ad in advance and used a window display to promote the contest. In addition, Levy promoted two co-op ads with the Zeswitz Music House.

MIMIC IN BLACKFACE DRAWS BIG CROWDS

Hundreds of passersby were attracted to a repertoire of "The Jolson Story" music apparently sung by a blackface song and dance man in front of the Highland theatre, Los Angeles, Calif. The minstrel was a mimic and performed in pantomime while the Jolson tunes were played from a secluded phonograph. The stunt drew such crowds of people that police were required on more than one occasion to handle them. The promotion was thought up and executed by manager Jimmy Mastro.

City-wide Tieup Heralds Opening Of "Calendar"

Through a tieup with the Retail Trade Bureau of Portland, Ore., city-wide attention was focused on the opening of "Calendar Girl" at the Broadway theatre there. Jack Matlack, advertising and publicity director for the J. J. Parker theatres, arranged the campaign.

The contest was run as part of the national "Calendar Girl" contest conducted under the sponsorship of Republic Pictures and Brown and Bigelow, calendar advertising firm. The retail bureau sent out three separate bulletins to its members, urging them to tie-in with the contest and publicize it among their employees. Many members placed announcements regarding the competition in the pay envelopes of feminine employees.

One of Portland's largest department stores featured its contestant in person in one of its busiest store windows, creating widespread attention among sidewalk crowds. A loudspeaker blared information about the girl representing the store, and the contest.

Speakers were sent out to civic and social groups, advising them of the contest and asking members to enter. Cashiers at the three Parker theatres in Portland finished all phone conversations with the query: "Have you entered our 'Calendar Girl' Contest?"

In addition, tieups were arranged with florists, photographers, etc. A recording machine in the lobby played music from the picture.

Lobby Guessing Contest Used for "Verdict"

A lobby contest helped to promote manager H. F. Wilson's playdate of "The Verdict" at the Capitol theatre, Chatham, Ontario, Canada. For the contest, Wilson used a glass jar full of coins with a sign reading: "What is your 'Verdict?' Can you estimate the number of coins in this jar? Fill in the card with your answer and win free passes to see, etc." 50 large-size arrows were posted in store windows and on telegraph poles along the main streets. 2,000 circulars, paid for by merchant ads, were distributed. 2,000 summons-type heralds were passed out in cars along the main street and in parking lots.

Runs Special Show for "Song"

Manager Buzzy Mixson ran a special show for the students of Williston high school and grammar school to exploit "Song of the South" at the Arcade theatre, Williston, Fla. Mixson emphasized the fact that this time he wanted the children to preview the picture and let their parents know what they thought about it. All faculty members and bus drivers received passes.

PICTURE GROSSES

A statistical compilation and comparison of Box Office Performance in first run theatres

Figures directly below picture title compare estimated dollar gross with average gross and show relative percentage of all engagements tabulated.

Figures opposite theatre names represent percentage of tabulated grosses to average weekly business based on the six months' period ending January 31, 1947.

SYMBOLS: (DB) Double Bill—associate feature title; (SA) Stage Attraction; (MO) Move-Over Run; (AA) Advance Admission.

INDEX: Over-all performance percentage figures from previously published final reports appear in Service Data section of Product Digest. See last column of Release Chart for Index.

TRAIL STREET (RKO)

First Report:

Total Gross Tabulated	$95,900
Comparative Average Gross	87,100
Over-all Performance	110.0%

CHICAGO — Palace	95.0%
(DB) Little Miss Big (Univ.)	
KANSAS CITY—Esquire	118.1%
KANSAS CITY—Uptown	119.4%
OMAHA—RKO Brandeis	120.2%
(DB) Cigarette Girl (Col.)	
SALT LAKE CITY—Uptown	102.9%
SAN FRANCISCO—Golden Gate	117.6%
(SA) Vaudeville	

•

STAIRWAY TO HEAVEN (Univ.)

First Report:

Total Gross Tabulated	$209,300
Comparative Average Gross	207,800
Over-all Performance	100.9%

BALTIMORE — Century	104.0%
CINCINNATI—Keith's, 1st week	168.6%
CINCINNATI—Keith's, 2nd week	108.1%
CINCINNATI—Keith's, 3rd week	96.3%
NEW YORK—Winter Garden, 1st week	133.8%
NEW YORK—Winter Garden 2nd week	105.6%
NEW YORK—Winter Garden, 3rd week	73.9%
NEW YORK—Winter Garden, 4th week	70.4%
PHILADELPHIA—Boyd, 1st week	114.8%
PHILADELPHIA—Boyd, 2nd week	92.8%
SAN FRANCISCO — Esquire	73.8%
(DB) Cigarette Girl (Col.)	

•

IT HAPPENED IN BROOKLYN (M-G-M)

Intermediate Report:

Total Gross Tabulated	$515,800
Comparative Average Gross	523,700
Over-all Performance	98.4%

ATLANTA—Loew's Grand	111.9%
BALTIMORE — Century	112.7%
BUFFALO—Buffalo	94.5%
CLEVELAND—Loew's State	95.1%
CLEVELAND — Loew's Stillman, MO 1st week	120.5%
INDIANAPOLIS — Loew's	85.1%
(DB) So Dark the Night (Col.)	
KANSAS CITY—Midland	95.9%
(DB) Blondie's Holiday (Col.)	
LOS ANGELES—Egyptian, 1st week	109.2%
LOS ANGELES—Egyptian, 2nd week	76.1%
LOS ANGELES—Fox-Wilshire, 1st week	135.2%
LOS ANGELES—Fox-Wilshire, 2nd week	94.2%
LOS ANGELES—Los Angeles, 1st week	83.3%
LOS ANGELES—Los Angeles, 2nd week	50.0%
NEW YORK—Capitol, 1st week	133.1%
(SA) Sammy Kaye's Orchestra	
NEW YORK—Capitol, 2nd week	102.0%
(SA) Sammy Kaye's Orchestra	
NEW YORK—Capitol, 3rd week	91.7%
(SA) Sammy Kaye's Orchestra	
NEW YORK—Capitol, 4th week	76.9%
(SA) Sammy Kaye's Orchestra	
ST. LOUIS—Loew's State	93.1%
(DB) So Dark the Night (Col.)	
TORONTO—Loew's	131.6%

MY FAVORITE BRUNETTE (Para.)

Final Report:

Total Gross Tabulated	$1,097,000
Comparative Average Gross	1,024,400
Over-all Performance	107.0%

ATLANTA — Fox	104.4%
ATLANTA—Roxy, MO 1st week	96.7%
BALTIMORE—Stanley, 1st week	125.7%
BALTIMORE—Stanley, 2nd week	101.2%
BOSTON—Metropolitan, 1st week	128.1%
(DB) Seven Were Saved (Para.)	
BOSTON—Metropolitan, 2nd week	88.9%
(DB) Seven Were Saved (Para.)	
BUFFALO—Great Lakes, 1st week	133.6%
BUFFALO—Great Lakes, 2nd week	85.5%
CHICAGO—Chicago, 1st week	102.5%
(SA) Vaudeville	
CHICAGO—Chicago, 2nd week	91.4%
(SA) Vaudeville	
CHICAGO—Chicago, 3rd week	82.0%
(SA) Vaudeville	
CLEVELAND—Loew's State	86.5%
CLEVELAND—Loew's Stillman, MO 1st week	111.6%
CLEVELAND—Loew's Ohio, MO 2nd week	123.2%
CLEVELAND—Loew's Ohio, MO 3rd week	123.2%
DENVER — Denham	125.9%
KANSAS CITY—Newman, 1st week	108.6%
KANSAS CITY—Newman, 2nd week	86.9%
LOS ANGELES—Paramount Downtown, 1st week	130.0%
LOS ANGELES—Paramount Downtown, 2nd week	83.3%
LOS ANGELES—Paramount Downtown, 3rd week	69.1%
(DB) Renegade Girl (Screen Guild)	
LOS ANGELES—Paramount Hollywood, 1st week	138.1%
LOS ANGELES—Paramount Hollywood, 2nd week	112.4%
LOS ANGELES—Paramount Hollywood, 3rd week	98.6%
(DB) Renegade Girl (Screen Guild)	
MINNEAPOLIS — Radio City	122.2%
NEW YORK—Paramount, 1st week	130.7%
(SA) Jimmy Dorsey's Orchestra, others	
NEW YORK—Paramount, 2nd week	116.5%
(SA) Jimmy Dorsey's Orchestra, others	
NEW YORK—Paramount, 3rd week	118.9%
(SA) Jimmy Dorsey's Orchestra, others	
PHILADELPHIA—Mastbaum, 1st week	118.8%
PHILADELPHIA—Mastbaum, 2nd week	74.5%
PITTSBURGH—Penn, 1st week	133.9%
PITTSBURGH—Penn, 2nd week	57.4%
PITTSBURGH—Ritz, MO 1st week	83.3%
SALT LAKE CITY—Centre	95.8%
SALT LAKE CITY—Capitol, MO 1st week	84.9%
SAN FRANCISCO—Paramount, 1st week	79.2%
(DB) Blondie Knows Best (Col.)	
SAN FRANCISCO—Paramount, 2nd week	127.7%
(DB) Blondie Knows Best (Col.)	
ST. LOUIS — Fox	126.9%
(DB) Seven Were Saved (Para.)	
TORONTO — Imperial	132.1%

Skouras Short Launches Medical Center Drive

The $2,500,000 fund-raising campaign on behalf of the Institute of Rehabilitation and Physical Medicine of the New York University Medical Center was launched Monday when several hundred New York area theatres, members of the Metropolitan Theatres Association, screened "The Forgotten Casualty." This short, produced by Skouras Theatres Community Service Department, is narrated by Fredric March and dramatizes the need for civilian rehabilitation. Skouras Theatres also have 50 prints of the short in 16mm which are available for special club showings.

Retitle Canadian Film

Canada's first bilingual production, previously titled "The Stronghold," has been retitled "Whispering City," Paul L'Anglais, executive producer of Quebec Productions, has announced. It stars Helmut Dantine, Mary Anderson and Paul Lukas. The French version remains "La Forteresse."

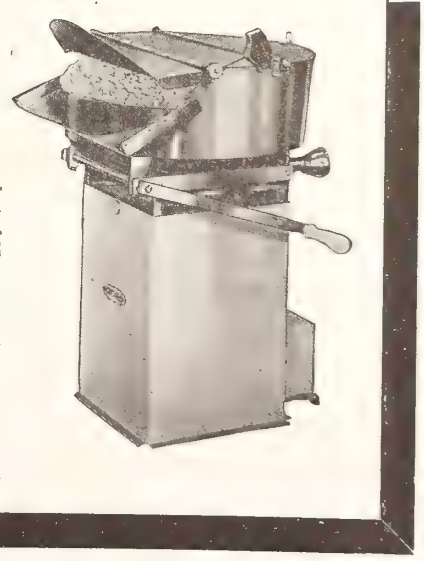
Double YOUR POPCORN "PROFITS"

With CRETORS Auxiliary MOD. 41 POPCORN MACHINE

Since 1885

- Pops 50 lbs. Raw Corn Per Hour
- Weight Equalizing Device — Easy Pan Dump

Large production . . . Fast, efficient, trouble-free. Pops corn direct in the seasoning and salt. Pan easily dumped . . . Enclosed transmission . . . gears run in oil . . . Keeps heat where needed . . . No pressure from popping corn insures maximum popping volume. Dump handle interchangeable—right or left hand operation. Machines operated by bottle gas or natural gas. Motor driven by electricity. Gasoline extra.



C. CRETORS & CO.

606 West Cermak Road Chicago 16, Ill.

CLASSIFIED ADVERTISING

Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, $1. Four insertions for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P. M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)

POSITIONS WANTED

EXPERIENCED PROJECTIONIST, SIGN ARTIST, good worker, Ex-GI, married. Wants steady work in Theatre. RUSSELL SOESTER, Timnath, Color.

PART - TIME WORK WANTED. BEGINNER. Available evenings, other times. BOX 2111, MOTION PICTURE HERALD.

VETERAN — 21 YEARS OLD. THEATRE MANagement experience. Desires position with circuit. Honest, sober, and dependable. Highest references. Give details in first letter. BOX 2110, MOTION PICTURE HERALD.

USED EQUIPMENT

THEATRE CHAIRS — 3,000 USED SPRING cushioned, part full upholstered back and part insert panel back, with spring edge and box-spring cushions. 1,000 veneer chairs; 800 good back, 500 spring cushions, and hinges. Immediate delivery. Advise how many you need. Write for prices and photographs. Phone Lenox 3445. JESSE COLE, 2565 McClellan Avenue, Detroit, Michigan.

325 REBUILT VENEER CHAIRS EXTRA HEAVY duty exceptionally good, ready to be shipped, $3.60 each. 800 Heywood-Wakefield chairs, has spring, veneer back, rebuilt, $5.50 each. BODELSON & CO., 10-38 Jackson Ave., Long Island City, N. Y.

FOR SALE: POWER PLANT EQUIPMENT. Sizes 50 to 112 KVA. GRIFFITH THEATRES, Box 1334, Oklahoma City, Okla.

COMPLETE LINE OF GENUINE REPLACEment parts for United Research Sound Equipment. BODELSON & CO., 10-38 Jackson Ave., Long Island City, N. Y.

BELL & HOWELL FILMOARC 16MM. HIGH-intensity, perfect condition. Late model on rollaway stand. Complete, $1,195. BRANTS, 1202 Wabash Ave., Terre Haute, Ind.

WAR SURPLUS SOUND OUTFITS—SHARP REductions — 16mm. RCA, $149.50; Bell-Howell, Ampro, Victor, DeVry, $195; Ampro arc HI, $1,295; 35mm. Holmes LI Arc equipments, $1,295; DeVry HI theatre equipments, $2,495; rebuilt Super Simplex RCA sound, $3,850; Simplex E7 ditto, $4,500. S. O. S. CINEMA SUPPLY CORP., 449 W. 42nd St., New York 18.

SMALL FLOOR MODEL STAR POPCORN MAchine. Nice appearance and condition. Clean. $175.00 crated. STAR, Willow Springs, Mo.

1,000 HEYWOOD-WAKEFIELD FULL UPHOLstered back, box-spring cushion chairs, excellent, $4.95 (rebuilt $6.50); 340 General full upholstered back, box-spring cushion, rebuilt, $7.95; 200 veneers, excellent, $3.95. Wire for list. S. O. S. CINEMA SUPPLY CORP., 449 W. 42nd St., New York 18.

700 AMERICAN CHAIRS, rebuilt and recovered. Box-spring cushions, reupholstered in red leather. Fully upholstered back, in excellent condition. Pitch for inclined floor. Price, $5.50 F.O.B. Scranton, Pa. JOHN A. MORAN CHAIR CO., 1001 West Linden St., Scranton, Pa.—Telephone, 2-7517.

ARMY SURPLUS—DE VRY, HOLMES AND SIMplex-Acme projectors at bargain prices; Gold Seal 2-unit ticket machines, $175; hand-operated 2-unit, $100—all rebuilt, guaranteed. Many others available. Simplex mechanisms, genuine rear shutters, double bearing, spiral gears, $330, completely rebuilt; Powers, $109.50. Catalog available. STAR CINEMA SUPPLY COMPANY, 459 West 46th St., New York 18.

NEW EQUIPMENT

AUTOMATIC RECORD CHANGERS, $19.95; 1000W GE Mogpref base lamps, 50% discount; Zeiss Portable Sound Projectors, $275; Carbon Savers, 6mm. to 13mm., 1/3 cost, 77c; 500W Stereopticons, $27.50; Snow-like flameproof soundscreens up to 10', 21½c sq. ft.; Panic bolts, $22.50. Catalog mailed. S. O. S. CINEMA SUPPLY CORP., 449 W. 42nd St., New York 18.

NEW CHAIRS, PROMPT DELIVERY! ATTRACtive, modern, durable. Veneer, $5.50, 30 days. Veneer back spring edge cushion, $9.35; Applied upholstered back spring edge cushions, $11.00; full upholstered back spring edge cushion, $11.95, 60 days; all-steel unbreakable standards, high grade mohair or heavy leatherette upholstery. Wire or 'phone. S. O. S. CINEMA SUPPLY CORP., 449 W. 42nd St., New York 18.

HELP WANTED

MANAGER — CIRCUIT AND INDEPENDENT experience. Capable of managing any type theatre. Reliable references. BOX 2108, MOTION PICTURE HERALD.

WANTED — MANAGER FOR PERMANENT position for second run theatre in city of 25,000 in Illinois. Give qualifications, salary expected, age, married, snapshot in first letter. BOX 2109, MOTION PICTURE HERALD.

WANTED TO BUY

WANT TO BUY SECONDHAND SOLOVOX. Write GASPAR PRUNEDA, Mazatlan, Sinaloa, Mexico.

BUSINESS BOOSTERS

BINGO CARD. DIE CUTS. 1 TO 100 OR 1 TO 75. $2.75 per thousand. $25.00 per 10,000 S.. KLOUS, care MOTION PICTURE HERALD

STUDIO EQUIPMENT

BH EYEMO TURRET CAMERA, $395, LESS lens; Eyemo Bomb Spotter Cameras, $119.50, less lens; 35mm. Positive Stock, $11.95 per M; BH Hispeed Shuttles, $195; WE Dynamic Microphones, $39.50; Cine Kodak special Camera, with 3 lenses and case, $695; New Bell & Howell Sound Printers, $3,250; Fresnellite Studio Spots, 2,000W, $67.50; new Mitchell 24V Motors, $295; Neumade 16mm. Automatic Film Cleaners, $135; New 35mm. Film Phonographs, $795. Send for latest stock list. S. O. S. CINEMA SUPPLY CORP., 449 West 42nd St., New York 18.

TRAINING SCHOOLS

THEATRE EMPLOYEES, TRAIN FOR BETTER position. Learn modern theatre management and advertising. Big opportunities for trained men. Established since 1927. Write now for free catalog. THEATRE MANAGERS SCHOOL, Elmira, New York.

BOOKS

INTERNATIONAL MOTION PICTURE ALmanac—the big book about your business—1946-47 edition now available. Contains over 12,000 biographies of important motion picture personalities. Also all industry statistics. Complete listing of feature pictures 1937 to date. Order your copy today. $3.25 in the U. S. A., $5.00 elsewhere. Send remittance to QUIGLEY BOOKSHOP, 1270 6th Avenue, New York 20, N. Y.

RICHARDSON'S BLUEBOOK OF PROJECTION. Best seller since 1911. Now in 7th edition. Revised to present last word in Sound Trouble Shooting Charts. Expert information on all phases of projection and equipment. Special new section on television. Invaluable to beginner and expert. $7.25 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20

THEATRES

THEATRE WANTED — FOR LEASE ANYwhere in Florida. About 500 seats. BOX 2104, MOTION PICTURE HERALD.

THEATRES. BEFORE YOU BUY OR SELL, contact J. C. BUTLER, A. B. C. Brokerage Co., 304 S. W. 4th Ave., Portland, Ore.

WANTED TO BUY A SMALL THEATRE DOing good business in a small town in Michigan. Would be interested in lease if could purchase equipment with a chance to buy later. Contact ALBERT HEFFERAN, Coopersville, Mich.

FOR SALE — LEASES AND EQUIPMENT ON two well-paying neighborhood theatres in large city in Virginia. Seating, 500 each. Well located. Second-run on all major products. $85,000, cash only. Will stand rigid investigation. Write BOX 2107, MOTION PICTURE HERALD.

VETERAN — CASH FOR THEATRES IN INdiana, Kentucky, Illinois, Ohio. Box 172, Linton, Ind.

POPCORN

POPCORN SUPPLIES — WRITE US FOR OUR special contract which guarantees you more profits and greater savings on all your popcorn and popcorn supplies. National headquarters for popcorn equipment. BLEVINS BEE HIVE POPCORN CO., Nashville, Tenn.

OBITUARIES

Samuel J. Dembow, Sr., Dies in Atlantic City

Samuel J. Dembow, Sr., 80, pioneer motion picture exhibitor in Philadelphia, died Saturday, April 12, in Atlantic City, N. J. He was associated with the industry for more than 40 years, operating the Media theatre in suburban Philadelphia. Survivors include three sons: Sam, Jr., head of Producers Service, Inc.; George, an executive of National Screen Service, both of New York, and Harry, a theatreman of Media, Pa. Funeral services were held in Philadelphia Monday.

William Friedman

William Friedman, 62, secretary-treasurer of Local 307, IATSE Philadelphia local, died April 11 there, after several months' illness. Mr. Friedman worked at the Stanley theatre, Camden. He leaves his widow, two sons, two sisters, and two brothers.

John Ince Dies

John Ince, 68, actor and director, and a brother of the late Thomas H. and Ralph Ince, died of pneumonia in Hollywood on Thursday, April 10. He is survived by his widow. Mr. Ince's last picture was "The Paradine Case." He started a stage career in 1888 and entered motion pictures in 1913, directing or appearing in "Moby Dick," "Hot Curves," "Little Caesar," and others.

John J. Clark

John J. Clark, 70, who appeared in more than 200 pictures and produced and directed many others, died in Cedars of Lebanon Hospital in Los Angeles Saturday, April 12. He is survived by his widow, Rose Clark.

Edward J. Dempsey

Edward John Dempsey, 40, a sound engineer at the Radio City Music Hall in New York, died Thursday, April 10, in Physicians Hospital, Jackson Heights. He leaves a widow and three children.

Frank Shea

Frank Shea, operator of the Crane theatre in Albany, N. Y., and formerly city manager in Cohoes, N. Y., for the Fabian circuit, died in Albany Monday. Mr. Shea was connected with several Schenectady theatres before joining the Fabian circuit and was a prominent member of Upstate Theatres, Inc.

Scophony Claims Against Paramount To Remain

Paramount, Television Productions and General Precision Equipment Corporation failed last week in New York Federal Court to have Scophony Corporation of America counter claims dismissed. The claims were filed in the Government's anti-trust suit against all parties. Scophony disclaims a monopolistic association with the other companies, and is suing them for damages.

PRODUCT DIGEST

SHOWMEN'S REVIEWS
SHORT SUBJECTS
ADVANCE SYNOPSES
SHORT SUBJECTS CHART
THE RELEASE CHART

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

Monsieur Verdoux

UA-Chaplin—Comedy of Murder, With Message

Whatever picture Charles Chaplin might have chosen to make after a seven-year absence from the screen would have been a box office commodity of stature. This one happens to be not only that but so many more things besides that a measure of the property may best be had by breaking it down into components parts, remembering always that about all a showman has to do to pack his theatre is to let the customers know he's got a new Chaplin picture for them to look at.

Star-producer-director-writer Chaplin, who also composed the music score, calls his picture "a comedy of murder," and the phrase fits. Perhaps only Chaplin could make the murdering of a number of bigamously acquired wives an amusing spectacle, and at times the task taxes even his justly renowned artistic virtuosity, but it is undisputable that his characteristic alacrity, displayed here in dispatching ladies of means, generates audience laughter in volume.

When he is trying for laughs, which is most of the time but by no means always, he is fully as successful as in his yesteryears, and it may be noted that he gets some of his laughs with dialogue but more with gesture and grimace.

Comedy is not, however, the whole of the Chaplin objective, but rather, in fact, a form employed as a tool of utterance, for the man seen here for the first time without the baggy pants, oversized shoes and undersized derby of his beginnings is the bearer of at least two messages. The major message, delivered directly to the camera and with unrelieved gravity, is to the effect that whereas mass murder committed by millions, as in war, is heroic, mass murder committed by an individual is criminal.

The secondary message, delivered with less emphasis but quite firmly, is to the effect that a man discharged by a corporation without cause after long service (30 years in this instance) may not be without extenuation in resorting to crime as a means of maintaining his family. To say these things he has devised a story, based loosely on the Bluebeard legend, which is very, very funny when it is funny, and very static when the oratory interrupts.

What the paying customers will have to say about the blending of message and humor is a thing to be discovered. Doubtless the pundits will make it a matter of controversy, and doubtless the plain public will be made that much more anxious to see the picture, probably settling for the laughs they get and leaving the rest to the intelligentsia. It is extraordinary.

The Chaplin story picks up M. Verdoux in Paris in about 1929 and carries him to the guillotine in 1937. He is a dandified little man, skilled in charming women of wealth, who makes a career of marrying them and disposing of them, profitably, as a means of supporting his invalid wife and their small son in the manner to which he has aspired through 30 abruptly terminated years of service as a bank clerk. His devices for fascinating and dispatching his victims are varied and expert, and his manner of doing it is strictly businesslike as well as, in an incredible sort of way, immensely amusing.

The market collapse of 1929 breaks him financially, and the death of his wife and son breaks his spirit, as well as removing the reason for his pursuit of profitable homicide.

Finally, although offered succor by a girl he once allowed to escape his murderous attentions upon learning that her dead husband, like his wife, had been an invalid, he allows himself to be apprehended, convicted and sentenced to death. It is in his last words before sentence is pronounced, and again in death cell statements to reporters, that he utters his observations about mass murder and the responsibility of employer to employee.

Although the character undertaken by the star is in emotional essence the same frustrated little man he portrayed in the days when all the kiddies in the world were his fans, he portrays him here exclusively for grownups, a point for showmen to take into consideration before stumbling into the error of children's matinees.

The Chaplin craftsmanship is in evidence—which is to say hardly evident at all—throughout the picture. His own performance is authoritative, and the other players, most of whom are character actors or unknowns, fullfill requirements. Martha Raye, given feature billing, tears through a rough-hewn role with all stops open, and Marilyn Nash, as the girl he befriends, establishes herself as a player to be heard from further.

Robert Florey and Wheeler Dryden are down as associate directors, and Rudolph Schrager arranged and directed the Chaplin music score, which is an especially effective one.

Previewed at the Academy Awards theatre, Hollywood, to a press audience including the full list of accredited Hollywood correspondents. Laughter was frequent and loud during the major part of the picture, and respectful silence greeted the message section, general applause marking the end. Reviewer's Rating: Good.—WILLIAM R. WEAVER.

Release date, not set. Running time, 123 min. PCA No. 12225. Adult audience classification.

Monsieur Verdoux	Charles Chaplin
Annabella	Martha Raye

Mady Correll, Allison Rodman, Robert Lewis, Audrey Betz, Ada May, Isobel Elsom, Marjorie Bennett, Helen Heigh, Margaret Hoffman, Marilyn Nash, Irving Bacon, Edwin Mills, Virginia Brissac, Almira Sessions, Eula Morgan, Bernard J. Nedell, Charles Evans

Born to Kill

RKO Radio—Murder Melodrama

Dispensing utterly with customary endeavors to surround its murders with mystery, "Born to Kill" is an out-and-out presentation of Lawrence Tierney as a deliberate killer, a man without principle who pursues ruthlessly the theory that he can achieve fulfillment of any wish by slaying persons who stand in his way. It is strong meat, slammed across without extenuation, and in no sense a film for children. Whether it is too unrelieved for adults is a question for exhibition to determine.

Alongside Tierney, and but slightly less cold-blooded, goes Claire Trevor, portraying a wealthy divorcee, preparing to marry another man for his money, who falls under Tierney's spell and tries to shield him, getting killed finally for her pains. A like fate is met by Elisha Cook, Jr., his pal, these killings following a double murder with which the picture opens starkly. The scene is Reno and San Francisco, the time now, and police bullets mow down the killer at the end.

Production by Herman Schlom, for executive producer Sid Rogell, is painstaking and polished, and Robert Wise's direction maintains a steady pace. The screenplay by Eve Greene and Richard Macaulay gets wordy occasionally but hews to the line in the main.

Produced for melodrama fans, it contains killing enough for anybody, but furnishes less than adequate reason for it.

Previewed at the studio. Reviewer's Rating: Good.—W. R. W.

Release date, not set. Running time, 92 min. PCA No. 11703. Adult audience classification.

Helen	Claire Trevor
Sam	Lawrence Tierney
Arnett	Walter Slezak
Fred	Phillip Terry
Georgia	Audrey Long
Marty	Elisha Cook, Jr.
Laury Palmer	Isabel Jewell
Mrs. Kraft	Esther Howard

Kathryn Card, Tony Barrett, Grandon Rhodes

Honeymoon

RKO Radio—Light and Amusing

Mostly fluff. Mostly amusing. Always far-fetched and occasionally boring. "Honeymoon," in the main, is a spring-and-summer show, never to be regarded seriously. It won't linger, but will entertain.

Shirley Temple, pert and pretty and never displaying any particular dramatic qualities, lands in Mexico City from Minnesota. Guy Madison, corporal, is flying up from the Canal Zone. Their object is matrimony. His plane is delayed. Miss Temple is at wit's end, but not for long. She turns to the American consulate for aid, practically monopolizing the time and energies of Franchot Tone, vice-consul, whose theories about the diplomatic corps and the behavior of American citizens in a foreign land probably represent an approach the State Department would wish for all its representatives abroad. He's that cooperative and meticulous.

The complications are many, each one putting Tone in grave predicament with Lina Romay, his Mexican fiancee, whose misunderstanding of the situation is easy to comprehend. Finally, with the aid of practically the entire diplomatic corps, the Mexican judiciary and other Government officials apparently little short of the President, Shirley and Guy Madison are married. This clears the way for Tone and Miss Romay, who always was willing anyhow.

Performances are satisfactory and better, the better meaning Tone who does the best job of the cast. Miss Temple is made out to be persistent and determined as the typical American girl, one notch above the bobby-soxer, who is after her man. The Mexican characters in the film are pretty much dismayed and astonished by what goes on. No wonder.

William Keighley directed for Robert Sparks, executive producer, and Warren Duff, producer. Michael Kanin prepared the script based on a story by Vicki Baum. Production quality is high, as well as lavish.

Seen at Normandie theatre trade show where a mostly feminine audience appeared to enjoy it. Reviewer's Rating: Good.—RED KANN.

Release date, not set. Running time, 74 minutes. PCA No. 11593. General audience classification.

Barbara	Shirley Temple
Flanner	Franchot Tone
Phil	Guy Madison
Raquel	Lina Romay

Gene Lockhart, Corinna Mura, Grant Mitchell, Julio Villareal, Manual Arvide, Jose R. Goula

This Happy Breed

U-I - Prestige—Family Drama

For audiences tuned to the higher values of picture-making—acting, script, camera-work and direction—this picture will be entertainment of a high order. For mass audiences it will have a limited appeal.

Noel Coward, who in previous films has demonstrated his ability to realistically mirror British life and characters on the screen, produced. Anthony Havelock-Allan and David Lean, the latter already quite well known in this country for his direction of "Brief Encounter," sat in the directors' chairs, and Ronald Neame is responsible for the flawless camerawork. The Technicolor is superbly handled.

As in "Brief Encounter," it again is the teamwork and the artistry of Mr. Lean and Celia Johnson, one of the 1947 Academy Award winners, which gives the picture its fine and real flavor and its exquisite touches of (British) humor. Robert Newton's performance as Miss Johnson's middle-aged, typically British husband, cannot be surpassed. "This Happy Breed" was made in 1944 and sets out to chart the course of history from 1919 to 1939 in terms of an average British family.

It succeeds admirably, but at the same time it is, inevitably, aimed principally at the people it purports to portray. It hardly has any story; there is much talk and the directors have taken great pains in centering their attention on characterizations. In addition, some of the humor is bound to be lost on American audiences due to the quite heavy British accents.

Essentially, "This Happy Breed" deals with the usual things in life—the family, Miss Johnson and Mr. Newton accompanied by Grandma, Amy Veness, and Aunt Sylvia, played by Alison Leggatt, move into a new house in 1919. The couple has three children, two girls and a boy. While history takes its turbulent course outside, it has its reflections on the quiet surface of the family waters. One daughter gets married, then the son, who is killed in an accident later, takes a bride and tragedy strikes again when the second daughter, Kay Walsh, goes off with a married man.

Outcast by the family, but not forgotten, she in the end finds her way into the arms of her childhood lover, ably played by John Mills. Stanley Holloway, as Bob, Newton's friend, gives an excellent performance.

When reviewed in the MOTION PICTURE HERALD in May, 1944, Peter Burnup called the picture "a beautifully photographed, skilfully directed and exquisitely acted piece. It is as though, sitting in the theatre, one overheard unseen the tender intimacies, the hopes, fears, joys, griefs, of a million ordinary commonplace folk. . . . A tribute to the new excellence of endeavor which inspires Britain's picture makers."

Previewed at the Little Carnegie Theatre in New York (an art house), before an appreciative audience. Reviewer's Rating: Excellent for selected audiences.—FRED HIFT.

Release date, not set. Running time, 115 min. Adult audience classification.

Frank Gibbons	Robert Newton
Ethel Gibbons	Celia Johnson
Billy Mitchell	John Mills

Kay Walsh, Stanley Holloway, Amy Veness, Alison Leggatt, Eileen Erskine, John Blythe, Guy Veryney, Merle Tottenham

A Likely Story

RKO Radio—Likeable, Too

As the title suggests, the story told here in unique and stimulating manner isn't very likely to have happened anywhere at any time, but it's a most likeable little yarn in the lighter category and gives onlookers many a laugh. A little shallow as to marquee strength—with Barbara Hale, Bill Williams and Sam Levene its best named—it's a picture with which to entertain rather than to stampede the public.

At the root of the script fashioned by Bess Taffel from a story by Alexander Kenedi is a hospital incident in which a healthy young veteran is led to believe he has but a fortnight to live. Having met on a train a young girl coming to New York to make a career in art, and a raffish crook just released from the penitentiary, he looks them up, in turn, finding the girl in need of financial aid and finding the crook favorably disposed toward helping him get it for her via an insurance policy on his (the veteran's) life. Nothing comes off as planned, naturally, and nothing happens quite like it usually happens in this type of comedy, but the proceedings are unremittingly amusing.

Richard H. Berger produced the picture for executive producer Jack J. Gross, and H. C. Potter directed with a nice sense of pace.

Previewed at the studio. Reviewer's Rating: Good.—W. R. W.

Release date, not set. Running time, 88 min. PCA No. 11455. General audience classification.

Vickie North	Barbara Hale
Bill Baker	Bill Williams
Louie	Sam Levene

Lanny Rees, Dan Tobin, Nestor Paiva, Max Willenz, Henry Kuley, Robin Raymond, Mary Young

Twilight on the Rio Grande

Republic—Gene Autry Western

Mexico is the locale of this third in the Gene Autry series since the cowboy-star's release from the army. Varying little from the established formula which has made his pictures the favorite screen-fare of many, "Twilight" offers a pleasing mixture of action and music.

The picture was directed by Frank McDonald, with Armand Schaefer the associate producer and Dorrell and Stuart E. McGowan responsible for the screenplay. Sterling Holloway, whose name has definite marquee appeal, turns in a good performance that will get a lot of laughs. Autry and his new horse, Champion, Jr., chase the villains in the accustomed style and there is no lack of the usual brawls with some knife-throwing tricks added.

When Autry's friend and partner "Dusty," played by Bob Steele, is used by smugglers to take jewels across the Mexican border into the U. S., and later is found knifed to death, Gene determines to find the killers. Eliminating one suspect after another, including the pert-looking Adele Mara and Martin Garralaga, who gives an excellent portrayal of an old Mexican, he finally traps the smugglers.

Seen at the home office projection room. Reviewer's Rating: Average.—F. H.

Release date, April 1, 1947. Running time, 71 min. PCA No. 12260. General audience classification.

Gene Autry	Gene Autry
Pokie	Sterling Holloway
Elena Del Rio	Adele Mara

Bob Steele, Charles Evans, Martin Garralaga, Howard J. Negley, George J. Lewis, Nacho Galindo, Tex Terry and the Cass County Boys.

Banjo

RKO Radio—Dog Story

Written and produced by Lillie Hayward, "Banjo" is a story which will appeal chiefly to children and dog-lovers. It concerns an orphan girl and her bird-dog who are sent away from the freedom of a Georgia plantation to the orderliness of a New England estate and the domineering surveillance of a guardian.

Once there, the child's carefree nature conflicts with decorum of the household and it is around this theme the story is built. Intermingled is a touch of frustrated romance between the guardian and a handsome young doctor.

Heading the cast is Sharyn Moffett as the orphan, Jacqueline White as the young aunt appointed to watch over the child, Walter Reed as the young doctor, and Banjo, a thoroughbred bird-dog, who outshines the rest of the cast even without a speaking part. Richard O. Fleischer directed.

Previewed at the RKO exchange in New York. Reviewer's Rating: Average.—GEORGE H. SPIRES.

Release date, not set. Running time, 68 min. PCA No. 11975. General audience classification.

Pat	Sharyn Moffett
Elizabeth	Jacqueline White
Dr. Bob	Walter Reed

Una O'Connor, Herbert Evans, Louise Beavers, Ernest Whitman, Lanny Rees, Theron Jackson, Howard McNeely

Fun on a Weekend

United Artists-Stone—Light Comedy

Here is one that is good for hearty laughs in any situation. Produced, directed and written by Andrew Stone, "Fun on a Weekend" fulfills many a little man's dream of getting rich quick through sheer nerve and ingenuity. If, at the same time, he manages to take a few pot-shots at society and the all-too-gullible mogols of industry, and if his name just happens to be Eddie Bracken, it's all for the better.

Bracken and Priscilla Lane, ably assisted by such seasoned comedians as Arthur Treacher and Allen Jenkins as well as the romantic Tom Conway, make a good team. It's strictly situation comedy, of course, but some of the incidents will really get them and the dialogue is funny and well-paced throughout. Some of the scenes, such as the one showing the hungry Eddie in hot competition with a dog for some bits of meat on a bone, are Bracken at his best.

The story deals with a boy and a girl, both hungry and broke, who meet on a Florida beach and decide to go "for the big money" with nothing more to start with than some beach attire. Liberally using society's respect for money and distinguished-sounding names, they manage to crash into several homes, pretending they are in the market for an estate. Eventually, although still penniless, they get to live at the best hotel in town, throw lavish parties and mingle with high society. When Bracken thinks Priscilla loves playboy Conway, he is ready to give up, but the girl convinces him it's he whom she wants to marry.

Previewed at the Pix theatre, New York. The audience liked it. Reviewer's Rating: Good.
—FRED HIFT.

Release date, May 15, 1947. Running time, 93 min. PCA No. 11927. General audience classification.

Peterson Price Porterhouse III	Eddie Bracken
Nancy Crane	Priscilla Lane
Van	Tom Conway
Joe Morgan	Allen Jenkins

Arthur Treacher, Clarence Kolb, Alma Kruger, Russell Hicks, Fritz Feld, Richard Hageman, Lester Allen,

(Review reprinted from last week's HERALD*)*

SHORT SUBJECTS

STORM OVER BRITAIN (20th Century-Fox)

March of Time (V 13-9)

Great Britain's labor and industrial crisis is the subject for the latest March of Time issue. It shows how Britain has already raised some key production in its "export or die" program to above the pre-war level. It also tells how Great Britain has forged ahead of other countries in the development of radar, television and jet propulsion. But it also shows the troubles in the home country; the lack of manpower for her industry; scenes of the chaotic winter when storms and blizzards took their toll in production, communication and the lives of the people, and finally the government's efforts in rebuilding its manpower resources. In its conclusion the subject poses the interesting question: "How long can Britain continue her present policy?"

Release date, April 18, 1947 — 18 *minutes*

ICED LIGHTNING (Paramount)

Sportlight (R6-8)

Ice-hockey's growth since the start of the game at Montreal's McGill University in 1875 is traced in this short. It shows views of some of the city's 144 rinks where everyone displays his skill on skates. Highlighting the reel are shots showing the Montreal Canadians in fast and hard-hitting action. Portrayed also is the equipment used by the National Hockey League Champions.

Release date, April 18, 1947 — 10 *minutes*

A BUCKAROO BROADCAST (RKO Radio)

Ray Whitley Western Musical (73,504)

Ray Whitley and his boys decide to leave California but change their plans and play for a local radio station and work on a nearby ranch during which time they present several of their musical numbers.

Release date, December 20, 1946 — 18 *minutes*

THE STUPIDSTITIOUS CAT (Paramount)

Noveltoon (P6-2)

Superstition proves to be the downfall of the cat in this color short. Buzzy, the wise-guy bird, saves himself from being devoured by the cat by creating a number of supernatural situations. He finally escapes, but just as the film ends a black cat crosses his path, throwing fear into his heart.

Release date, April 25, 1947 — 7 *minutes*

McDOUGAL'S REST FARM (20th-Fox)

Terrytoon (7512)

McDougal's rest farm for animals is a nice, quiet place until the magpies, those two fast-talking, screwball birds, decide to make one of the trees on the place their new home. From there on it's just one wild bout with the watchdog who first takes the rap, but then teaches the pair a lesson. In Technicolor.

Release date, January 31, 1947 — 7 *minutes*

LOOSE IN THE CABOOSE (Paramount)

Little Lulu (D6-1)

It's a sad day for the passengers when Little Lulu boards their train and loses her ticket. The conductor tries to put her off, but the little girl is determined to stay in her seat and she almost wrecks the train and drives everyone crazy before the color reel ends.

Release date, May 23, 1947 — 8 *minutes*

SOCIAL TERRORS (RKO Radio)

Edgar Kennedy (73,402)

Edgar Kennedy, the exponent of the "slowburn," runs into difficulty with a neighboring singer and his landlord's efforts to have Edgar and his family vacate their apartment. Between the two Edgar again gets the poor end of the bargain.

Release date, December 18, 1946 — 18 *minutes*

WILBUR THE LION (Paramount)

George Pal Puppetoon (U6-1)

When Wilbur the lion, an old veteran of the circus, is retired from the limelight and returns to the jungle, the wild life does not appeal to him and so, knowing a good thing, he sets out to be captured by hunters. He has to hunt them before he is finally trapped and it doesn't take long before Wilbur is back at the circus. In Technicolor.

Release date, April 18, 1947 — 10 *minutes*

MARINE MIRACLES (Paramount)

Popular Science (J6-4)

Shot in Magnacolor, the featured sequence in the reel shows scientists aboard the "Aquina," analyzing the plant and marine life found at the bottom of the sea. The camera focuses on grotesque marine creatures usually not seen by others but the explorers of the deep. Another part of the reel is taken up by a demonstration of what up-to-date conveniences can do for a lady's boudoir with a multitude of gadgets in operation preparing the lady for slumberland.

Release date, April 4, 1947 — 10 *minutes*

BEN HOGAN (RKO Pathe)

Sportscope (64,311)

Ben Hogan, one of the outstanding personalities of golf, demonstrates some of the newest and most valuable techniques performed on the famed National Golf Club course at Augusta, Ga. In this he takes the audience through a complete practice demonstration and shows how difficulties are overcome and title-winning shots are made.

Release date, June 14, 1946 — 8 *minutes*

GIRLS AND GAGS (20th-Fox)

Movietone Adventure (7254)

Colorful views of Florida's outstanding beauty spots, including Miami, Key West and St. Petersburg, provide the background for this short. Actually it deals with the activities of a publicity man, making up a picture ad for the state of Florida.

Release date, November 22, 1946 — 8 *minutes*

THE ENCHANTED SQUARE (Paramount)

Noveltoon (P6-3)

Something different in the line of cartoons. When a police officer presents a little blind girl with a doll, the child is told she could see if she used her imagination. When she does, the slum neighborhood is transformed into an enchanted fairyland, alive with beautiful colors and music.

Release date, May 9, 1947 — 10 *minutes*

ADVANCE SYNOPSES

BULLDOG DRUMMOND AT BAY (Columbia)

PRODUCERS: Lou Appleton, Jr., and Bernard Small. DIRECTOR: Sidney Salkow. PLAYERS: Ron Randell, Anita Louise, Terry Kilburn, Lester Matthews, David Thursby, Patrick O'Moore, Leonard Mudie, Holmes Herbert, Oliver Thorndike.

MELODRAMA. A Scotland Yard man disappears while en route from France to London with a fortune in diamonds in his possession. "Bulldog" Drummond investigates the case, rescues the missing agent from abductors intent on obtaining the diamonds, and finally locates the diamonds themselves, and turns them over to the police.

PRAIRIE RAIDERS (Columbia)

PRODUCER: Colbert Clark. DIRECTOR: Derwin Abrahams. PLAYERS: Charles Starrett, Smiley Burnette, Nancy Saunders.

WESTERN. A young man, trying to get started as a rancher, leases a tract of government land on which there are many wild horses. When he tries to round them up, however, he discovers that another man also holds a similar land lease. The latter is discovered to be a forgery, and its possessor finally confesses.

FOR THE LOVE OF RUSTY (Columbia)

PRODUCER: John Haggott. DIRECTOR: John Sturges. PLAYERS: Ted Donaldson, Tom Powers, Ann Doran, Audry Mather.

DOG STORY. A little boy, feeling that he is misunderstood, leaves home accompanied by his dog, and camps out near a trailer in which lives a veterinary. During the night, gas escapes from a stove in the trailer, and almost asphyxiates the veterinary. He is rescued by the boy's dog, and as a result of the accident the boy and his parents are brought closer together.

THE GUN FIGHTERS (Columbia)

PRODUCER: Harry Joe Brown. DIRECTOR: George Waggner. PLAYERS: Randolph Scott, Barbara Britton, Dorothy Hart, Bruce Cabot, Forrest Tucker, Charley Grapewin, John Miles.

WESTERN. A gun fighter, after having shot his best friend, decides to start a new life in another territory. On this journey, he finds the body of another friend, riddled by bullets. He takes the body to a neighboring ranch, only to be accused of the murder by the ranch owner. A gang of rustlers has been operating in the neighborhood, and after some complications the gun fighter learns that the rancher and his foreman are behind the rustling. The sheriff obtains a confession from the foreman, and places the guilty men under arrest.

TOO MANY WINNERS (Prod. Rel. Corp)

PRODUCER: John Sutherland. DIRECTOR: William Beaudine. PLAYERS: Hugh Beaumont, Trudy Marshall, Ralph Dunn.

MELODRAMA. Michael Shayne undertakes to investigate a gang that is counterfeiting winning pari-mutuel tickets. A woman, who offers Shayne information, is murdered and the police set out to find Shayne. The brains behind the counterfeiting is disclosed by Shayne to be one of the operators of the racing plant and the case is solved.

BACKFIRE (Monogram)

PRODUCER: Barney A. Sarecky. DIRECTOR: Lambert Hillyer. PLAYERS: Johnny Mack Brown, Raymond Hatton, Reno Blair, Lanny Rees, William H. Ruhl, Zon Murray.

WESTERN: Johnny Mack Brown arrives in Gunsight where he is mistaken by the mayor as a thug hired to run a gambler and his henchmen out of town. While there, Brown accepts the job of sheriff. When he closes their gambling casino, the outlaws attempt to kill him but their plan backfires and several are jailed. A snare is laid for the sheriff, but Johnny learns of the trap and rounds up the whole gang.

THE MILLERSON CASE (Columbia)

PRODUCER: Rudolph Flothow. DIRECTOR: George Archainbaud. PLAYERS: Warner Baxter, Nancy Saunders, James Bell, Mark Dennis.

MELODRAMA. "Dr. Ordway," vacationing in a rural community which is swept by a typhoid epidemic, finds that one of the deaths was not caused by typhoid, but by poison. Later, a shooting occurs. The doctor pins the double murder on the right man, and forces him to confess.

GREEN DOLPHIN STREET (MGM)

PRODUCER: Carey Wilson. DIRECTOR: Victor Saville. PLAYERS: Lana Turner, Van Heflin, Donna Reed, Richard Hart, Frank Morgan, Edmund Gwenn, Reginald Owen, Linda Christian, Gladys Cooper.

PERIOD DRAMA. Two sisters, residents of one of the Channel Islands in the year 1840, fall in love with the same young man. He himself loves the younger, but, after he has left the island, he writes and asks for the hand of the elder by mistake. The elder sister joins him in New Zealand, and her business sense helps him to prosper. Many years later, she learns of his love for her sister, and offers to permit the two to find happiness together. The sister, however, has by this time decided to become a nun, and the husband realizes that his marital love for his wife is far stronger than his adolescent affection for her sister.

SHORT SUBJECTS CHART
index to reviews, synopses

For information on short subjects turn to the Product Digest Section pages indicated by the numbers which follow the titles and release dates in the listing. Product Digest pages are numbered consecutively and are separate from Motion Picture Herald page numbers. Numerals in parentheses next to titles represent running time as supplied by the distributor.

COLUMBIA

ALL STAR COMEDIES

Prod. No.	Title	Rel. Date	P.D. Page
7407	Monkey Businessmen (18) (Stooges)	6-20-46	3363
7408	Three Loan Wolves (16½) (Stooges)	7-4-46	3422
7410	Ain't Love Cuckoo (19) (Schilling & Lane)	6-6-46	3066
7411	You Can't Fool a Fool (17) (A. Clyde)	7-11-46	3163
7412	Hot Water (18½) (Schilling & Lane)	7-25-46	3239
7427	Mr. Wright Goes Wrong (19) (S. Holloway)	8-1-46	3239
7428	Headin' for a Weddin' (19) (V. Vague)	8-15-46	3387
8401	G. I. Wanna Home (15½) (Stooges)	9-5-46	3262
8402	Rhythm and Weep (17½) (Stooges)	10-3-46	3298
8403	Three Little Pirates (18) (Stooges)	12-5-46	3551
8404	Half Wit's Holiday (17½) (Stooges)	1-9-47	3563
8405	Fright Night (17) (Stooges)	3-6-47	3563
8406	Out West (17½) (Stooges)	4-24-47	3563
8421	Pardon My Terror (16½) (Schilling & Lane)	9-12-46	3322
8422	Honeymoon Blues (17) (H. Herbert)	10-17-46	3348
8423	Reno-Vated (18½) (V. Vague)	11-21-46	3422
8424	Hot Heir (16½) (H. Herbert)	2-13-47	3538
8431	Society Mugs (16) (S. Howard)	9-19-46	3387
8432	So's Your Antenna (17) (H. Von Zell)	10-10-46	3322
8433	Slappily Married (16½) (J. DeRita)	11-7-46	3348
8434	Moron Than Off (17) (S. Holloway)	11-28-46	3387
8435	Andy Plays Hookey (18) (A. Clyde)	12-19-46	3538
8436	Meet Mr. Mischief (17½) (H. Von Zell)	1-23-47	3539
8437	Scooper Dooper (18) (S. Holloway)	2-27-47	3551
8438	The Good Bad Egg (17) (J. deRita)	3-20-47	....
8439	Bride and Gloom (16) (S. Howard)	3-27-47	....
8440	Two Jills and a Jack A. Clyde)	4-17-47	....

COLOR RHAPSODIES

Prod. No.	Title	Rel. Date	P.D. Page
7503	Picnic Panic (6)	6-20-46	3066
8501	Loco Lobo (6)	1-9-47	3348
8502	Cockatoos for Two (6)	2-13-47	3551
8503	Big House Blues (7)	3-6-47	....

COLOR PHANTASIES

Prod. No.	Title	Rel. Date	P.D. Page
7703	Snap Happy Traps (6½)	6-6-46	3066
7704	The Schooner the Better (6½)	7-4-46	3163
8701	Fowl Brawl (6)	1-9-47	3551
8702	The Uncultured Vulture (5½)	2-6-47	3538
8703	Wacky Quacky (6)	3-20-47	....
8704	Leave Us Chase It	4-24-37	....

FOX AND CROW (Color)

Prod. No.	Title	Rel. Date	P.D. Page
7753	Unsure Runts (7½)	5-16-46	3066
7754	Mysto Fox (7)	8-29-46	3239

FILM VODVIL

Prod. No.	Title	Rel. Date	P.D. Page
7956	Dick Stabile and Orchestra (10)	6-16-46	3066
7957	Saxie Dowell and Orchestra (10)	7-18-46	3422
7958	Bobby Byrnes & Orchestra (10)	8-15-46	3239

THRILLS OF MUSIC

Prod. No.	Title	Rel. Date	P.D. Page
8951	Jerry Wald & Orchestra (10)	9-12-46	3349
8952	Marhito & Orchestra (10½)	10-17-46	3349
8953	Les Elgart & Orchestra (10)	11-28-46	3348
8954	Ray McKinley & Orchestra (9½)	12-19-46	3410
8955	Shorty Sherock & Orch. (8½)	1-23-47	3551
8956	Buddy Morrow & Orch. (9½)	2-27-47	3563
8957	George Towne & Orch.	3-27-47	....

COMMUNITY SING

Prod. No.	Title	Rel. Date	P.D. Page
7659	No. 9 Aren't You Glad You're You (10½) (Baker)	5-9-46	3422
7660	No. 10 Let It Snow (11) (Leibert)	6-13-46	3066
7661	No. 11 You Won't Be Satisfied Until You Break My Heart (9) (Leibert)	7-11-46	3435
7662	No. 12 One-zy Two-zy (Baker) (10½)	8-1-46	3435
8651	No. 1 The Gypsy (9½) (Leibert)	9-12-46	3349
8652	No. 2 It's a Pity (10) (Baker)	10-10-46	3349
8653	No. 3 Surrender (9½) (Leibert)	11-14-46	3364
8654	No. 4 Pretending (9½) (Baker)	12-19-46	3436
8655	No. 5 Rumors Are Flying (10) (Leibert)	1-23-47	3563
8656	No. 6 Ole Buttermilk Sky (10) (Baker)	2-27-47	3551
8657	No. 7 The Coffee Song & Open the Door, Richard (9) (Leibert)	3-13-47	3551
8658	No. 8 I'll Close My Eyes (Baker)	4-17-47	....

SCREEN SNAPSHOTS

Prod. No.	Title	Rel. Date	P.D. Page
7859	No. 9 (Judy Canova Radio Show) (11)	5-23-46	3066
7860	No. 10 (Famous Fathers and Sons) (9½)	6-10-46	3066
8851	No. 1 (Radio Characters) (10)	9-5-46	3349
8852	No. 2 (Looking Down on Hollywood) (10)	10-3-46	3349
8853	No. 3 (Rodeo) (10)	11-7-46	3422
8854	No. 4 (Skolsky Party) (9½)	12-26-46	3446
8855	No. 5 (Movie Columnists) (9)	1-23-47	3538
8856	No. 6 (Behind the Mike) (9)	2-6-47	3538
8857	No. 7 (Holiday in Las Vegas) (10)	3-13-47	3563
8858	No. 8 My Pal Ringeye (10) (Smiley Burnette)	4-10-47	....

SPORT REELS

Prod. No.	Title	Rel. Date	P.D. Page
7808	Diving Aces (9)	5-30-46	3066
7809	Flying Hoofs (9) (Horse Racing)	6-27-46	3422
7810	Deep Sea Fishing (9)	8-15-46	3239
8801	Army Football Champions (11)	9-19-46	3298
8802	Ten Pin Magic (10)	10-24-46	3348
8803	Hi-Li (9½)	11-21-46	3363
8804	Best in Show (Dogs) (9)	12-12-46	3436
8805	Polo (9)	1-30-47	3538
8806	Cue Tricks (9)	2-20-47	3563
8807	Tennis Wizards	3-20-47	....
8808	Goofy Golf	4-24-47	....

FLIPPY (Color)

Prod. No.	Title	Rel. Date	P.D. Page
7602	Cagey Bird (6½)	7-15-46	3163
7603	Silent Tweetment (6½)	9-19-46	3239

M-G-M

TWO REEL SPECIALS

Prod. No.	Title	Rel. Date	P.D. Page
A-703	Traffic with the Devil (18½)	8-31-46	3186
A-801	The Luckiest Guy in the World (21)	1-25-47	3460

FITZPATRICK TRAVELTALKS (Color)

Prod. No.	Title	Rel. Date	P.D. Page
T-717	Looking at London (10)	6-1-46	3349
T-718	Over the Seas to Belfast (9)	8-31-46	3298
T-811	Glimpses of California (9)	10-26-46	3363
T-812	Calling on Costa Rica (10)	3-15-47	3551

PETE SMITH SPECIALTIES

Prod. No.	Title	Rel. Date	P.D. Page
S-758	Studio Visit (10)	5-11-46	3349
S-759	Equestrian Quiz (10)	5-18-46	3322
S-760	Treasures from Trash (10)	6-8-46	3274
S-851	Football Thrills No. 9 (10)	9-7-46	3186
S-852	Sure Cures (19)	11-2-46	3239
S-853	I Love My Husband, But (9)	12-7-46	3460
S-854	Playing By Ear (9)	12-28-46	3460
S-855	Athletiquiz (9)	1-11-47	3460
S-856	Diamond Demon (9)	2-1-47	3551
S-857	Early Sports Quiz (9)	3-1-47	3551
S-858	I Love My Wife But (9)	4-5-47	....
S-859	Neighbor Pests (9)	5-3-47	3575

PASSING PARADE

Prod. No.	Title	Rel. Date	P.D. Page
K-776	Our Old Car (11)	5-11-46	2927
K-871	A Really Important Person (11)	1-11-47	3460

MINIATURES

Prod. No.	Title	Rel. Date	P.D. Page
M-784	Bikini—The Atom Island (10)	6-15-46	3322

M-G-M TECHNICOLOR CARTOONS

Prod. No.	Title	Rel. Date	P.D. Page
W-737	The Hick Chick (7)	6-15-46	3349
W-739	Northwest Hounded Police (8)	8-3-46	3349
W-831	Henpecked Hoboes (7)	10-26-46	3363
W-834	Hound Hunters (7)	4-12-47	....

TOM AND JERRY CARTOONS

Prod. No.	Title	Rel. Date	P.D. Page
W-735	Springtime for Thomas (8)	8-3-46	2927
W-736	The Milky Waif (7)	5-16-46	3349
W-738	Trap Happy (7)	6-29-46	3349
W-740	Solid Serenade (7)	8-31-46	3349
W-832	Cat Fishin' (8)	3-15-47	3551
W-833	Part Time Pal (8)	3-15-47	3551

PARAMOUNT

UNUSUAL OCCUPATIONS (Color)

Prod. No.	Title	Rel. Date	P.D. Page
L5-5	No. 5 (10)	7-12-46	3138
L5-6	No. 6 (10)	8-30-46	3186
L6-1	No. 1 (10)	12-13-46	3298
L6-2	Swedish Glass Makers (10)	2-14-47	3460
L6-3	G.I. Hobbles (11)	3-14-47	3551

GEORGE PAL PUPPETOONS (Color)

Prod. No.	Title	Rel. Date	P.D. Page
U5-5	—Jasper's Derby (8)	9-20-46	3055
U5-6	John Henry and the Inky Poo (7)	9-6-46	3349
U5-7	Jasper in a Jam (7)	10-18-46	3239
U5-8	Shoe Shine Jasper (7)	2-28-47	3460
U6-1	Wilbur the Lion (10)	4-18-47	3587

POPEYE THE SAILOR (Color)

Prod. No.	Title	Rel. Date	P.D. Page
E5-3	Klondike Casanova (8)	5-31-46	3055
E5-4	Peep in the Deep (7)	6-7-46	3163
E5-5	Rocket to Mars (6)	8-9-46	3066
E5-6	Rodeo Romeo (6)	8-16-46	3128
E5-7	The Fistic Mystic (6)	2-7-47	3348
E5-8	The Island Fling (7)	3-14-47	3435
E6-1	Abusement Park (7)	4-25-47	3563

POPULAR SCIENCE (Color)

Prod. No.	Title	Rel. Date	P.D. Page
J5-5	No. 5 (10)	6-21-46	3066
J5-6	No. 6 (10)	8-16-46	3128
J6-1	No. 1 (11)	11-1-46	3349
J6-2	The Sponge Divers (11)	1-17-47	3435
J6-3	Air-Borne Pastures (11)	2-28-47	3539
J6-4	Marine Miracles (10)	4-4-47	3587

SPEAKING OF ANIMALS

Prod. No.	Title	Rel. Date	P.D. Page
Y5-5	The Lonesome Stranger (10)	6-14-46	3163
Y5-6	Be Kind to Animals (10)	8-30-46	3174
Y6-1	Stork Crazy (10)	10-18-46	3348
Y6-2	Pooch Parade (10)	12-27-46	3435
Y6-3	Country Life (9)	2-21-47	3551
Y6-4	They're Not So Dumb (8)	3-28-47	3551

TWO REEL SPECIAL

Prod. No.	Title	Rel. Date	P.D. Page
37	Two Decades of History (22½)	1-4-47	3539

SPORTLIGHTS

Prod. No.	Title	Rel. Date	P.D. Page
R5-9	Birds Make Sport (9)	6-21-46	3263
R5-10	Feminine Class (10)	7-19-46	3129
R6-1	Race Horses Are Born (9)	10-4-46	3239
R6-2	Dive Hi Champs (10)	10-11-46	3349
R6-3	Queens of the Court (10)	11-15-46	3422
R6-4	Like Father—Like Son (10)	12-13-46	3435
R6-5	Jumping Jacks (9½)	1-10-47	3539
R6-6	Selling the Sun (10)	1-31-47	3539
R6-7	Under White Sails (9)	2-28-47	3563
R6-8	Iced Lightning (10)	4-18-47	3587

MUSICAL PARADE (Color)

Prod. No.	Title	Rel. Date	P.D. Page
FF5-4	Tale of Two Cafes (18)	7-5-46	3018
FF5-5	Double Rhythm (20)	8-23-46	3128
FF5-6	Golden Slippers (17)	12-13-46	3239
FF6-1	Sweet and Low (19)	3-28-47	3563

LITTLE LULU (Color)

Prod. No.	Title	Rel. Date	P.D. Page
D5-3	Bored of Education (7)	7-26-46	3017
D5-4	Chick and Double Chick (6)	8-16-46	3128
D5-5	Musica-Lulu (7)	1-24-47	3239
D5-6	A Scout with the Gout (7)	3-7-47	3435
D6-1	Loose in the Caboose (8)	5-23-47	3587

NOVELTOONS (Color)

Prod. No.	Title	Rel. Date	P.D. Page
P5-3	Old MacDonald Had a Farm (7)	6-7-46	3018
P5-4	Sheep Shape (7)	6-28-46	3018
P5-5	Goal Rush (6)	9-27-46	3262
P5-6	Sudden Fried Chicken (7)	10-18-46	3239
P6-1	Spree for All (7)	10-18-46	3225
P6-2	Stupidstitious Cat (7.)	4-25-47	3587
P6-3	The Enchanted Square (10)	5-9-47	3587

COLOR CLASSICS CARTOONS (Color)
(Reissues)

Prod. No.	Title	Rel. Date	P.D. Page
C4-7	The Little Stranger (7)		2351
C4-8	Snubbed by a Snob (7)		2351
C4-9	Kids in the Shoe (7)		2351
C4-10	Hunky & Spunky (7)		2351

TWO REEL SPECIAL

Prod. No.	Title	Rel. Date	P.D. Page
T5-2	Don't Be a Sucker (18)	7-4-46	3263

PACEMAKERS

Prod. No.	Title	Rel. Date	P.D. Page
K6-1	Brooklyn, I Love You (10)	10-4-46	3274
K6-2	Love in Tune (9½)	10-25-46	3349
K6-3	Radio, Take It Away! (11)	1-31-47	3460
K6-4	Try and Catch Me (9)	2-14-47	3575

RKO

WALT DISNEY CARTOONS (Color)

Prod. No.	Title	Rel. Date	P.D. Page
64,106	Squatter's Rights (7)	6-7-46	3043
64,107	Donald's Double Trouble (7)	6-28-46	3460
64,108	The Purloined Pup (7)	7-19-46	3163

Prod. No.	Title	Rel. Date	P.D. Page
64,109	Wet Paint (7)	8-9-46	3186
64,110	Dumb-Bell of the Yukon (7)	8-30-46	3363
64,111	Lighthouse Keeping (7)	9-20-46	3239
64,112	Bath Day (7)	10-11-46	3349
64,113	Frank Duck Brings 'Em Back Alive (7)	11-1-46	3387
64,114	Double Dribble (7)	11-29-46	3348
64,115	Pluto's Housewarming (7)	12-20-46	3435
64,116	Rescue Dog (7)	3-21-47	3563
64,117	Straight Shooters (6)	4-18-47	....
74,101	Figaro and Frankie (7)	4-25-47	3575

SPORTSCOPES

Prod. No.	Title	Rel. Date	P.D. Page
64,311	Ben Hogan (8)	6-14-46	3587
64,312	Palmetto Quail (8)	7-12-46	3128
64,313	Steeplechaser (8)	8-9-46	3250
74,301	Skating Lady (9)	9-20-46	3263
74,302	Hail Notre Dame (9)	10-18-46	3322
74,304	Kentucky Basketeers (9)	12-13-46	3435
74,305	College Climbers (8)	1-10-47	3460
74,306	Ski Champion (8)	2-10-47	3539
74,307	Ice Skippers (8)	3-7-47	3563
74,308	Wild Turkey (8)	4-4-47	....

EDGAR KENNEDY

Prod. No.	Title	Rel. Date	P.D. Page
63,404	Wall Street Blues (17)	7-12-46	3128
63,405	Motor Maniacs (18)	7-26-46	318[illegible]
63,406	Noisy Neighbors (17)	9-20-46	3225
73,401	I'll Build It Myself (15)	10-18-46	3387
73,402	Social Terrors (18)	12-18-46	3587
73,403	Do or Diet (18)	2-10-47	3539

LEON ERROL

Prod. No.	Title	Rel. Date	P.D. Page
63,705	I'll Take Milk (15)	7-19-46	3128
63,706	Follow That Blonde (18)	9-27-46	3225
73,701	Borrowed Blonde (7)	3-7-47	3539
73,702	Wife Tames Wolf (17)	4-25-47	3575

FLICKER FLASHBACKS

Prod. No.	Title	Rel. Date	P.D. Page
74,201	No. 1 (9)	9-13-46	3250
74-202	No. 2 (9)	10-25-46	3349
74,203	No. 3 (8)	12-6-46	3435
74,204	No. 4 (10)	1-17-47	3460
74,205	No. 5 (8)	2-28-47	3563
74,206	No. 6 (9)	4-11-47	....

THIS IS AMERICA

Prod. No.	Title	Rel. Date	P.D. Page
63,107	No Place Like Home (16)	6-3-46	2997
63,108	Panama (16)	5-31-46	3078
63,109	Port of New York (16)	6-28-46	3128
63,110	Courtship to Courthouse (15)	7-26-46	3138
63,111	Highway Mania (17)	8-31-46	3186
63,112	White House (19)	9-20-46	3274
63,113	Northern Ramport (18)	10-18-16	3286
73,101	Beauty for Sale (17)	11-15-46	3312
73,102	Germany Today (18)	12-15-46	3410
73,103	A Nation Is Born (20)	1-10-17	3435
73,104	Campus Boom (18)	2-10-47	3488
73,105	San Francisco (14)	3-10-47	3527
73,106	Forgotten Island (18)	4-4-47	...

MUSICAL FEATURETTES

Prod. No.	Title	Rel. Date	P.D. Page
73,201	No. 1 Melody Time (18)	11-29-46	3422
73,202	Follow That Music (18)	1-31-47	3460

RAY WHITLEY WESTERN MUSICALS

Prod. No.	Title	Rel. Date	P.D. Page
73,501	Bar Buckaroos (16)	9-6-46	3363
73,502	Cupid Rides the Range (18)	10-11-46	3348
73,503	Bandits and Ballads (17)	11-15-46	3363
73,504	A Buckaroo Broadcast (18)	12-20-46	3587

20TH CENTURY-FOX

MOVIETONE ADVENTURES (Color)

Prod. No.	Title	Rel. Date	P.D. Page
6259	Cradle of Liberty (8)	6-21-46	3007
6260	Across the Great Divide (8)	7-5-46	3128
7251	Sons of Courage (8)	8-2-46	3239
7252	Jamaica (8)	9-13-46	3225
7253	Historic Capetown (8)	10-18-46	3225
7254	Girls and Gags (8)	11-22-46	3587
7201	Fantasy of Siam (8)	1-3-47	3488
7202	Royalty of the Range (9)	3-7-47	3538
7203	Harvest of the Sea (9)	7-4-47	3563
7255	The Cape of Good Hope (8)	4-4-47	3538
7256	Zululand (8)	6-6-47	3563

SPORTS REVIEW (Color)

Prod. No.	Title	Rel. Date	P.D. Page
7351	Winter Holiday (8)	9-27-46	3239
7352	Summer Trails (8)	11-8-46	3563
7353	Playtime's Journey (8)	12-13-46	3539
7301	Football Fanfare (9) (Black and White)	8-23-46	3239
7302	Style of the Stars (10)	2-7-47	3539

TERRYTOONS (Color)

Prod. No.	Title	Rel. Date	P.D. Page
6516	The Trojan Horse (7)	7-26-46	3007
6517	Dinky Finds a Home (7)	6-7-46	3128
6518	The Johnstown Flood (7)	6-28-46	3128
6519	Peace Time Football (7)	7-19-46	3128
6520	The Golden Hen (7)	5-24-46	2954
7501	Winning the West (7)	8-16-46	3363
7502	The Tortoise Wins Again (7)	8-30-46	3363
7503	The Electronic Mouse Trap (7)	9-6-46	3363
7504	The Jail Break (7)	9-20-46	3225
7505	The Snow Man (7)	10-11-46	3363
7506	The Housing Problem (7)	10-25-46	3363
7507	The Crackpot King (7)	11-15-46	3387
7508	The Uninvited Pests (7)	11-29-46	3387
7509	Mighty Mouse and the Hep Cat (7)	12-6-46	3387
7510	Beanstalk Jack (7)	12-20-46	3422
7511	Crying Wolf (7)	1-10-47	3538
7512	McDougal's Rest Farm (7)	1-31-47	3587
7513	Dead End Cats (7)	2-14-47	....
7514	Happy Go Lucky (7)	2-28-47	....
7515	Mexican Baseball (7)	3-14-47	....
7516	Aladdin's Lamp (7)	3-28-47	....
7517	Cat Trouble	4-11-47	...
7518	The Sky Is Falling (7)	4-25-47	..
7519	The Intruder (7)	5-9-47	....
7520	Mighty Mouse Meets Deadeye Dick (7)	5-30-47	....

MARCH OF TIME

Prod. No.	Title	Rel. Date	P.D. Page
V12-11	Problem Drinkers (19)	6-14-46	3043
V12-12	The New France (19)	7-12-40	3112
V12-13	Atomic Power (19)	8-9-46	3138
V13-1	Is Everybody Happy? (17)	9-6-46	3186
V13-2	World Food Problem (17)	10-4-46	3239
V13-3	The Soviets' Neighbor (18)	11-1-46	3286
V13-4	The American Cop (18)	11-29-46	3335
V13-5	Nobody's Children (17)	12-27-46	3387
V13-6	Germany—Handle with Care! (19)	1-24-47	3435
V13-7	Fashion Means Business (17)	2-21-47	3488
V13-8	The Teachers' Crisis (16)	3-21-47	3538
V13-9	Storm Over Britain (18)	4-18-47	3586
....	Children in Trouble		....

DRIBBLE PUSS PARADE

Prod. No.	Title	Rel. Date	P.D. Page
7901	Monkey-Tone News (9)	1-17-47	3551
7951	Fisherman's Nightmare (8)	5-2-47	....

UNITED ARTISTS

DAFFY DITTIES (Color)

Prod. No.	Title	Rel. Date	P.D. Page
....	Choo Choo Amigo (8)	7-5-46	3138
...	Pepito's Serenade (8)	8-16-46	3387

LOEW MUSICOLOR

Prod. No.	Title	Rel. Date	P.D. Page
...	Tocatta and Fugue (10)	10-15-46	3274

UNIVERSAL

LANTZ COLOR CARTUNES

Prod. No.	Title	Rel. Date	P.D. Page
1325	Who's Cooking Who (7)	6-24-46	3043
1326	Bathing Buddies (7)	7-1-46	3150
1327	Reckless Driver (7)	8-26-46	3163
2321	Fair Weather Fiends (7)	11-18-46	3422
2322	Wacky Weed (7)	12-16-46	3422
2323	Musical Moments (8)	2-24-47	3551
2324	Smoked Hams (7)	4-28-47	3575
2325	Coo-Coo Birds	6-9-47	....

PERSON — ODDITIES

Prod. No.	Title	Rel. Date	P.D. Page
1369	Scientifically Stung (9)	6-10-46	3055
1370	Lone Star Padre (9)	6-17-46	3163
1371	Artists' Antics (9)	6-24-46	3263
1372	Picture Pioneer (9)	7-1-46	3163
1373	Hobo Hound (8)	8-19-46	3225
1374	Samson Junior (9)	8-19-46	3225
1375	Rural Rhapsody (9)	8-26-46	3262

JUVENILE JURY SERIES

Prod. No.	Title	Rel. Date	P.D. Page
2361	No. 1 (11)	12-16-46	3460
2362	No. 2 (10)	3-31-47	3575

VARIETY VIEWS

Prod. No.	Title	Rel. Date	P.D. Page
1349	Dog of the Seven Seas (9)	6-17-46	3139
1350	Magic Mineral (9)	7-1-46	3163
1351	Mr. Chimp at Home (9)	8-12-46	3163
1352	Operation Holiday (10)	8-26-46	....
1353	Mr. Chimp to the Rescue (10)	8-26-46	3274
1354	Mr. Chimp on Vacation (10)	8-26-46	3239
2341	Bear Facts (10)	2-24-47	3460
2342	Pelican Pranks (9)	2-24-47	3460
2343	Wild West Chimp (9)	3-17-47	3575
2344	Rhumba Holiday (9)	4-21-47	3575

NAME-BAND MUSICALS

Prod. No.	Title	Rel. Date	P.D. Page
1309	Banquet of Melody (15)	5-29-46	3018
1310	Swingin' Down the Scale (15)	6-26-46	3043
1311	Breakin' It Down (15)	8-28-46	3274
2301	Frontier Frolic (15)	10-9-46	3387
•2302	Champagne Music (15)	11-20-46	3387
2303	Tumbleweed Tempos (15)	12-4-46	3410
2304	Moonlight Melodies (16)	12-18-46	3422
2305	Tex Beneke and The Glenn Miller Orchestra (15)	3-26-47	3538
2306	Melody Maestro (14)	4-2-47	3575
2307	Tommy Tucker & Orch.		....
2308	Charlie Barnet & Orch.	4-16-47	....
2309	Charlie Spivak & Orch.	5-14-47	....

SING AND BE HAPPY SERIES

Prod. No.	Title	Rel. Date	P.D. Page
2381	Bit of Blarney (10)	9-30-46	3225
2382	The Singing Barbers (9)	2-17-47	3460
2383	Let's Sing a College Song	4-14-47	....

SPECIAL FEATURETTES

Prod. No.	Title	Rel. Date	P.D. Page
1201	Tiny Terrors of the Timberlands (29)	6-26-46	2940

THE ANSWER MAN

Prod. No.	Title	Rel. Date	P.D. Page
2391	No. 1 (10)	10-21-46	3387
2392	No. 2 Nature's Atom Bomb (10)	12-30-46	3422
2393	No. 3 The Jungle Gangster (9)	3-3-47	3575
2394	No. 4 Red Fury (8)	3-24-47	3575

WARNER—VITAPHONE

TECHNICOLOR ADVENTURES

Prod. No.	Title	Rel. Date	P.D. Page
2804	Let's Go Camping (10)	7-27-46	3090
2805	Girls and Flowers (10)	5-25-46	3019
2806	Adventures in South America (7)	8-10-46	3186
3801	Star Spangled City (10)	10-19-46	3250
3802	Rubber River (10)	11-16-46	3348
3803	Kingdom of the Wild (10)	3-15-47	3575

TECHNICOLOR SPECIALS

Prod. No.	Title	Rel. Date	P.D. Page
2005	South of Monterrey (20)	6-1-46	3055
2006	Hawaiian Memories (20)	6-15-46	3043
2007	Down Singapore Way (20)	7-20-46	3090
2008	Men of Tomorrow (20)	8-24-46	3078
3001	Cinderella's Feller (20)	9-21-46	3225
3002	The Last Bomb (20½)	11-2-46	3286
3003	A Boy and His Dog (20)	4-26-47	..
3004	Saddle Up (20)	3-1-47	3575

FEATURETTES

Prod. No.	Title	Rel. Date	P.D. Page
3101	Okay for Sound (20)	9-7-46	3112
3102	Minstrel Days (20)	11-30-46	3422
3103	Alice in Movieland (20)	12-21-46	3460
3104	Dog in the Orchard (20)	1-11-47	3539
3105	Keystone Hotel (18)	2-8-47	3539
3106	Remember When	4-5-47	....
....	Cat's Tale		....

SPORTS PARADE (Color)

Prod. No.	Title	Rel. Date	P.D. Page
2509	The Riding Hannefords (10)	6-29-46	3043
2510	Facing Your Danger (10)	5-11-46	3019
2511	Beach Days (10)	7-13-46	3090
2512	Ranch in White (10)	8-3-46	3174
2513	Dominion of Sports (10)	8-31-46	3225
3501	King of the Everglades (10)	9-14-46	3225
3502	The Lady Hunter (10)	10-26-46	3250
3503	Battle of Champs (10)	1-18-47	3435
3504	American Sports Album (10)	3-8-47	3538
3505	Let's Go Swimming (10)	1-4-47	3460
3506	Arrow Magic (10)	3-22-47	3575
....	Harness Racing		....

MELODY MASTER BANDS

Prod. No.	Title	Rel. Date	P.D. Page
2609	Musical Memories (10)	7-6-46	3090
2610	Enric Madriquera & Orchestra (16)	8-10-46	3174
3601	Desi Arnaz and Band (10)	10-12-46	3263
3602	Melody of Youth (10)	12-14-46	3435
3603	Big Time Review (10)	1-25-47	3539
3604	Stan Kenton and Orchestra (10)	2-22-47	3538
3605	Vaudeville Revue	4-12-47	....

BLUE RIBBON HIT PARADE (Color)

Prod. No.	Title	Rel. Date	P.D. Page
2309	Night Watchman (7)	5-18-46	3019
2310	Little Brother Rat (7)	6-8-46	3112
2311	Johnny Smith and Poker Huntas (7)	6-22-46	3043
2312	Robinhood Makes Good (7)	716-46	3090
2313	Little Red Walkin Hood (7)	8-17-46	3174
3301	Fox Pop (7)	9-28-46	3225
3302	Wacky Worm (7)	10-12-46	3263
3303	You're an Education (7)	10-26-46	3250
3304	Have You Any Castles? (7)	2-1-47	3488
3305	Pigs Is Pigs (7)	2-22-47	3551
3306	Cat's Tale (7)	3-29-47	3575
3307	Goofy Groceries	4-19-47	....

MERRIE MELODIES CARTOONS (Color)

Prod. No.	Title	Rel. Date	P.D. Page
2701	Kitty Kornered (7)	6-8-46	3055
2702	Hollywood Daffy (7)	6-22-46	3055
2703	Eager Beaver (7)	7-13-46	3128
2704	Great Piggy Bank Robbery (7)	7-20-46	3090
2705	Bacall to Arms (7)	8-3-46	3174
2706	Of Thee I Sting (7)	8-17-46	3174
2707	Walky Talky Hawky (7)	8-31-46	3174
2708	Fair and Wormer (7)	9-28-46	3225
2709	Mousemerized Cat (7)	10-19-46	3250
2710	Mouse Menace (7)	11-2-46	3348
2711	Roughly Squeaking (7)	11-23-46	3363
2712	One Meat Brawl (7)	1-18-47	3436
2713	Goofy Gophers (7)	1-25-47	3551
2714	Gay Anties (7)	2-15-47	3551
2715	Scentimental Over You (7)	3-8-47	3575
2716	Birth of a Notion	4-12-47	....

"BUGS BUNNY" SPECIALS (Color)

Prod. No.	Title	Rel. Date	P.D. Page
2722	Acrobatty Bunny (7)	6-29-46	3055
2723	Racketeer Rabbit (7)	9-14-46	3239
2724	The Big Snooze (7)	10-5-46	3250
2725	Rhapsody Rabbit (7)	11-9-46	3348
2726	Hare Grows in Manhattan.. (7)	3-22-47	3575

VITAPHONE VARIETIES

Prod. No.	Title	Rel. Date	P.D. Page
3401	So You Want to Keep Your Hair (10)	12-7-46	3348
3402	So You Want to Play the Horses (10)	10-5-46	3250
3403	So You Think You're a Nervous Wreck (10)	12-28-46	3436
....	So You Want to Be a Father..		....

MISCELLANEOUS

Title	Rel. Date	P.D. Page
The Secret Battle (Telenews)	7-26-46	3174
Moscow Music Hall (Artkino) (31)	9-6-46	3239
Rebirth of Stalingrad (Artkino) (10)	10-28-46	3286
Operation Underground (Telenews) (18)	12-11-46	3349
Music Through the Ages (Superfilm) (16)	1-27-47	3446
Verona (Superfilm) (12)	1-27-47	3460
Via Margutta (Superfilm) (12)	1-27-47	3460
The Etruscan Civilization (Superfilm) (9)	1-27-47	3460
Woman Speaks (Film Studios of Chi.)		
Vol. I, Release 1 (10)	8-46	3422
Vol. I, Release 2 (10)	9-46	....
Vol. I, Release 3 (10)	10-46	3396
Vol. I, Release 4 (10)	11-46	....
Vol. I, Release 5 (10)	12-46	3466
Vol. I, Release 6 (10)	1-47	3460
The New North (NFB) (10)	3-47	3538
Ski Skill (NFB) (10)	4-47	3539

SERIALS

COLUMBIA

Prod. No.	Title	Rel. Date	P.D. Page
7180	Chick Carter Detective (15 episodes)	7-11-46	3387
8120	Son of the Guardsman (15 episodes)	10-24-46	3387
8140	Jack Armstrong (15 episodes)	2-6-46	3551

REPUBLIC

Prod. No.	Title	Rel. Date	P.D. Page
583	Daughter of Don Q (12 episodes)	7-27-46	2927
584	The Crimson Ghost (12 episodes)	10-26-46	3043
691	Son of Zorro (13 episodes)	1-18-17	3349
....	Jesse James Rides Again (13 episodes)	3-21-47	....
692	Jungle Girl (Reissue)	4-19-47	3551
....	The Black Widow (13 episodes)		....
....	G-Men Never Forget (13 episodes)		....

UNIVERSAL

Prod. No.	Title	Rel. Date	P.D. Page
2581-2593	Mysterious Mr. M (13 episodes)	7-23-46	3312

THE RELEASE CHART

Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change. Running times are the official times supplied by the distributor.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

For Legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation, see Service Data page numbers in last column.

Short Subjects Chart with Synopsis Index can be found on pages 3588-3589, issue of April 19, 1947.

Feature product listed by Company on pages 3576-3577, issue of April 12, 1947. For listing of 1945-46 Features by Company, see Product Digest, pages 3151-3152, issue of August 17, 1946.

(T) before a date in the list below is the tradeshow date; release dates are given as soon as available.

(†) indicates a Box Office Champion.

						— REVIEWED —			
Title	*Company*	*Prod. Number*	*Stars*	*Tradeshow or Release Date*	**Running Time**	*M. P. Herald Issue*	*Product Digest Page*	*Advance Synopsis Page*	*Service Data Page*
ABIE'S Irish Rose	UA	....	Michael Chekhov-Joanna Dru	Dec. 27,'46	96m	Nov. 30,'46	3334	3066	3492
Accomplice	PRC	....	Richard Arlen-Veda Ann Borg	Sept. 29,'46	68m	Sept. 28,'46	3224	3187	3464
Adventuress (Br.) (Eagle-lion)	PRC	.	Deborah Kerr-Trevor Howard	Mar. 14,'47	98m	Mar. 8,'47	3513	....	....
Affairs of Geraldine, The	Rep.	603	Jane Withers-James Lydon	Nov. 18,'46	68m	Nov. 30,'46	3334	2951	....
Alexander's Ragtime Band (R.)	20th-Fox	709	Tyrone Power-Alice Faye	Mar.,'47	106m	Jan. 4,'47	3398	...	....
Alias Mr. Twilight	Col.	828	Michael Duane-Trudy Marshall	Dec. 24,'46	69m	Dec. 28,'46	3386	3312	3412
Angel and the Badman, The	Rep.	608	John Wayne-Irene Rich	Feb. 15,'47	100m	Feb. 15,'47	3474	3336	3553
† Angel on My Shoulder	UA	....	Paul Muni-Anne Baxter	Sept. 20,'46	101m	Sept. 21,'46	3210	2859	3464
† Anna and the King of Siam	20th-Fox	634	Irene Dunne-Rex Harrison	Aug.,'46	128m	June 8,'46	3029	2907	3288
Apache Rose (color)	Rep.	641	Roy Rogers-Dale Evans	Feb. 15,'47	75m	Mar. 29,'47	3549	3434	....
Arch of Triumph	UA	....	Ingrid Bergman-Charles Boyer	Not Set	....	....	....	3487	....
Arnelo Affair, The	MGM	....	John Hodiak-George Murphy	(T) Feb. 13,'47	87m	Feb. 15,'47	3473	3459	....
Avalanche	PRC	....	Bruce Cabot-Roscoe Karns	June 20,'46	70m	May 4,'46	2973	....	....
BACHELOR and the Bobby Soxer, The	RKO	...	Cary Grant-Myrna Loy-S. Temple	Not Set	...	....	....	3363	....
Bachelor's Daughters, The	UA	....	Gail Russell-Claire Trevor	Sept. 6,'46	88m	Sept. 14,'46	3197	3007	3350
Backfire	Mono.	....	Johnny Mack Brown-Raymond Hatton	June 7,'47	....	....	....	3587	....
Backlash	20th-Fox	711	Richard Travis-Jean Rogers	Mar.,'47	66m	Mar. 29,'47	3550	3503	....
Bad Bascomb (Block 16)	MGM	619	Wallace Beery-Margaret O'Brien	Apr.-May,'46	112m	Feb. 9,'46	2837	2784	3288
Bamboo Blonde (Block 6)	RKO	630	Frances Langford-Russell Wade	July 15,'46	67m	June 22,'46	3054	2784	....
Banjo (Block 5)	RKO	725	Sharyn Moffett-Jacqueline White	(T) Apr. 14,'47	68m	Apr. 19,'47	3586	3539	....
Beast with Five Fingers, The	WB	613	Robert Alda-Andrea King	Feb. 8,'47	88m	Dec. 21,'46	3374	2786	3577
Beat the Band (Block 4)	RKO	718	Frances Langford-Gene Krupa	Feb. 19,'47	67m	Mar. 1,'47	3501	3126	....
Beauty and the Bandit	Mono.	531	Gilbert Roland-Ramsay Ames	Nov. 9,'46	77m	Dec. 7,'46	3347	3312	...
Bedelia (British) (Eagle-Lion)	PRC	...	Margaret Lockwood-Ian Hunter	Jan. 29,'47	83m	Feb. 1,'47	3445	....	3492
Beginning or the End, The	MGM	716	Brian Donlevy-Robert Walker	Mar.,'47	110m	Feb. 22,'47	3485	3076	3553
Bells of San Angelo (color)	Rep.	....	Roy Rogers-Dale Evans	Not Set	....	....	....	3488	....
Bells of San Fernando	Screen Guild	4614	Donald Woods-Gloria Warren	Mar. 1,'47	74m	Apr. 5,'47	3562	3422	....
Below the Deadline	Mono.	520	Warren Douglas-Ramsay Ames	Aug. 3,'46	65m	Sept. 28,'46	3224	3127	....
† Best Years of Our Lives (Spcl.)	RKO	751	Myrna Loy-Fredric March	Nov. 20,'46	172m	Nov. 30,'46	3335	3312	3553
Betty Co-ed	Col.	824	Jean Porter-William Mason	Nov. 28,'46	71m	Dec. 7,'46	3346	3274	3553
Beware	Astor	....	Louis Jordan-Frank Wilson	July,'46	55m	June 22,'46	3054	....	....
Beware of Pity (Br.)	Eagle-Lion PRC	....	Lilli Palmer-Albert Lieven	July 22,'46	105m	Aug. 3,'46	3126	....	....
Big Fix, The	PRC	702	James Brown-Sheila Ryan	Apr. 19,'47	63m	....	....	3574	....
† Big Sleep, The	WB	601	Humphrey Bogart-Lauren Bacall	Aug. 31,'46	114m	Aug. 17,'46	3249	3126	3577
Big Town	Para.	4622	Philip Reed-Hillary Brooke	(T) Feb. 14,'47	60m	Feb. 22,'47	3486	3776	....
Black Angel, The	Univ.	543	Dan Duryea-June Vincent	Aug. 2,'46	80m	Aug. 10,'46	3137	3076	....
Black Beauty	20th-Fox	636	Mona Freeman-Richard Denning	Sept.,'46	76m	July 20,'46	3102	2778	3492
Blaze of Noon	Para.	4611	Anne Baxter-Sterling Hayden	May 2,'47	90m	Mar. 8,'47	3513	3503	....
Blind Spot	Col.	825	Chester Morris-Constance Dowling	Feb. 6,'47	73m	Feb. 1,'47	3445	3388	....
Blonde for a Day	PRC	....	Hugh Beaumont-Katheryn Adams	Aug. 29,'46	68m	Aug. 10,'46	3137	3030	....
Blondie Knows Best	Col.	806	Penny Singleton-Arthur Lake	Oct. 17,'46	70m	Sept. 21,'46	3211	3031	3350
Blondie's Big Moment	Col.	807	Penny Singleton-Arthur Lake	Jan. 9,'47	69m	Dec. 14,'46	3361	3347	....
Blondie's Holiday	Col.	808	Penny Singleton-Arthur Lake	Apr. 10,'47	67m	Mar. 8,'47	3514	3488	....
† Blue Skies (color)	Para.	4602	Bing Crosby-Fred Astaire	Dec. 27,'46	104m	Sept. 28,'46	3221	2884	3492
Bob, Son of Battle (color)	20th-Fox	....	Peggy Ann Garner-Lon McCallister	Not Set	....	....	....	3539	....
Bon Voyage	20th-Fox	....	Jeanne Crain-Sir Aubrey Smith	Not Set	....	....	....	2230	....
Boomerang	20th-Fox	706	Dana Andrews-Jane Wyatt	Feb.,'47	88m	Feb. 1,'47	3446	3434	3553
Boom Town (R.)	MGM	713	Clark Gable-Claudette Colbert	Feb.,'47	119m	Sept. 28,'46	3225	....	....
Border Feud	PRC	....	Al "Lash" La Rue-Al "Fuzzy" St. John	Not Set	55m	....	....	....	....
Born to Kill (Block 5)	RKO	722	Claire Trevor-Lawrence Tierney	(T) Apr. 14,'47	92m	Apr. 19,'47	3585	3078	..
Born to Speed	PRC	705	Johnny Sands-Terry Austin	Jan. 12,'47	61m	Jan. 25,'47	3434	3410	....
Boston Blackie and the Law	Col.	822	Chester Morris-Trudy Marshall	Dec. 12,'46	69m	Nov. 23,'46	3322	3312	....
Bowery, The (Reissue)	20th-Fox	642	George Raft-Wallace Beery	Oct.,'46	84m	Aug. 24,'46	3162	....	....
Bowery Bombshell	Mono.	511	Leo Gorcey-Huntz Hall	July 20,'46	65m	July 27,'46	3114	....	....
Boy, a Girl and a Dog, A	Film Classics	....	Jerry Hunter-Sharyn Moffett	July,'46	77m	June 29,'46	3065	3031	....
Boys' Ranch (Block 17)	MGM	625	James Craig-"Butch" Jenkins	July 18,'46	97m	May 4,'46	2973	2926	3464
Brasher Doubloon, The	20th-Fox	707	George Montgomery-Nancy Guild	Feb.,'47	72m	Feb. 8,'47	3458	3238	....
Bride Wore Boots, The (Block 5)	Para.	4521	Barbara Stanwyck-Robert Cummings	May 31,'46	86m	Mar. 23,'46	2905	2784	3350

Title	Company	Prod. Number	Stars	Tradeshow or Release Date	Running Time	— REVIEWED — M. P. Herald Issue	Product Digest Page	Advance Synopsis Page	Service Data Page
Brief Encounter (Brit.)	Univ.	....	Celia Johnson-Trevor Howard	(T) Aug. 24,'46	86m	Aug. 31,'46	3174	...	3228
Bringing Up Father	Mono.	604	Joe Yule-Renie Riano	Nov. 23,'46	68m	Oct. 19,'46	3262	3186	3553
Brute Man, The	PRC	714	Rondo Hatton-Jane Adams	Oct. 1,'46	60m	Oct. 26,'46	3273	2764	....
Buck Privates Come Home	Univ.	612	Bud Abbott-Lou Costello	Apr.,'47	77m	Mar. 15,'47	3525		...
Buffalo Bill Rides Again	Screen Guild	4613	Richard Arlen-Jennifer Holt	Feb. 15,'47	70m	Apr. 5,'47	3562	3410	...
Bulldog Drummond at Bay	Col.	....	Ron Randell-Anita Louise	May 15,'47	....	....	....	3587	
Bush Pilot	Screen Guild	....	Rochelle Hudson-Jack LaRue	Apr. 15,'47	....	....	....	3539	....
† CAESAR and Cleopatra (color) (British)	UA	....	Claude Rains-Vivian Leigh	Aug. 16,'46	126m	Aug. 10,'46	3137	....	3288
Calcutta	Para.	4612	Alan Ladd-William Bendix	May 30,'47	....	....	....	2884	....
Calendar Girl	Rep.	607	Jane Frazee-William Marshall	Jan. 31,'47	88m	Feb. 15,'47	3475	3335	3553
California (color)	Para.	4606	Ray Milland-Barbara Stanwyck	Feb. 21,'47	98m	Dec. 21,'46	3373	2784	3553
† Canyon Passage (color)	Univ.	541	Dana Andrews-Susan Hayward	July 26,'46	90m	July 20,'46	3101	2883	3350
Captains Courageous (R.)	MGM	....	Freddie Bartholomew-Spencer Tracy	(T) Aug. 21,'46	117m	Aug. 24,'46	3162	....	...
Captain from Castile (color)	20th-Fox	....	Tyrone Power-Jean Peters	Not Set	....	....	....	3562	..
Carnegie Hall	UA	....	Marsha Hunt-William Prince	Not Set	134m	Mar. 1,'47	3501	...	....
Carnival in Costa Rica (col.)	20th-Fox	710	Dick Haymes-Celeste Holme	Apr.,'47	95m	Mar. 29,'47	3549	3090	....
Cat Creeps, The	Univ.	532	Lois Collier-Fred Brady	May 17,'46	58m	Apr. 13,'46	2938	2884	....
† Centennial Summer (color)	20th-Fox	633	Jeanne Craine-Cornel Wilde	Aug.,'46	102m	June 8,'46	3030	2884	3492
Chase, The	UA	....	Robert Cummings-Michele Morgan	Nov. 22,'46	86m	Oct. 19,'46	3263	....	3577
Cheyenne	WB	....	Dennis Morgan-Jane Wyman	(T) Apr. 21,'47	....	....	....	2939	....
Child of Divorce (Block 2)	RKO	708	Sharyn Moffett-Regis Toomey	Oct. 15,'46	62m	Oct. 19,'46	3262	2972	....
Cigarette Girl	Col.	826	Leslie Brooks-Jimmy Lloyd	Feb. 13,'47	67m	Feb. 15,'47	3475	3411	....
Claudia and David	20th-Fox	637	Dorothy McGuire-Robert Young	Sept.,'46	78m	July 27,'46	3113	2939	3350
† Cloak and Dagger	WB	603	Gary Cooper-Lilli Palmer	Sept. 28,'46	106m	Sept. 14,'46	3197	2939	3288
† Cluny Brown	20th-Fox	628	Charles Boyer-Jennifer Jones	June,'46	100m	Apr. 27,'46	2961	2859	3164
Cockeyed Miracle, The	MGM	703	Frank Morgan-Keenan Wynn	Oct.,'46	81m	July 20,'46	3102	2883	3412
Code of the Plains	PRC	766	Buster Crabbe-Al "Fuzzy" St. John	Apr. 26,'47	38m	....	....	....	....
Code of the West (Block 4)	RKO	720	James Warren-Debra Alden	Feb. 20,'47	57m	Mar. 1,'47	3502	3410	....
Colorado Serenade (color)	PRC	....	Eddie Dean-Roscoe Ates	June 30,'46	68m	June 15,'46	3042	2884	....
Conquest of Cheyenne	Rep.	568	"Wild" Bill Elliot-Alice Fleming	July 29,'46	55m	June 29,'46	3065	....	....
Corpse Came C.O.D., The	Col.	....	George Brent-Joan Blondell	Not Set	....	....	....	3562	....
Corsican Brothers (Reissue)	PRC	....	Douglas Fairbanks, Jr.-Ruth Warrick	May 24,'47	111m	....	....	....	...
Courage of Lassie (color) (Bl. 17)	MGM	626	Elizabeth Taylor-"Lassie"-Frank Morgan	Aug. 8,'46	93m	May 11,'46	2985	2926	3412
Cowboy Blues	Col.	7223	Ken Curtis-Jeff Donnell	July 18,'46	....	....	....	3055	....
Crack-Up (Block 6)	RKO	627	Pat O'Brien-Claire Trevor	Sept. 6,'46	93m	June 22,'46	3054	2951	3228
Crime Doctor's Man Hunt, The	Col.	816	Warner Baxter-Ellen Drew	Oct. 24,'46	61m	Sept. 21,'46	3210	3187	....
Criminal Court (Block 2)	RKO	709	Tom Conway-Martha O'Driscoll	Nov. 20,'46	59m	Aug. 10,'46	3137	2963	....
Cross My Heart	Para.	4603	Betty Hutton-Sonny Tufts	Jan. 10,'47	83m	Nov. 23,'46	3321	3055	3553
Cry Wolf	WB	....	Errol Flynn-Barbara Stanwyck	Not Set	....	....	....	3138	....
Cuban Pete	Univ.	542	Desi Arnaz-Ethel Smith	July 26,'46	61m	Sept. 14,'46	3198	3066	....
DANGEROUS Business	Col.	7037	Forrest Tucker-Lynn Merrick	June 20,'46	....	....	....	2963	....
Dangerous Millions	20th-Fox	648	Kent Taylor-Dona Drake	Dec.,'46	69m	Dec. 7,'46	3345	3336	....
Dangerous Money	Mono.	603	Sydney Toler-Gloria Warren	Oct. 12,'46	49m	Oct. 12,'46	3250	3186	....
Dangerous Venture	UA	....	William Boyd-Andy Clyde	Not Set	59m	Feb. 22,'47	3487	....	....
Danger Street	Para.	4623	Jane Withers-Robert Lowery	(T) Feb. 21,'47	66m	Mar. 15,'47	3526	2972	....
Danger Woman	Univ.	539	Brenda Joyce-Don Porter	July 12,'46	60m	July 13,'46	3089	3030	....
Dark Alibi	Mono.	519	Sidney Toler-Benson Fong	May 25,'46	61m	Apr. 27,'46	2962	2809	....
Dark Corner, The	20th-Fox	625	Lucille Ball-William Bendix	May,'46	99m	Apr. 6,'46	2925	2859	3188
Dark Delusion	MGM	....	Lucille Bremer-James Craig	(T) Apr. 7,'47	90m	Apr. 12,'47	3573	3459	....
Dark Horse, The	Univ.	540	Phil Terry-Ann Savage	July 19,'46	59m	July 20,'46	3102	3030	....
† Dark Mirror, The	Univ.	601	Olivia de Havilland-Lew Ayres	Oct.,'46	85m	Oct. 5,'46	3237	2883	3553
Deadlier Than the Male	RKO	....	Claire Trevor-Lawrence Tierney	Not Set	....	....	....	3078	....
Deadline for Murder	20th-Fox	635	Paul Kelly-Kent Taylor	Aug.,'46	65m	June 22,'46	3053	2963	....
Dead of Night (British)	Univ.	547	Mervyn Johns-Roland Carver	Aug. 23,'46	77m	July 6,'46	3077	....	....
Dead Reckoning	Col.	830	Humphrey Bogart-Lizabeth Scott	Feb.,'47	100m	Jan. 4,'47	3397	3387	3553
Death Valley (color)	Screen Guild	4604	Robert Lowery-Helen Gilbert	Aug. 15,'46	72m	....	....	3090	....
Deception	WB	605	Bette Davis-Paul Henried	Oct. 26,'46	112m	Oct. 19,'46	3261	3238	3492
Decoy	Mono.	601	Jean Gillie-Edward Norris	Sept. 14,'46	76m	Sept. 14,'46	3198	3031	....
Desert Horseman, The	Col.	7209	Charles Starrett-Smiley Burnette	July 11,'46	57m	July 27,'46	3124	3055	....
Destry Rides Again (R.)	Univ.	....	Marlene Dietrich-James Stewart	Mar.,'47	94m	Feb. 22,'47	3487	....	....
Devil on Wheels	PRC	701	Damian O'Flynn-Lenita Lane	Mar. 2,'47	67m	Feb. 1,'47	3446	3410	....
Devil's Mask, The	Col.	7026	Anita Louise-Jim Bannon	May 23,'46	66m	....	....	2926	....
Devil's Playground, The	UA	....	William Boyd-Andy Clyde	Nov. 15,'46	62m	Sept. 21,'46	3211	3078	....
Devil Thumbs a Ride, The (Bl. 4)	RKO	719	Lawrence Tierney-Nan Leslie	Feb. 20,'47	63m	Mar. 1,'47	3501	3410	....
Dick Tracy Versus Cueball (Bl. 3)	RKO	714	Morgan Conway-Anne Jeffreys	Dec. 18,'46	62m	Nov. 16,'46	3310	3031	....
Don Ricardo Returns	PRC	....	Fred Colby-Isabelita	Nov. 5,'46	63m	Dec. 7,'46	3347	3240	....
Don't Gamble with Strangers	Mono.	508	Kane Richmond-Bernadene Hayes	June 22,'46	68m	May 25,'46	3005	....	....
Down Missouri Way	PRC	....	Martha O'Driscoll-William Wright	Aug. 15,'46	75m	July 20,'46	3102	3007	3288
Down to Earth (color)	Col.	....	Rita Hayworth-Larry Parks	Not Set	....	....	....	3126	....
Do You Love Me? (color)	20th-Fox	626	Maureen O'Hara-Dick Haymes	May,'46	91m	Apr. 20,'46	2949	2499	3412
Dressed to Kill	Univ.	534	Basil Rathbone-Nigel Bruce	June 7,'46	72m	May 25,'46	3007	2987	....
Driftin' River	PRC	741	Eddie Dean-Shirley Patterson	Oct. 1,'46	57m	Oct. 5,'46	3237	3187	..
Duel in the Sun (color)	Selznick	....	Jennifer Jones-Joseph Cotten	Apr. 17,'47	135m	Jan. 11,'47	3409	3363	....
EARL Carroll Sketchbook	Rep.	530	Constance Moore-William Marshall	Aug. 22,'46	90m	Aug. 24,'46	3162	2939	3228
Easy Come, Easy Go	Para.	4607	Sonny Tufts-Diana Lynn	Mar. 7,'47	77m	Feb. 8,'47	3458	2748	3553
† Easy to Wed (color) (Special)	MGM	624	Esther Williams-Van Johnson	July 25,'46	111m	Apr. 13,'46	2937	2366	3350
Egg and I, The	Univ.	....	Claudette Colbert-Fred MacMurray	Not Set	108m	Mar. 29,'47	3549	3312	....
El Paso Kid, The	Rep.	556	Sunset Carson-Marie Harmon	May 22,'46	54m	Aug. 3,'46	3125	2972	...
Escape Me Never	WB	....	Errol Flynn-Ida Lupino	Not Set	....	....	....	2861	....

Title	Company	Prod. Number	Stars	Tradeshow or Release Date	Running Time	REVIEWED		Advance Synopsis Page	Service Data Page
						M. P. Herald Issue	Product Digest Page		
FABULOUS Dorseys, The	UA	....	Tommy Dorsey-Jimmy Dorsey	Feb. 21,'47	91m	Mar. 1,'47	3502	3475	3553
Fabulous Suzanne	Rep.	604	Barbara Britton-Rudy Vallee	Dec. 15,'46	71m	Dec. 21,'46	3374	2926	....
Faithful in My Fashion (Bl. 17)	MGM	627	Tom Drake-Donna Reed	Aug. 22,'46	81m	June 15,'46	3042	2951	....
Falcon's Adventure, The (Bl. 3)	RKO	715	Tom Conway-Madge Meredith	Dec. 13,'46	61m	Dec. 14,'46	3362	3348	....
Falcon's Alibi, The (Block 6)	RKO	629	Tom Conway-Rita Corday	July 1,'46	63m	Apr. 20,'46	2950		....
Fall Guy	Mono.	613	Clifford Penn-Robert Armstrong	Mar. 15,'47	64m	Mar. 8,'47	3514	3410	....
Fantasia (R.) (Spl.) (Color)	RKO	792	Disney Musical Feature	Sept. 28,'46	124m	Oct. 5,'46	3238	....	....
Farmer's Daughter, The (Bl. 4)	RKO	716	Loretta Young-Joseph Cotten	Feb. 18,'47	97m	Mar. 1,'47	3502	3364	...
Fear in the Night	Para.	4621	Paul Kelly-Kay Scott	Apr. 18,'47	72m	Feb. 22,'47	3486	3459	....
Fiesta (color)	MGM	....	Esther Williams-Ricardo Montalban	Not Set	....	....		2939	....
Fighting Frontiersman, The	Col.	863	Charles Starrett-Smiley Burnette	Dec. 19,'46	61m	Nov. 16,'46	3309		....
Flight to Nowhere	Screen Guild	4605	Alan Curtis-Evelyn Ankers	Oct. 1,'46	74m			3078	....
Fool's Gold	UA	....	William Boyd-Andy Clyde	Jan. 31,'47	63m	Oct. 12,'46	3249	...	....
Forever Amber (color)	MGM	....	Linda Darnell-Cornel Wilde	Not Set	....	....	....	3475	....
For the Love of Rusty	Col.	....	Ted Donaldson-Ann Doran	May 1,'47	....	....	....	3587	....
Framed	Col.	....	Glenn Ford-Janis Carter	Apr.,'47	82m	Mar. 8,'47	3514	3503	....
Freddie Steps Out	Mono.	515	Freddie Stewart-June Preisser	June 29,'46	75m	June 1,'46	3017	2926	....
Frontier Fighters	PRC	761	Buster Crabbe-Al "Fuzzy" St. John	Apr. 26,'47	39m	....	....	....	....
Fun on a Weekend	UA	....	Eddie Bracken-Priscilla Lane	May 15,'47	93m	Apr. 19,'47	3586	3503	....
GALLANT Bess (color)	MGM	702	Marshall Thompson-George Tobias	Jan.,'47	98m	Sept. 7,'46	3185	2778	3492
Gallant Journey	Col.	7002	Glenn Ford-Janet Blair	Sept. 24,'46	86m	Sept. 14,'46	3198	2939	3412
Gas House Kids	PRC	....	Robert Lowery-Teala Loring	Oct. 28,'46	68m	Oct. 12,'46	3250	3238	....
Genius at Work (Block 2)	RKO	710	Alan Carney-Anne Jeffreys	Oct. 20,'46	61m	Aug. 10,'46	3138	3078	....
Gentleman from Texas, The	Mono.	562	Johnny Mack Brown-Claudia Drake	June 8,'46	55m	Aug. 31,'46	3174	2963	....
Gentleman Joe Palooka	Mono.	602	Leon Errol-Joe Kirkwood	Oct. 5,'46	72m	Sept. 28,'46	3221	3126	3492
Ghost Goes Wild, The	Rep.	605	James Ellison-Anne Gwynne	Mar. 8,'47	66m	Apr. 5,'47	3561	2972	
Ghost of Hidden Valley	PRC	....	Buster Crabbe-Al "Fuzzy" St. John	June 3,'46	56m	June 1,'46	3017	....	....
Ghost and Mrs. Muir, The	20th-Fox	....	Gene Tierney-Rex Harrison	Not Set	...	....	....	3563	....
Ginger	Mono.	609	Frank Albertson-Barbara Reed	Jan. 4,'47	67m	Jan. 25,'47	3434	3312	....
G.I. War Brides	Rep.	528	James Ellison-Anna Lee	Aug. 12,'46	69m	Aug. 17,'46	3150	3127	....
Great Day (British) (Block 1)	RKO	703	Eric Portman-Flora Robson	Oct. 30,'46	69m	July 27,'46	3114	....	....
Great Expectations (Brit.)	Univ.	....	John Mills-Valerie Hobson	Not Set	115m	Mar. 29,'47	3549	....	3577
Great Waltz, The (R.)	MGM	723	Luise Rainer-Fernand Gravet	May,'47	106m	Sept. 21,'46	3212	....	....
Green Dolphin Street	MGM	....	Lana Turner-Van Heflin	Not Set	....	....	...	3587	....
† Green Years, The (Special)	MGM	623	Charles Coburn-Tom Drake	July 4,'46	128m	Mar. 16,'46	2893	2883	3228
Guilt of Janet Ames, The	Col.	....	Rosalind Russell-Melvyn Douglas	Apr.,'47	81m	Mar. 8,'47	3513	3488	3553
Guilty, The	Mono.	614	Bonita Granville-Don Castle	Mar. 22,'47	71m	Mar. 22,'47	3537	3410	..
Gun Fighters (color)	Col.	....	Randolph Scott-Barbara Britton	May,'47	....	....	....	3587	....
Gunman's Code	Univ.	1107	Kirby Grant-Fuzzy Knight	Aug. 30,'46	....	....	....	3187	...
HARD Boiled Mahoney	Mono.	616	Leo Gorcey-Huntz Hall	Apr. 26,'47	....	....	....	3488	....
Heading West	Col.	7210	Charles Starrett-Smiley Burnette	Aug. 15,'46	56m	Aug. 24,'46	3161	3127	3188
Heldorado	Rep.	543	Roy Rogers-George "Gabby" Hayes	Dec. 15,'46	70m	Jan. 4,'47	3397	3348	....
Henry the Fifth (British) (color)	UA	...	Laurence Olivier-Robert Newton	(T) June 17,'46	134m	Sept. 1,'45	2626	....	....
Her Adventurous Night	Univ.	538	Dennis O'Keefe-Helen Walker	July 5,'46	75m	June 29,'46	3065	3007	....
Here Comes Trouble	UA	....	William Tracy-Beverly Lloyd	Not Set	....	....	....	3363	....
Her Sister's Secret	PRC	SP71	Nancy Coleman-Philip Reed	Sept. 23,'46	85m	Sept. 21,'46	3210	3090	3492
High Barbaree	MGM	721	Van Johnson-June Allyson	May,'47	91m	Mar. 15,'47	3525	3238	....
High Conquest	Mono.	....	Anna Lee-Warren Douglas	June 1,'47	83m	Mar. 15,'47	3525	3435	....
High School Hero	Mono.	517	Freddie Stewart-June Preisser	Sept. 7,'46	69m	Aug. 24,'46	3161	3126	....
Hit Parade of 1947	Rep.	610	Eddie Albert-Constance Moore	Mar. 22,'47	....	....	....	3459	....
† Holiday in Mexico (color)	MGM	701	Walter Pidgeon-Ilona Massey	Sept.,'46	128m	July 27,'46	3113	2764	3288
Home in Oklahoma	Rep.	5542	Roy Rogers-Dale Evans	Nov. 8,'46	72m	Nov. 9,'46	3298	3163	....
Homesteaders of Paradise Valley	Rep.	664	Allan Lane-Bobby Blake	Apr. 1,'47	....	....	....	3475	....
Homestretch, The (color)	20th-Fox	713	Cornel Wilde-Maureen O'Hara	Apr.,'47	...	....		3488	...
Home Sweet Homicide	20th-Fox	640	Lynn Bari-Randolph Scott	Oct.,'46	90m	July 27,'46	3124	2939	3492
Honeymoon (Block 5)	RKO	721	Shirley Temple-Guy Madison	(T) Apr. 14,'47	74m	Apr. 19,'47	3585	3539	....
Hot Cargo (Block 5)	Para.	4523	William Gargan-Philip Reed	June 28,'46	57m	Mar. 16,'46	2894	2870	....
How Green Was My Valley (R.)	20th-Fox	....	Walter Pidgeon-Maureen O'Hara	Not Set	118m	Jan. 4,'47	3398		....
Hucksters, The	MGM	....	Clark Gable-Deborah Kerr	Not Set	....	....	...	3574	....
Humoresque	WB	612	Joan Crawford-John Garfield	Jan. 25,'47	125m	Dec. 28,'46	3385	3363	3492
I COVER Big Town	Para.	4624	Philip Reed-Hillary Brooke	(T) Feb. 21,'47	63m	Mar. 1,'47	3502	3459	....
If I'm Lucky	20th-Fox	638	Vivian Blaine-Harry James	Sept.,'46	79m	Aug. 31,'46	3174	3066	3412
If You Knew Susie	RKO	....	Eddie Cantor-Joan Davis	Not Set	....	....	....	3475	..
I'll Be Yours	Univ.	607	Deanna Durbin-Tom Drake	Jan.,'47	93m	Jan. 25,'47	3433	3348	3492
Imperfect Lady	Para.	4610	Teresa Wright-Ray Milland	Apr. 25,'47	97m	Mar. 15,'47	3526	2870	....
In Fast Company	Mono.	510	Leo Gorcey-Huntz Hall	June 22,'46	63m	May 11,'46	2986	2972	....
Inner Circle, The	Rep.	526	Warren Douglas-Lynn Roberts	Aug. 7,'46	57m	Sept. 21,'46	3211	3127	....
Inside Job	Univ.	537	Preston Foster-Ann Rutherford	June 28,'46	65m	June 22,'46	3053	2987	....
International Lady (Reissue)	PRC	...	George Brent-Ilona Massey	May 24,'47	102m	....	....	....	....
Invisible Informer, The	Rep.	529	Linda Stirling-William Henry	Aug. 19,'46	57m	Aug. 24,'46	3161	3127	....
I Stole a Million (R.)	Univ.	....	George Raft-Claire Trevor	Apr.,'47	75m	Mar. 15,'47	3527	...	....
It Happened in Brooklyn	MGM	718	Frank Sinatra-Kathryn Grayson	Apr.,'47	103m	Mar. 8,'47	3513	3238	....
It Happened on Fifth Avenue	Mono.	....	Don DeFore-Ann Harding	Not Set	115m	Feb. 8,'47	3457	...	....
It's Great To Be Young	Col.	7038	Leslie Brooks-Jimmy Lloyd	Sept. 12,'46	68m	Sept. 21,'46	3210	3163	....
It's a Joke, Son (Eagle-Lion)	PRC	....	Kenny Delmar-Una Merkel	Jan. 15,'47	64m	Jan. 25,'47	3433	3387	3492
† It's a Wonderful Life (Special)	RKO	781	James Stewart-Donna Reed	Jan. 7,'47	130m	Dec. 21,'46	3373	3186	3553
It Shouldn't Happen to a Dog	20th-Fox	632	Carole Landis-Allyn Joslyn	July,'46	70m	June 1,'46	3017	2963	....
† I've Always Loved You (color) (Special)	Rep.	601	Maria Ouspenskaya-Philip Dorn	Dec. 2,'46	117m	Sept. 7,'46	3185	2628	3464
I Wonder Who's Kissing Her Now (color)	20th-Fox	....	June Haver-Mark Stevens	Not Set	....	....	....	3563	....

						— REVIEWED —			
Title	*Company*	*Prod. Number*	*Stars*	*Tradeshow or Release Date*	**Running Time**	*M. P. Herald Issue*	*Product Digest Page*	*Advance Synopsis Page*	*Service Data Page*
JANIE Gets Married	WB	520	Joan Leslie-Robt. Hutton	June 22,'46	91m	June 8,'46	3029	2655	3228
Jewels of Brandenburg	20th-Fox	....	Richard Travis-Micheline Cheirel	Not Set	64m	Apr. 12,'47	3573	....	....
Johnny Frenchman (British)	Univ.		Francoise Rosay-Tom Walls	Oct.,'46	104m	Nov. 2,'46	3286	....	....
Johnny O'Clock	Col.	833	Dick Powell-Evelyn Keyes	Mar.,'47	85m	Jan. 4,'47	3397	3388	3492
† Jolson Story, The (color)	Col.	831	Larry Parks-William Demarest	Jan.,'47	128m	Sept. 21,'46	3209	2883	3577
Jungle Flight	Para.	4625	Robert Lowery-Ann Savage	(T) Feb. 21,'47	67m	Mar. 1,'47	3502	3126	....
Jungle Princess (Reissue)	Para.	R5-3620	Doorthy Lamour-Ray Milland	Sept. 1,'46	84m	Sept. 21,'46	3212	....	....
† KID from Brooklyn, The (color)	RKO	652	Danny Kaye-Virginia Mayo	Special	114m	Mar. 30,'46	2918	2628	3412
Killer at Large	PRC	....	Robert Lowery-Anabel Shaw	May 31,'47	....	....	....	....	....
† Killers, The	Univ.	548	Burt Lancaster-Ava Gardner	Aug. 30,'46	102m	Aug. 17,'46	3150	3055	3464
King of the Wild Horses	Col.	....	Preston Foster-Gail Patrick	Mar. 27,'47	79m	Mar. 22,'47	3537	3527	....
Kings Row (Reissue)	WB	608	Ann Sheridan-Robert Cummings	Dec. 7,'46	127m	Nov. 2,'46	3286	....	....
Kit Carson (Reissue)	PRC	731	Dana Andrews-Lynn Bari	Mar. 22,'47	97m	Aug. 31,'40	....	....	....
LADIES' Man	Para.	4605	Eddie Bracken-Virginia Welles	Feb. 7,'47	90m	Jan. 11,'47	3409	2809	3577
Lady Chaser	PRC	....	Robert Lowery-Ann Savage	Nov. 25,'46	58m	Dec. 28,'46	3386	3312	....
Lady in the Lake	MGM	712	Robert Montgomery-Audrey Totter	Jan.,'47	105m	Nov. 30,'46	3333	3312	3553
Lady Luck (Block 1)	RKO	702	Robert Young-Barbara Hale	Oct. 18,'46	97m	July 20,'46	3102	2756	3350
Lady Surrenders, A (Brit.)	Univ.	....	Margaret Lockwood-Stewart Granger	(T) Oct. 4,'46	103m	Oct. 12,'46	3249	....	....
Land of the Lawless	Mono.	671	Johnny Mack Brown-Raymond Hatton	May 3,'47	....	....	....	3539	....
Landrush	Col.	861	Charles Starrett-Smiley Burnette	Oct. 17,'46	54m	Sept. 21,'46	3211	2895	....
Larceny in Her Heart	PRC	....	Hugh Beaumont-Cheryl Walker	July 10,'46	68m	May 25,'46	3006	2963	....
Last Crooked Mile, The	Rep.	527	Donald Barry-Ann Savage	Aug. 9,'46	67m	Aug. 17,'46	3150	....	....
Last Frontier Uprising	Rep.	5504	Monte Hale-Adrian Booth	Feb. 1,'47	....	....	....	3187	....
Last of the Mohicans (Reissue)	PRC	732	Randolph Scott-Binnie Barnes	Mar. 22,'47	94m	....	....	....	....
Last of the Redmen, The (color)	Col.	....	Jon Hall-Evelyn Ankers	May,'47	....	....	....	3574	....
Late George Apley, The	20th-Fox	712	Ronald Colman-Peggy Cummins	Apr.,'47	98m	Feb. 8,'47	3457	3434	....
Lawless Breed	Univ.	1106	Kirby Grant-Fuzzy Knight	Aug. 16,'46	58m	Dec. 14,'46	3362	3312	....
Law of the Canyon	Col.	....	Charles Starrett-Smiley Burnette	Oct. 17,'46	....	....	....	3539	....
Law of the Lash	PRC	751	Al LaRue-Mary Scott	Feb. 28,'47	54m	Mar. 1,'47	3502	3410	....
Les Miserables (Reissue)	20th-Fox	704	Fredric March-Charles Laughton	Jan.,'47	105m	Jan. 4,'47	3398		....
Life With Father (color)	WB	....	Irene Dunne-William Powell	Not Set	....	....	....	3475	....
Lighthouse	PRC	....	John Litel-June Lang	Jan. 10,'47	62m	Feb. 8,'47	3458	3312	....
Likely Story, A (Block 5)	RKO	724	Bill Williams-Barbara Hale	(T) Apr. 14,'47	88m	Apr. 19,'47	3586	3574	....
Little Iodine	UA	....	Jo Ann Marlowe-Marc Cramer	Oct. 11,'46	94m	June 8,'46	3030	2926	3412
Little Miss Big	Univ.	549	Fay Holden-Beverly Simmons	Aug. 30,'46	57m	Sept. 14,'46	3198	3066	....
Little Mister Jim	MGM	719	"Butch" Jenkins-Frances Gifford	Apr.,'47	61m	Sept. 7,'46	3186	2963	....
Locket, The (Block 3)	RKO	711	Laraine Day-Brian Aherne	Dec. 20,'46	85m	Dec. 21,'46	3373	2939	3553
Lone Hand Texan	Col.	836	Charles Starrett-Smiley Burnette	Mar. 6,'47	54m	Mar. 15,'47	3526	3422	....
Lone Star Moonlight	Col.	854	Ken Curtis-Joan Barton	Dec. 12,'46	67m	Dec. 14,'46	3362	3274	....
Lone Wolf in Mexico, The	Col.	823	Gerald Mohr-Eric Blore	Jan. 16,'47	69m	Jan. 4,'47	3398	3348	....
Lost Honeymoon (Eagle-Lion)	PRC	....	Franchot Tone-Ann Richards	Mar. 29,'47	69m	Mar. 15,'47	3526	3475	....
Love and Learn	WB	620	Jack Carson-Martha Vickers	May 3,'47	83m	Mar. 29,'47	3550	....	....
Love Laughs at Andy Hardy	MGM	714	Mickey Rooney-Bonita Granville	Feb.,'47	91m	Dec. 7,'46	3345	3127	....
Lover Come Back	Univ.	536	George Brent-Lucille Ball	June 21,'46	90m	June 22,'46	3054	2939	....
MACOMBER Affair, The	UA	....	Gregory Peck-Joan Bennett	Mar. 21,'47	90m	Feb. 1,'47	3445	3076	....
Magic Bow, The (British)	Univ.	....	Stewart Granger-Phyllis Calvert	Not Set	106m	Oct. 19,'46	3262	....	....
Magic Town	RKO	....	James Stewart-Jane Wyman	Not Set	....	....	....	3563	....
Magnificent Doll	Univ.	602	Ginger Rogers-Burgess Meredith	Nov.,'46	95m	Nov. 23,'46	3321	3274	3577
Magnificent Rogue	Rep.	606	Lynn Roberts-Warren Douglas	Feb. 15,'47	74m	Nov. 16,'46	3309	....	....
Make Mine Music (color) (Spcl.)	RKO	692	Disney Musical Feature	(T) July 4,'46	74m	Apr. 27,'46	2662	....	3264
Man from Rainbow Valley (color)	Rep.	5502	Monte Hale-Adrian Booth	June 15,'46	56m	June 22,'46	3053	2963	....
Man I Love, The	WB	611	Ida Lupino-Robert Alda	Jan. 11,'47	96m	Dec. 28,'46	3385	2784	3464
Man Who Dared, The	Col.	7040	Leslie Brooks-George Macready	May 30,'46	65m	June 29,'46	3065	2926	....
† Margie (color)	20th-Fox	646	Jeanne Crain-Alan Young	Nov.,'46	94m	Oct. 19,'46	3261	2884	3492
Meet Me at Dawn (British)	20th-Fox	...	William Eythe-Stanley Holloway	Not Set	99m	Jan. 25,'47	3434	....	....
Men of Two Worlds (Br.) (color)	Univ.	....	Eric Portman-Phyllis Cavert	Sept. 9,'46	109m	Sept. 28,'46	3224	...	....
Michigan Kid, The (color)	Univ.	610	Jon Hall-Rita Johnson	Mar.,'47	69m	Feb. 22,'47	3486	3090	....
Mighty McGurk, The	MGM	711	Wallace Beery-Edward Arnold	Jan.,'47	87m	Nov. 23,'46	3321	3066	3577
Millerson Case, The	Col.	....	Warner Baxter-Nancy Saunders	May 29,'47	....	....	....	3587	....
Millie's Daughter	Col.	814	Gladys George-Gay Nelson	Mar. 20,'47	72m	Feb. 22,'47	3487	3459	....
Missing Lady, The	Mono.	525	Kane Richmond-Barbara Reed	Aug. 17,'46	60m	Sept. 21,'46	3211	3031	....
Mr. Ace	UA	....	George Raft-Sylvia Sydney	Aug. 2,'46	84m	Aug. 31,'46	3173	2926	3412
Mr. District Attorney	Col.	832	Dennis O'Keefe-Marg. Chapman	Feb.,'47	81m	Jan. 4,'47	3398	...	3553
Mr. Hex	Mono.	608	Leo Gorcey-Huntz Hall	Dec. 7,'46	63m	Dec. 14,'46	3362	3240	....
† Monsieur Beaucaire (Special)	Para.	4532	Bob Hope-Joan Caulfield	Aug. 30,'46	93m	May 18,'46	2997	2883	3464
Monsieur Verdoux	UA	....	Charles Chaplin-Martha Raye	Not Set	123m	Apr. 19,'47	3585	....	....
Moss Rose	20th-Fox	....	Victor Mature-Peggy Cummins	Not Set	....	....	....	3550	....
Mother Wore Tights (color)	20th-Fox	....	Betty Grable-Dan Dailey, Jr.	Not Set	....	....	....	3563	....
My Brother Talks to Horses	MGM	715	Peter Lawford-"Butch" Jenkins	Feb.,'47	94m	Nov. 23,'46	3322	3031	....
† My Darling Clementine	20th-Fox	645	Henry Fonda-Linda Darnell	Nov.,'46	97m	Oct. 12,'46	3249	3078	3464
My Dog Shep	Screen Guild	4609	Tom Neal-Helen Chapman-"Flame"	Dec. 1,'46	60m	....	....	3163	....
My Favorite Brunette	Para.	4609	Bob Hope-Dorothy Lamour	Apr. 4,'47	87m	Feb. 22,'47	3485	3388	....
My Pal Trigger	Rep.	5541	Roy Rogers-George "Gabby" Hayes	July 10,'46	79m	June 22,'46	3053	....	....
My Heart Goes Crazy (Br.) (col.) (formerly London Town)	Univ.	....	Syd Field-Greta Gynt	Not Set	121m	Sept. 21,'46	3209	...	....
Mysterious Mr. Valentine	Rep.	531	William Henry-Linda Stirling	Sept. 3,'46	....	....	....	3312	....
'NEATH Canadian Skies	Screen Guild	4606	Russell Hayden-Inez Cooper	Oct. 15,'46	41m	....	....	3127	....
Never Say Goodbye	WB	606	Errol Flynn-Eleanor Parker	Nov. 9,'46	97m	Oct. 12,'46	3249	3078	3464
New Orleans	UA	....	Arturo de Cordova-Dorothy Patrick	Apr. 18,'47	....	....	..	3488	....
† Night and Day (color)	WB	523	Cary Grant-Alexis Smith	Aug. 3,'46	132m	July 13,'46	3089	2838	3228

Title	Company	Number Prod.	Stars	Tradeshow or Release Date	Running Time	REVIEWED		Advance Synopsis Page	Service Data Page
						M. P. Herald Issue	Product Digest Page		
Night in Paradise, A (color)	Univ.	529	Merle Oberon-Turhan Bey	May 3,'46	84m	Apr. 13,'46	2937	2278	3100
Night Train to Memphis	Rep.	523	Roy Acuff-Adele Mara	July 12,'46	67m	July 27,'46	3114	2748	3288
Nobody Lives Forever	WB	604	John Garfield-Geraldine Fitzgerald	Oct. 12,'46	100m	Sept. 28,'46	3221	2830	3412
Nocturne (Block 2)	RKO	706	George Raft-Lynn Bari	Oct. 29,'46	87m	Oct. 19,'46	3261	3055	3492
† No Leave, No Love	MGM	704	Van Johnson-Marie Wilson	Oct.,'46	117m	Aug. 31,'46	3173	2818	3492
Nora Prentiss	WB	614	Ann Sheridan-Kent Smith	Feb. 22,'47	111m	Feb. 8,'47	3457	2883	3553
North of the Border	Screen Guild	4610	Russell Hayden-Inez Cooper	Nov. 15,'46	42m	....	....	3090	....
† Notorious (Special)	RKO	761	Ingrid Bergman-Cary Grant	Sept. 6,'46	101m	July 27,'46	3113	2870	3464
Notorious Gentleman (British)	Univ.	603	Rex Harrison-Lilli Palmer	Nov. 1,'46	109m	Oct. 26,'46	3273	....	3412
ODD Man Out (British)	Univ.	....	James Mason-Robert Newton	Not Set	116m	Feb. 15,'47	3473	....	...
Of Human Bondage	WB	522	Paul Henreid-Eleanor Parker	July 20,'46	105m	July 6,'46	3077	3031	3228
One Exciting Week	Rep.	521	Al Pearce-Arline Harris	June 8,'46	69m	June 15,'46	3042	2809	....
One More Tomorrow	WB	519	Ann Sheridan-Dennis Morgan	June 1,'46	89m	May 18,'46	2997	2838	3228
† O.S.S. (Block 6)	Para.	4526	Alan Ladd-Geraldine Fitzgerald	July 26,'46	107m	May 18,'46	2997	2963	3350
Other Love, The	UA	....	Barbara Stanwyck-David Niven	Not Set	96m	Apr. 5,'47	3561	3550	....
Our Hearts Were Growing Up (Block 5)	Para.	4522	Gail Russell-Diana Lynn	June 14,'46	84m	Mar. 16,'46	2893	2555	3264
Out California Way (color)	Rep.	5503	Monte Hale-Adrian Booth	Dec. 5,'46	67m	Dec. 14,'46	3362	3127	....
Outlaw of the Plains	PRC	....	Buster Crabbe-Al St. John	Sept. 22,'46	56m	Sept. 28,'46	3225	3126	....
Overlanders, The (British)	Univ.	....	"Chips" Rafferty-Daphne Campbell	Not Set	91m	Oct. 19,'46	3261	....	....
Overland Riders	PRC	....	Buster Crabbe-Al "Fuzzy" St. John	Aug. 21,'46	54m	Aug. 24,'46	3162	3126	....
Over the Santa Fe Trail	Col.	852	Ken Curtis-Jennifer Holt	Feb. 13,'47	63m	Feb. 22,'47	3487	3422	....
PANHANDLE Trail	PRC	765	Buster Crabbe-Al "Fuzzy" St. John	Apr. 26,'47	....	....	....	....	....
Perfect Marriage, The	Para.	4604	Loretta Young-David Niven	Jan. 24,'47	87m	Nov. 23,'46	3321	2883	3553
Perils of Pauline (color)	Para.	....	Betty Hutton-John Lund	Not Set	....	....	....	2939	....
Personal Column	UA	....	George Sanders-Lucille Ball	Not Set	....	....	....	3575	....
Personality Kid	Col.	7039	Anita Louise-Michael Duane	Aug. 8,'46	68m	Aug. 24,'46	3161	3031	....
Philo Vance Returns	PRC	....	Alan Curtis-Terry Austin	Apr. 14,'47	....	....	....	3422	....
Philo Vance's Gamble	PRC	707	Alan Curtis-Tala Birell	Apr. 12,'47	62m	....	....	3434	....
Philo Vance's Secret Mission	PRC	....	Alan Curtis-Sheila Ryan	Mar. 20,'47	....	....	....	3475	....
Pilgrim Lady, The	Rep.	602	Adele Mara-Warren Douglas	Jan. 22,'47	67m	Jan. 25,'47	3433	3347	....
Pinocchio (color) (Reissue)	RKO	691	Disney Feature Cartoon	Special	85m	Feb. 3,'40	....	....	....
Pirates of Monterey (color)	Univ.	....	Maria Montez-Rod Cameron	Not Set	....	....	....	3127	....
Plainsman, The (Reissue)	Para.	R5-3624	Gary Cooper-Jean Arthur	Sept. 1,'46	113m	Sept. 21,'46	3212	....	....
Plainsman and the Lady, The	Rep.	532	William Elliott-Vera Hruba Ralston	Nov. 15,'46	87m	Nov. 9,'46	3297	3127	3350
Possessed	WB	....	Joan Crawford-Van Heflin	Not Set	....	....	....	3078	....
Prairie Badmen	PRC	....	Buster Crabbe-Al "Fuzzy" St. John	July 17,'46	55m	July 27,'46	3114	3055	....
Prairie Raiders	Col.	....	Charles Starrett-Smiley Burnette	May 29,'47	....	....	....	3587	....
Private Affairs of Bel Ami	UA	....	George Sanders-Angela Lansbury	Mar. 7,'47	112m	Mar. 1,'47	3501	3311	3553
Pursued	WB	615	Teresa Wright-Robert Mitchum	Mar. 2,'47	101m	Feb. 22,'47	3485	3435	3553
QUEEN of Burlesque	PRC		Evelyn Ankers-Carleton Young	July 24,'46	70m	July 6,'46	3078	2987	....
Queen of the Amazons	Screen Guild	4611	Robert Lowery-Patricia Morison	Jan. 15,'47	61m	Mar. 29,'47	3550	3311	....
RAGE in Heaven (R.)	MGM	705	Ingrid Bergman-Robert Montgomery	Oct.,'46	85m	Aug. 24,'46	3162	....	.
Raiders of Red Gap	PRC	763	Buster Crabbe-Al "Fuzzy" St. John	Apr. 26,'47	38m	....	....	....	.
Raiders of the South	Mono.	564	Johnny Mack Brown-Raymond Hatton	Jan. 18,'47	55m	Feb. 22,'47	3487	3348	.
Rainbow Over the Rockies	Mono.	683	Jimmy Wakely-Lee "Lasses" White	Feb. 8,'47	54m	Mar. 22,'47	3538	3410	.
Ramrod	UA	....	Joel McCrea-Veronica Lake	May 2,'47	95m	Mar. 1,'47	3503	3487	....
Range Beyond the Blue	PRC	745	Eddie Dean-Roscoe Ates	Mar. 17,'47	55m	Mar. 15,'47	3526	3411	....
† Razor's Edge, The	20th-Fox	701	Tyrone Power-Gene Tierney	Jan.,'47	146m	Nov. 30,'46	3334	3127	3553
Red House, The	UA	....	Edw. G. Robinson-Lon McCallister	Feb. 7,'47	99m	Feb. 8,'47	3457	3090	3553
Red River	UA	....	John Wayne-Montgomery Clift	Not Set	....	....	....	3575	....
Red River Renegades	Rep.	557	Sunset Carson-Peggy Stewart	July 25,'46	55m	Sept. 7,'46	3185	3066	....
Red Stallion (Eagle-Lion)	PRC	....	Robert Paige-Ted Donaldson	May 1,'47	....	....	....	3475	....
Rendezvous 24	20th-Fox	627	William Gargan-Marie Palmer	May,'46	70m	May 4,'46	2974	2951	....
Rendezvous With Annie	Rep.	525	Eddie Albert-Faye Marlowe	July 22,'46	89m	Aug. 17,'46	3149	.	....
Renegade Girl	Screen Guild	4612	Alan Curtis-Ann Savage	Dec. 25,'46	65m	Feb. 22,'47	3486	3363	....
Renegades (color)	Col.	7003	Evelyn Keyes-Willard Parker	June 13,'46	87m	May 25,'46	3005	2776	3228
Repeat Performance (Eagle-Lion)	PRC	....	Joan Leslie-Louis Hayward	May 15,'47	....	....	....	3475	....
Return of Monte Cristo, The	Col.	829	Louis Hayward-Barbara Britton	Dec.,'46	91m	Dec. 7,'46	3345	3312	3412
Return of Rin Tin Tin, The	PRC	....	Donald Woods-Bobby Blake	Feb. 20,'47	....	....	....	3527	....
Return of Rusty, The	Col.	7032	Ted Donaldson-Barbara Wooddell	June 27,'46	....	....	....	3007	....
Riding the California Trail	Mono.	610	Gilbert Roland-Martin Garralaga	Jan. 11,'47	59m	Feb. 8,'47	3459	3287	....
Rio Grande Raiders	Rep.	558	Sunset Carson-Peggy Stewart	Sept. 9,'46	57m	Oct. 12,'46	3250	3163	3350
Rolling Home	Screen Guild	4607	Jean Parker-Russell Hayden	Nov. 1,'46	71m	Feb. 8,'47	3459	3163	....
Roll On, Texas Moon	Rep.	542	Roy Rogers-Dale Evans	Sept. 12,'46	68m	Sept. 21,'46	3211	3030	....
Runaround, The	Univ.	535	Ella Raines-Rod Cameron	June 14,'46	86m	June 15,'46	3043	2987	3350
Rustler's Roundup	Univ.	1105	Kirby Grant-Fuzzy Knight	Aug. 9,'46	56m	Nov. 9,'46	3297	3138	....
SAN DEMETRIO, London (British)	20th-Fox	714	Walter Fitzgerald-Arthur Young	Apr.,'47	76m	Apr. 5,'47	3561	....	....
San Quentin (Block 3)	RKO	712	Lawrence Tierney-Marion Carr	Dec. 17,'46	66m	Dec. 7,'46	3345	3336	3553
Santa Fe Uprising	Rep.	661	Allan Lane-Bobby Blake	Nov. 15,'46	....	....	....	3322	....
Sarge Goes to College	Mono.	....	Alan Hale, Jr.-June Preisser	May 10,'47	....	....	....	3575	....
Scared to Death (color)	Screen Guild	4608	Bela Lugosi-Joyce Compton	Feb. 1,'47	65m	....	....	3127	....
Sea of Grass	MGM	720	Spencer Tracy-Katharine Hepburn	Apr.,'47	131m	Feb. 15,'47	3473	3238	3553

Title	Company	Prod. Number	Stars	Tradeshow or Release Date	Running Time	— REVIEWED — M. P. Herald Issue	Product Digest Page	Advance Synopsis Page	Service Data Page
Sea Hawk, The (Reissue)	WB	618	Errol Flynn-Brenda Marshall	Apr. 26,'47	109m	Mar. 29,'47	3550	....	....
Searching Wind, The (Block 6)	Para.	4527	Robert Young-Ann Richards	Aug. 9,'46	107m	May 11,'46	2985	2884	3288
Sea Wolf, The (Reissue)	WB	619	Edw. G. Robinson-Ida Lupino	Apr. 26,'47	87m	Mar. 29,'47	3550	....	....
Secret Heart, The	MGM	709	Claudette Colbert-Walter Pidgeon	Dec.,'46	97m	Nov. 30,'46	3334	3274	3553
Secret of the Whistler	Col.	818	Richard Dix-Leslie Brooks	Nov. 7,'46	65m	Nov. 2,'46	3286	3274	....
Secrets of a Sorority Girl	PRC	....	Mary Ware-Rick Vallin	Aug. 15,'46	58m	Aug. 24,'46	3161	3031	....
Seven Were Saved	Para.	4620	Richard Denning-Catherine Craig	Mar. 28,'47	73m	Feb. 22,'47	3486	2972	....
Shadowed	Col.	7042	Anita Louise-Robert Scott	Sept. 26,'46	70m	Nov. 30,'46	3334	3163	....
Shadow of a Woman	WB	602	Andrea King-Helmut Dantine	Sept. 14,'46	78m	Aug. 17,'46	3150	2543	3288
Shadows on the Range	Mono.	567	Johnny Mack Brown-R. Hatton	Aug. 10,'46	57m	Oct. 12,'46	3250	3066	....
Shadows Over Chinatown (formerly The Mandarin Secret)	Mono.	518	Sidney Toler-Sen Yung	July 27,'46	64m	....	....	2963	....
She Wrote the Book	Univ.	533	Joan Davis-Jack Oakie	May 31,'46	76m	May 11,'46	2987	2870	....
Shocking Miss Pilgrim, The (color)	20th-Fox	703	Betty Grable-Dick Haymes	Jan.,'47	85m	Jan. 4,'47	3397	2884	3553
Shootin' Irons	PRC	764	Jim Newhill-Tex O'Brien	Apr. 26,'47	40m	....	....	....	....
Shoot to Kill	Screen Guild	4615	Russell Wade-Susan Walters	Mar. 15,'47	65m	Apr. 12,'47	3574	3488	....
Show-Off, The	MGM	708	Red Skelton-Marilyn Maxwell	Dec.,'46	83m	Aug. 17,'46	3149	2951	3464
Silver Range	Mono.	563	Johnny Mack Brown-Raymond Hatton	Nov. 16,'46	53m	Dec. 7,'46	3346	3240	....
Silver Stallion (Reissue)	Mono.	612	David Sharpe-Janet Waldo	Dec. 14,'46	57m	....	....	....	....
Sinbad, the Sailor (color) (Bl. 2)	RKO	762	D. Fairbanks, Jr.-Maureen O'Hara	Jan. 13,'47	117m	Jan. 18,'47	3421	3031	3577
Singin' in the Corn	Col.	804	Judy Canova-Allen Jenkins	Dec. 26,'46	68m	Nov. 23,'46	3322	3312	3464
Singing on the Trail	Col.	7224	Ken Curtis-Jeff Donnell	Sept. 12,'46	....	....	....	3187	....
Sing While You Dance	Col.	7033	Ellen Drew-Robert Stanton	July 25,'46	....	....	....	3055	....
Sin of Harold Diddlebock, The	UA	....	Harold Lloyd-Raymond Walburn	Apr. 4,'47	89m	Mar. 1,'47	3503	2870	....
Sioux City Sue	Rep.	681	Gene Autry-Lynn Roberts	Nov. 21,'46	69m	Dec. 7,'46	3345	3322	....
Sister Kenny (Block 1)	RKO	701	Rosalind Russell-Alexander Knox	Oct. 10,'46	118m	July 20,'46	3101	2907	3577
Six Gun Serenade	Mono.	684	Jimmy Wakely-Kay Morley	Apr. 5,'47	....	....	....	3459	....
Slightly Scandalous	Univ.	544	Sheila Ryan-Fred Brady	Aug. 2,'46	62m	Aug. 3,'46	3125	3031	....
Smash-Up	Univ.	609	Susan Hayward-Lee Bowman	Mar.,'47	113m	Feb. 15,'47	3475	3421	3553
† Smoky (color)	20th-Fox	631	Fred MacMurray-Anne Baxter	July,'46	87m	June 15,'46	3041	2628	3492
So Dark the Night	Col.	805	Micheline Cheirel-Steven Geray	Oct. 10,'46	70m	Sept. 21,'46	3211	2850	....
Somewhere in the Night	20th-Fox	629	John Hodiak-Nancy Guild	June,'46	110m	May 11,'46	2986	2859	....
Song of Scheherazade (color)	Univ.	608	Brian Donlevy-Yvonne de Carlo	Mar.,'47	106m	Feb. 1,'47	3445	3312	3553
Song of the Sierras	Mono.	681	Jimmy Wakely-Lee "Lasses" White	Dec. 28,'46	58m	Jan. 18,'47	3421	3240	....
Song of the South (Spcl.) (col.)	RKO	791	Disney Feature Cartoon	Nov. 20,'46	95m	Nov. 2,'46	3285	....	3412
South of the Chisholm Trail	Col.	865	Charles Starrett-Smiley Burnette	Jan. 30,'47	58m	Feb. 1,'47	3446	3387	....
South of Monterey	Mono.	530	Gilbert Roland-Frank Yacanelli	July 10,'46	63m	Sept. 28,'46	3224	3127	....
Specter of the Rose	Rep.	524	Ivan Kirov-Viola Essen	July 5,'46	90m	May 25,'46	3006	2776	3350
Spoilers of the North	Rep.	612	Paul Kelly-Adrian Booth	Apr. 24,'47	....	....	....	3488	....
Spook Busters	Mono.	512	Leo Gorcey-Huntz Hall	Aug. 24,'46	68m	Aug. 24,'46	3162	3138	....
Stagecoach to Denver	Rep.	662	Allan Lane-Bobby Blake	Dec. 23,'46	56m	Jan. 4,'47	3398	3348	....
Stairway to Heaven (Brit.) (col.)	Univ.	611	David Niven-Kim Hunter	(T) Dec. 9,'46	104m	Nov. 16,'46	3310	....	....
Stallion Road	WB	617	Zachary Scott-Alexis Smith	Apr. 12,'47	97m	Mar. 22,'47	3537	2939	....
Stanley and Livingstone (R.)	20th-Fox	705	Spencer Tracy-Nancy Kelly	Jan.,'47	101m	Jan. 4,'47	3398	....	....
Stars Over Texas	PRC	743	Eddie Dean-Shirley Patterson	Nov. 18,'46	59m	Dec. 28,'46	3386	3287	....
Step by Step (Block 1)	RKO	705	Lawrence Tierney-Anne Jeffreys	Aug. 30,'46	62m	July 20,'46	3101	3076	....
† Stolen Life, A	WB	521	Bette Davis-Glenn Ford	July 6,'46	109m	May 4,'46	2973	2756	3350
Stormy Waters (French)	MGM	....	Jean Gabin-Michele Morgan	(T) June 5,'46	80m	July 13,'46	3089	....	....
Strange Conquest	Univ.	530	Jane Wyatt-Lowell Gilmore	May 10,'46	63m	Apr. 20,'46	2950	2883	....
Strange Holiday	PRC	....	Claude Rains-Barbara Bate	Sept. 2,'46	56m	Nov. 2,'46	3286	....	....
Strange Journey	20th-Fox	708	Paul Kelly-Osa Massen	Feb.,'47	65m	Sept. 14,'46	3197	....	....
† Strange Love of Martha Ivers (Block 6)	Para.	4529	Barbara Stanwyck-Van Heflin	Sept. 13,'46	117m	Mar. 23,'46	2907	3870	3492
Stranger, The (Special)	RKO	683	Edw. G. Robinson-Loretta Young	(T) July 15,'46	95m	May 25,'46	3005	2756	3350
Strange Triangle	20th-Fox	630	Signe Hasso-John Shepperd	June,'46	65m	May 11,'46	2986	2951	....
Strange Voyage	Mono.	521	Eddie Albert-Forrest Taylor	July 6,'46	61m	Mar. 2,'46	2870	....	....
Strange Woman, The	UA	....	Hedy Lamar-George Sanders	Oct. 25,'46	101m	Nov. 2,'46	3285	2884	3464
Suddenly It's Spring	Para.	4608	Fred MacMurray-Paulette Goddard	Mar. 21,'47	87m	Feb. 15,'47	3473	2987	3553
Sunset Pass (Block 1)	RKO	704	James Warren-Nan Leslie	Oct. 1,'46	59m	July 20,'46	3102	3090	3553
Sun Valley Serenade (R.)	20th-Fox	641	Sonja Henie-John Payne	Sept.,'46	86m	Aug. 24,'46	3163	....	....
Susie Steps Out	UA	....	David Bruce-Cleatus Caldwell	Dec. 13,'46	65m	Nov. 23,'46	3322	3078	....
Suspense (Special)	Mono.	699	Belita-Barry Sullivan	June 15,'46	101m	Mar. 30,'46	2917	....	3100
Swamp Fire (Block 6)	Para.	4528	Johnny Weissmuller-Virginia Grey	Sept. 6,'46	69m	May 11,'46	2986	2963	3228
Sweetheart of Sigma Chi	Mono.	606	Elyse Knox-Phil Regan	Dec. 21,'46	75m	Dec. 7,'46	3346	3240	....
Swell Guy	Univ.	606	Sonny Tufts-Ann Blyth	Jan.,'47	87m	Dec. 14,'46	3361	3274	3412
TARZAN and the Huntress (Bl. 5)	RKO	723	Johnny Weissmuller-Brenda Joyce	Apr. 5,'47	72m	Mar. 22,'47	3537	3503	....
Temptation	Univ.	604	Merle Oberon-George Brent	Dec.,'46	98m	Dec. 21,'46	3374	3076	3553
Tenth Avenue Angel	MGM	....	Margaret O'Brien-George Murphy	Not Set	....	....	....	3031	....
Terrors on Horseback	PRC	....	Buster Crabbe-Al "Fuzzy" St. John	Aug. 14,'46	55m	Apr. 20,'46	2951	2884	....
Terror Trail	Col.	862	Charles Starrett-Smiley Burnette	Nov. 21,'46	55m	Nov. 2,'46	3286	3274	....
That Brennan Girl	Rep.	533	James Dunn-Mona Freeman	Dec. 23,'46	95m	Nov. 16,'46	3310	3090	....
That's My Gal (color)	Rep.	....	Lynn Roberts-Donald Barry	Not Set	....	....	....	3434	....
That's My Man	Rep.	....	Don Ameche-Catherine McLeod	Not Set	104m	Apr. 12,'47	3573	3563	....
That Texas Jamboree	Col.	7223	Ken Curtis-Jeff Donnell	May 16,'46	67m	....	....	2786	....
That Way With Women	WB	616	Sydney Greenstreet-Martha Vickers	Mar. 29,'47	84m	Feb. 22,'47	3487	3031	3577
They Were Sisters (British)	Univ.	1065	James Mason-Phyllis Calvert	Sept. 20,'46	108m	Aug. 3,'46	3125	....	....
Thieves' Holiday (formerly Scandal in Paris)	UA	....	George Sanders-Signe Hasse	July 19,'46	100m	July 20,'46	3112	2764	....
† 13 Rue Madeleine	20th-Fox	702	James Cagney-Annabella	Jan.,'47	95m	Dec. 21,'46	3374	....	3577
Thirteenth Hour, The	Col.	819	Richard Dix-Karen Morley	Mar. 6,'47	65m	Feb. 15,'47	3474	3421	....
This Happy Breed (Briitsh) (col.)	Univ.	....	Robert Newton-Celia Johnson	Not Set	115m	Apr. 19,'47	3586	....	....
This Time for Keeps (color)	MGM	....	Esther Williams-Jimmy Durante	Not Set	....	....	....	3238	....
† Three Little Girls in Blue (color)	20th-Fox	639	June Haver-Vivian Blaine	Oct.,'46	90m	Sept. 14,'46	3198	2907	3464
Three on a Ticket	PRC	715	Hugh Beaumont-Cheryl Walker	Apr. 5,'47	64m	Apr. 12,'47	3573	3435	....
Three Wise Fools (Block 17)	MGM	628	Margaret O'Brien-Lionel Barrymore	Aug. 29,'46	90m	June 22,'46	3054	2907	3350

						— REVIEWED —			
Title	*Company*	*Prod. Number*	*Stars*	*Tradeshow or Release Date*	**Running Time**	*M. P. Herald Issue*	*Product Digest Page*	*Advance Synopsis Page*	*Service Data Page*
Thrill of Brazil	Col.	7006	Evelyn Keyes-Keenan Wynn	Sept. 30,'46	91m	Sept. 21,'46	3209	3090	3264
Thundergap Outlaws	PRC	762	Dave "Tex" O'Brien-Jim Newill	Apr. 26,'47	39m	....	....	....	....
† Till the Clouds Roll By (color)	MGM	710	Robert Walker-Judy Garland	Jan.,'47	137m	Nov. 16,'46	3309	2963	3577
Till the End of Time (Block 6)	RKO	626	Dorothy McGuire-Guy Madison	Aug. 1,'46	105m	June 15,'46	3041	2784	3350
Time Out of Mind	Univ.	....	Phyllis Calvert-Robert Hutton	(T) Mar. 14,'47	88m	Mar. 22,'47	3537	3527	3577
Time of Their Lives	Univ.	546	Bud Abbott-Lou Costello	Aug. 16,'46	82m	Aug. 17,'46	3249	2939	3464
† Time, the Place, the Girl (color)	WB	610	Dennis Morgan-Jack Carson	Dec. 28,'46	105m	Dec. 14,'46	3361	2555	3464
† To Each His Own (Block 5)	Para.	4524	Olivia De Havilland-John Lund	July 5,'46	122m	Mar. 16,'46	2894	2861	3288
Too Many Winners	PRC	....	Hugh Beaumont-Trudy Marshall	May 24,'47	....	....	....	3587	....
Traffic in Crime	Rep.	522	Kane Richmond-Adele Mara	June 28,'46	....	....	....	3055	....
Trailing Danger	Mono.	676	Johnny Mack Brown-Raymond Hatton	Mar. 29,'47	58m	Apr. 5,'47	3562	3435	....
Trail Street (Block 4)	RKO	717	Randolph Scott-Anne Jeffreys	Feb. 19,'47	84m	Feb. 22,'47	3486	3364	....
Trail to Mexico	Mono.	574	Jimmy Wakely-Lee "Lasses" White	June 29,'46	56m	July 6,'46	3077	3031	....
Trail to San Antone	Rep.	682	Gene Autry-Peggy Stewart	Jan. 25,'47	67m	Feb. 1,'47	3446	3434	....
Trap, The	Mono.	607	Sidney Toler-Manton Moreland	Nov. 30,'46	62m	Jan. 18,'47	3421	3287	....
Trigger Fingers	Mono.	568	Johnny Mack Brown-Raymond Hatton	Sept. 21,'46	56m	Oct. 5,'46	3237	3126	....
Trouble with Women	Para.	...	Ray Milland-Teresa Wright	Not Set	....	....	....	2776	....
Tumbleweed Trails	PRC	742	Eddie Dean-Shirley Patterson	Oct. 28,'46	59m	Nov. 9,'46	3297	....	....
Twilight on the Rio Grande	Rep.	683	Gene Autry-Adele Mara	Apr. 1,'47	71m	Apr. 19,'47	3586	3488	....
Two Fisted Stranger	Col.	7208	Charles Starrett-Smiley Burnette	May 30,'46	50m	June 15,'46	3043	2951	....
† Two Guys from Milwaukee	WB	524	Dennis Morgan-Joan Leslie	Aug. 17,'46	90m	Aug. 3,'46	3126	2884	3350
Two Mrs. Carrolls, The	WB	621	Barbara Stanwyck-Humphrey Bogart	May 24,'47	100m	Apr. 5,'47	3561	3539	....
† Two Sisters from Boston (Bl. 16)	MGM	622	Jimmy Durante-June Allyson	Apr.-May,'46	112m	Mar. 9,'46	2881	2695	3264
Two Smart People	MGM	706	John Hodiak-Lucille Ball	Nov.,'46	93m	June 8,'46	3029	2748	3492
† Two Years Before the Mast	Para.	4601	Alan Ladd-Brian Donlevy	Nov. 22,'46	98m	Aug. 31,'46	3173	3055	3464
UNEXPECTED Guest	UA	..	Bill Boyd-Rand Brooks	Mar. 28,'47	61m	Dec. 14,'46	3362	....	...
Undercover Maisie	MGM	722	Ann Sothern-Barry Nelson	May,'47	90m	Mar. 8,'47	3514	3459	....
† Undercurrent	MGM	707	Katharine Hepburn-Robert Taylor	Nov.,'46	116m	Oct. 5,'46	3237	3007	3412
Under Nevada Skies	Rep.	541	Roy Rogers-Dale Evans	Aug. 26,'46	69m	Aug. 31,'46	3174	3127	....
Unfaithful, The	WB	....	Ann Sheridan-Zachary Scott	Not Set	....	....	....	3574	....
Unfinished Dance (color)	MGM	....	Margaret O'Brien-Cyd Charisse	Not Set	...	....	....	3240	....
Unknown, The	Col.	7027	Karen Morley-Jim Bannon	July 4,'46	70m	Dec. 21,'46	3374	2055	3553
Untamed Fury	PRC	SP72	Mikel Conrad-Gaylord Pendleton	Mar. 22,'47	64m	Mar. 29,'47	3550	3435	....
VACATION Days	Mono.	611	Freddie Stewart-June Preisser	Jan. 25,'47	66m	Apr. 5,'47	3562	3363	....
Vacation in Reno (Block 3)	RKO	713	Jack Haley-Anne Jeffreys	Dec. 10,'46	60m	Oct. 12,'46	3249	3127	....
Valley of Fear	Mono.	675	Johnny Mack Brown-Raymond Hatton	Feb. 15,'47	54m	Mar. 8,'47	3514	3410	....
Valley of the Zombies	Rep.	520	Robert Livingston-Adrian Booth	May 24,'46	56m	June 1,'46	3017	3007	....
Verdict, The	WB	607	Sydney Greenstreet-Peter Lorre	Nov. 23,'46	86m	Nov. 9,'46	3297	2764	3492
Vigilantes of Boomtown	Rep.	663	Allan Lane-Bobby Blake	Feb. 15,'47	56m	Feb. 15,'47	3474	3435	....
Violence	Mono.	615	Nancy Coleman-Michael O'Shea	Apr. 12,'47	72m	Apr. 12,'47	3573	3459	....
WAKE Up and Dream (col.)	20th-Fox	649	John Payne-June Haver	Dec.,'46	92m	Nov. 30,'46	3333	2499	3577
Walls Came Tumbling Down, The	Col.	7011	Lee Bowman-Marguerite Chapman	June 7,'46	82m	May 25,'46	3005	2963	3188
Wanted for Murder (Brit.)	20th-Fox	644	Eric Portman-Dulcie Gray	Nov.,'46	91m	Nov. 9,'46	3298	....	....
Welcome, Stranger	Para.	4613	Bing Crosby-Barry Fitzgerald	June 13,'47	....	....	....	3574	....
† Well Groomed Bride, The (Bl. 4)	Para.	4519	Ray Milland-Olivia DeHavilland	May 17,'46	75m	Feb. 2,'46	2829	2786	3228
West of Dodge City	Col.	....	Charles Starrett-Smiley Burnette	Mar. 27,'47	57m	Mar. 22,'47	3538	3488	....
West to Glory	PRC	746	Eddie Dean-Roscoe Ates	Apr. 12,'47	61m	....	....	3422	....
When the Daltons Rode (R.)	Univ.	....	Randolph Scott-Kay Francis	Mar.,'47	81m	Feb. 22,'47	3487	....	....
Where There's Life	Para.	....	Bob Hope-Signe Hasso	Not Set	....	....	....	3078	....
White Tie and Tails	Univ.	550	Dan Duryea-Ella Raines	Aug. 30,'46	74m	Sept. 14,'46	3197	....	....
Wicked Lady, The (British)	Univ.	605	Margaret Lockwood-James Mason	Jan.,'47	98m	Dec. 14,'46	3361	....	3412
Wife Wanted	Mono.	605	Kay Francis-Paul Cavanaugh	Nov. 2,'46	73m	Oct. 26,'46	3273	3138	....
Wild Bill Hickok Rides (R.)	WB	609	Bruce Cabot-Constance Bennett	Dec. 7,'46	72m	Nov. 2,'46	3286	....	....
Wild Beauty	Univ.	545	Don Porter-Lois Collier	Aug. 9,'46	61m	Aug. 17,'46	3150	3076	....
Wild Country	PRC	744	Eddie Dean-Al "Fuzzy" St. John	Jan. 17,'47	59m	Feb. 1,'47	3446	3411	....
Wild West (color)	PRC	706	Eddie Dean-Al LaRue	Dec. 1,'46	73m	Dec. 7,'46	3347	3138	....
† Without Reservations	RKO	621	Claudette Colbert-John Wayne	Block 5	107m	May 11,'46	2985	2884	3164
Woman Chases Man (R.)	Film Classics	....	Miriam Hopkins-Joel McCrea	May 15,'46	70m	May 1,'37	....	....	....
Woman in White, The	WB	....	Alexis Smith-Sydney Greenstreet	Not Set	....	....	....	3575	....
Woman of My Own, A	MGM	....	Greer Garson-Richard Hart	Not Set	....	....	....	3287	....
Woman on the Beach (formerly Desirable Woman)	RKO	....	Joan Bennett-Robert Ryan	Not Set	....	....	....	2883	...
YANKEE Fakir	Rep.	611	Douglas Fowley-Joan Woodbury	Apr. 1,'47	71m	Apr. 12,'47	3574	3459	....
Yearling, The (color)	MGM	717	Gregory Peck-Jane Wyman	May,'47	135m	Nov. 30,'46	3333	2883	3577
Years Between, The (British)	Univ.	....	Michael Redgrave-Valerie Hobson	Not Set	100m	Mar. 15,'47	3525	....	....
You Can't Cheat an Honest Man (Reissue)	Univ.	....	W. C. Fields-Edgar Bergen	Apr.,'47	75m	Mar. 15,'47	3527	....	....

FEATURE PRODUCT, LISTED BY COMPANY IN ORDER OF RELEASE, PAGES 3576-3577

United Artists Corporation in an advertisement to the industry says*

MOTION PICTURE HERALD
APRIL 12, 1947

● there are 9,000 motion picture exhibitors in the United States...

MOTION PICTURE HERALD
NET PAID CIRCULATION
TO EXHIBITORS

First three years* 1931-1933	11,118
Next six years 1934-1939	11,936
Next six years 1940-1945	11,680
The last year 1946	11,990

**Covering the consolidations by which Motion Picture Herald merged the circulation of the Herald—World and Motion Picture News, with all duplications eliminated.*

"That's all there is—there isn't any more!"

MOTION PICTURE HERALD   NEW YORK   LONDON   HOLLYWOOD

CLAMOR *Boy...* *of the industry!*

This kid's *got* what it *takes*...to get PATRONS!... The attention-getting GLAMOUR...of colorful ACCESSORIES...the scene-sampling *sock*...of seat-selling TRAILERS...an eye-and-ear-opening combination...that SHOUTS from your *Lobby!*... and YELLS from your *Screen!*... CLAMORING for *attention*...and *getting* it...from EYE-and-EAR-startled patrons...who come a-runnin' to your Box Office...to learn what the SHOUTIN's about...and eager to lay their *dough* on the line!...*Yep*...that's The PRIZE BABY...always ready to *raise-the-roof*... in behalf of your attractions...while *earning* a reputation as...CLAMOR BOY of the Industry!

NATIONAL *Screen* SERVICE
PRIZE BABY OF THE INDUSTRY

MOTION PICTURE HERALD

REVIEWS

(In Product Digest)

The Homestretch
The Captive Heart
Cheyenne
Dishonored Lady
Calcutta
Philo Vance Returns

Reissue market booms with 29 in release by 7 majors ❧ No need for bidding now, Paramount says ❧ Exhibitors speak out on single bills and forced selling ❧ AFL heads plan meeting to end studio strike ❧ Industry units enter Congressional labor fight ❧ SMPE members hear television plans ❧ U. S. industry to take over film distribution in occupied Germany ❧ Regional meetings launch industry Foundation ❧ 20th-Fox reports $22,619,535 net for 1946

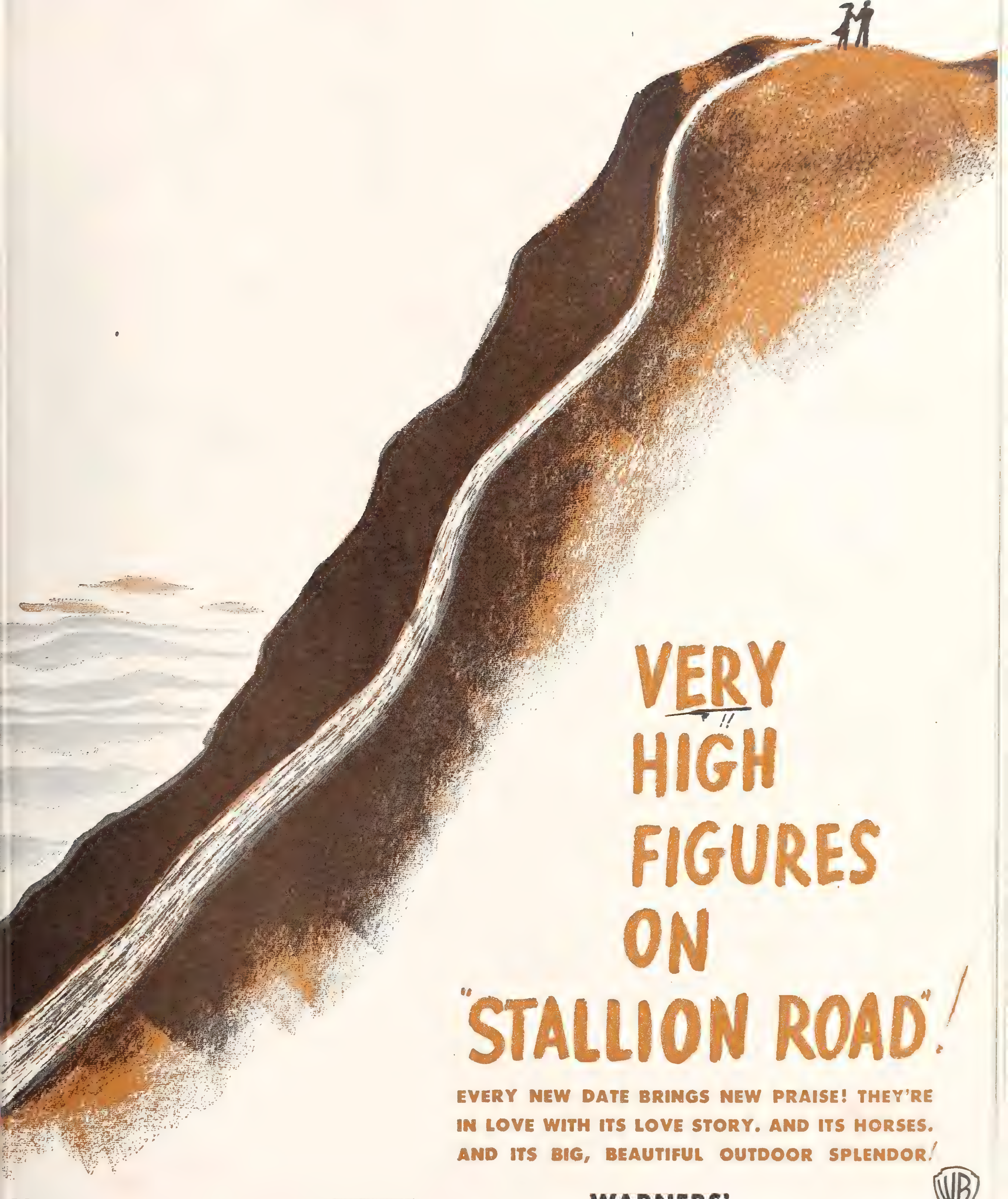
VOL. 167, NO. 4; APRIL 26, 1947

Entered as second-class matter, January 12, 1931, at the Post Office, at New York City, U. S. A., under the act o
lished weekly by Quigley Publishing Co., Inc., at 1270 Sixth Avenue, Rockefeller Center, New York 20, N. Y. Su
[illegible] Foreign. [illegible] 1947 [illegible]

with Phyllis Thaxter • Edgar Buchanan • Harry Carey • Ruth Nelson • Robert Armstrong Screen Play by Marguerite Roberts and Vincent Lawrence Based on the Novel by Conrad Richter • Directed by ELIA KAZAN • Produced by PANDRO S. BERMAN • A Metro-Goldwyn-Mayer Picture

YOU'LL FIND A 4-LEAF CLOVER IN M·G·M's SEA OF GRASS!

Preceded by a tremendous magazine, newspaper, radio and truck poster campaign "The Sea of Grass" will reach an estimated total of 1,803,726,008 impressions throughout the nation! Are you a partner in "The Sea of Grass Land Company"?



EVERY NEW DATE BRINGS NEW PRAISE! THEY'RE IN LOVE WITH ITS LOVE STORY. AND ITS HORSES. AND ITS BIG, BEAUTIFUL OUTDOOR SPLENDOR!

RONALD EAGAN · ALEXIS SMITH · ZACHARY SCOTT

WARNERS' "STALLION ROAD"

DIRECTED BY
JAMES V. KERN
NOVEL AND SCREEN PLAY
BY STEPHEN LONGSTREET
PRODUCED BY
ALEX GOTTLIEB

HUMPHREY

BOGART ·

BARBARA

STANWY

FOR

"The TWO Mrs. CARROLLS"

plan Twice the time! Give it Twice the build-up! It's got Twice the power of the Two-year-run play!

THRILLS FROM WARNERS!

with NIGEL BRUCE directed by PETER GODFREY produced by MARK HELLINGER

Screen Play by Thomas Job • From the Stage Play by MARTIN VALE • Music by Franz Waxman

ALEXIS

CK · SMITH

HEADLINE NEWS!

DAILY **VARIETY** DAILY

Vol. 55 No. 18 43 Hollywood (28), California, 47

ALEXANDER'S RAGTIME BAND' IS BEATING FIRST RELEASE AT BOXOFFICE!

Irving Berlin's

Alexander's Ragtime Band

Starring

TYRONE POWER · ALICE FAYE · DON AMECHE · ETHEL MERMAN

and JACK HALEY · JEAN HERSHOLT · HELEN WESTLEY · JOHN CARRADINE

Darryl F. Zanuck In Charge of Production · Directed by HENRY KING

Screen Play by Kathryn Scola and Lamar Trotti · Adaptation by Richard Sherman

Lyrics and Music by Irving Berlin · Dances Staged by Seymour Felix

Associate Producer Harry Joe Brown

Get on the bandwagon *NOW* at your 20th CENTURY-FOX Exchange!

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher *TERRY RAMSAYE, Editor*

Vol. 167, No. 4 April 26, 1947

DRINKING SCENES

JUST now again there is slight boiling up in the long simmering concern about liquor and the screen. The whole subject of alcohol and its problems is getting a shade more attention than usual. Perhaps the flow of psychopathic literature and such pictorial attentions as "The Lost Weekend" have to do with the manifestation. Anyway, the ardent drys are writing letters to the papers and complaining about the movies. The manifestations on all sides indicate a typical confusion.

Once again the problem, if it must be a problem, is the application to motion picture practice of a decent and proper intent. With all of the feeling that exists about liquor, it would seem reasonable to restrict its presentation on the screen to the requirements of narration when it is a real part of the story, and that resort to strong drink should not be made a part of the incidental conduct of heroes or heroines, or other characters who may inspire imitative behavior.

The wine glasses of the incidental decor of a banquet scene, or even a family party, have no such suggestion and intimation as the pretty lady sitting slightly and gayly potted on a stool at a cocktail bar, waiting for the story to develop.

Example of the difference is to be had in two current hit pictures. In one a young woman is shown in a welter of drink and in a series of sequences which deliver her to ruin and death. That is not likely to inspire emulation, or criticism from the drys. In the other picture a militant and liberal minded young banking executive is shown dipping deep into the bottle at table and then standing unsteadily on his feet making a speech which is the ideological hit of the piece. There is invitation to trouble.

THE problem of what to do about liquor on the screen is different from the problem of what to do about sex on the screen only in detail. Both pertain to the conduct of the race and have ever since there has been a race. The same order of self-regulation, which means organized judgment, conscious morality and purposeful good taste which has met one problem can meet the other. America's standards of propriety and decency are not patented, not copyrighted.

Mostly the persons who produce, write, direct and enact motion pictures are metropolitan sophisticates. They are not representative of the whole audience which they serve. It is their obligation to exercise all of their skill and the whole of their understanding, all of the time. They know about liquor and what to do about it on the screen—when they have to. It begins to look as though that would be soon.

* * *

FOR DIVERSITY

THERE is a hint of encouragement for a return to more diversity in the theatre program in the announcement this week from Mr. Oscar A. Morgan, in charge of short subjects for Paramount Pictures Corporation, that their output of cartoons is to be increased by a third and that the schedule for the year runs to sixty-four shorts in addition to the newsreel.

A distribution expert talking in this office the other day commented: "What we need," he observed, "is a vice-president in charge of taking twenty-five minutes out of the pictures. There seems to be an erroneous impression in high places that a picture cannot be big without being long."

It can be remarked that no other popular entertainment tries to keep the customers in their seats with their attention focused on one idea for so long as the super-features demand.

* * *

HONOURING ED FAY

FIFTY YEARS is a long time in showmanship and a very long time, indeed, for a career still continued in interest and vigour. There are few such occasions as that golden anniversary dinner to Mr. Edward M. Fay up in Providence this week, with hundreds of his friends and contemporaries of the amusement world gathered to make speeches and lift toasts in his honour. His beginning was back there just before the turn of the century when the footlights still burned gas and the spots were limelights. The motion picture had been on the screen but one year when Ed Fay started in the show world, and it was only a turn in variety then. His career began with distinguished performance as a musician, and in time he became an impresario, presenting many famous stars. He came to picture operations in 1925 and, beginning in 1926 with the dawn of sound, set notable precedents in the exploitation of the reborn art. He is still going strong.

* * *

WE are indebted to Mr. Earle M. Holden of Hickory, and North Carolina Theatres, for report on a situation in his town in which a traveling carnival, strongly condemned by press and pulpit, got into town by the device of arranging sponsorship by a patriotic organization.

Says the Hickory *Daily Record*: "It is time for the membership of all fraternal, civic and patriotic organizations to become thoroughly aware of the fact that for years they have permitted themselves to be used as dupes by carnival companies that could not otherwise get permits to show in most progressive and self-respecting cities.

"Nobody in the local community ever profits from the sponsorship of carnivals. . . . On the moral side of the ledger, the entries are all in red ink."

* * *

TOPMOST in the Monday mail this week is a discussion from Mr. J. R. Cooney of Waldoboro, up in Maine, who finds: "The marquee values of stars are becoming of less importance all the time. With the increasing access which the public has to all sorts of qualified criticism of the new pictures, they can rarely be sold any more just because Gable or Garson are in them.

"In our small town and theatre we find that the picture stands or falls more and more on its own merit as entertainment. If it is a good picture, they come; if not, they know about it and stay away."

In view of the extensive efforts involved, it is pleasant to have from this showman a word, too, about the Product Digest section of *The Herald*. "Aside from its more obvious uses, the advance reviews give us practically our only unbiased opinions regarding the new pictures." —*Terry Ramsaye*

THIS WEEK IN THE NEWS

SEVEN majors releasing twenty-nine reissues this season Page 12

CONGRESS moving to impose drastic curbs on labor unions Page 16

ON THE MARCH—Rad Kann in comment on industry affairs Page 18

NAME area committees for Motion Picture Foundation organization Page 20

NEW British censor, Sir Sidney Harris, hates censorship Page 22

HONOR Ed Fay's 50 years as citizen-showman of Providence Page 23

20TH-FOX reports year net profit at a record $22,619,535 Page 24

EXHIBITOR readers in vigorous expression on current problems Page 25

NATIONAL SPOTLIGHT—Notes on industry personnel across country Page 34

PLANS announced for production of French films in Holland Page 44

SERVICE DEPARTMENTS

Hollywood Scene Page 30

In the Newsreels Page 45

Managers' Round Table Page 49

Picture Grosses Page 55

Short Product at First Runs Page 46

What the Picture Did for Me Page 47

IN PRODUCT DIGEST SECTION

Showmen's Reviews Page 3597

Short Subjects Page 3598

Advance Synopses Page 3599

Release Chart by Companies Page 3600

Service Data Page 3601

The Release Chart Page 3602

QP Service

AT NOON on the ninth day of the telephone strike the switchboard operator in the Hollywood office of Quigley Publications plugged in a buzz and heard a voice say, "This is the McKeesport, Pa., operator. Can you tell me Gene Autry's address?" The address was given, the McKeesport operator said "Thank you," and the telephone strike went on.

High Taxes

London Bureau

THE CHANCELLOR of the Exchequer, Hugh Dalton, has reported that the entertainment tax collected for the year ending March 31 reached the all-time high of £53,392,000, against an estimate of £50,000,000 ($200,000,000). Since 90 per cent of the total entertainment tax yield is commonly reckoned to come from motion picture theatres, it may be said that cinema audiences contributed to the revenue in direct theatre-seat taxation about £48,000,000 in one year. Led by Sir Alexander Boyne King, exhibitors had made fervent representations to the Government for a reduction in the incidence of the tax. Not unexpectedly, the Chancellor wouldn't agree. Common feeling in the trade, indeed, is that theatremen are fortunate in not having the tax increased.

Dry Bombay

FROM MONOGRAM comes the word that Bombay is going dry. Their representative has informed the company that the Government in Bombay has notified the Bombay Board of Film Censors that all drinking scenes are to be eliminated from pictures submitted for censorship after April 1, 1947, and that after April 1, 1948, all such scenes will have to be eliminated from pictures previously passed by the censors. In the meantime, only such drinking scenes as are necessary for the continuity of the story will be retained. The Government, it is explained, has decided on a policy of prohibition. The program began April 1 and the strings will be gradually tightened for four years after which there is to be total prohibition.

"Duel" in England

London Bureau

THE LARGEST advertising campaign known here for years is currently under way for "Duel in the Sun." The cost of the campaign has been estimated at such a figure that there is considerable eyebrow raising among experts here. The comment has been made publicly that David O. Selznick's agents should drop their ballyhoo and get on with the showing of the picture. But there's the rub. Shorn of its U. A. affiliation, Selznick had no physical distributing machinery. It is the fact that Metro-Goldwyn-Mayer has offered to buy the film, lock, stock and barrel. Meanwhile, there is an offer from Paramount of a West End opening at the select Carlton and it is likely that Selznick will accept this with May 16 as the opening date. The question of the physical selling to independent theatres is still in the air. A Selznick publicity expert had the idea of flying some of the stars of the picture here, but when he found that was impossible he began toying with the idea of flying the horse, which has an important part in the feature, to London and letting it cavort about the stage on opening night.

NOT a New Yorker will be ignorant of David O. Selznick's "Duel in the Sun" when it opens May 7 in 37 Loew theatres in their city. As his Vanguard Films publicity department put it, Wednesday, the campaign, which "got under way in real earnest" and is a "land-air-and-SEE penetration," comprises the following items:

A mobile trailer unit.

A specially lighted blimp.

A street parade, with a special float.

Displays on all Railway Express and American News trucks. And more.

It may be that on the night of May 7, some of the overflow crowds may have to see other pictures at other theatres.

"Libel on India"

THE BOARD of censors for the India province of Punjab has banned "Anna and the King of Siam" after a protest filed by Capt. Anant Singh, editor of the magazine *Filmo*. According to the Associated Press, Mr. Singh was hopping mad, stating: "The picture is a vile and monstrous misrepresentation of Eastern peoples, Siam and the Siamese being made the butt of horrible ridicule. A libel on Siam and the Siamese people is a libel on India."

Slow Speed

THESE slow motion cameras they've been putting out recently get even slower—or faster, have it your way. Now comes one invented by K. M. Baird, which will photograph at the rate of 200,000 frames per second. It will photograph more than rifle bullets in air; it may even stop the motion of a bartender's elbow.

"Sit in the Sun"

RUSSELL BIRDWELL will "sit in the sun for a while and then take the best offer." This announcement from Hollywood Wednesday meant that the press agent for a number of controversial causes, including Howard Hughes' "The Outlaw," has shut up shop. One of his last clients was the city of Yonkers.

Debt Recovered

FOR THE FIRST time in the 31 years he has been identified with the industry, George Naudasher, operating the Cambria theatre, Philadelphia, encountered a patron with a troubled conscience. Recently he received a letter which read: "This letter is to return some money I feel I may owe you. I think when I used to attend the movies I would go in for a child's price when I was supposed to pay an adult's admission. I hope this covers the amount I cheated the movies out of. Sincerely yours." Mr. Naudasher returned the money, commended the sender, and suggested that the money be turned over to a charity.

Church to Theatre

THE EUCLID AVENUE Baptist Church in Cleveland, built by the Rockefellers who worshipped there, may be leased for use as a theatre. The Cleveland Baptist Association is considering several offers from the industry, including one from the J. Arthur Rank interests. If the Association approves the leasing, the 2,380-seat auditorium will be used for motion pictures every day while the congregation will hold its services in the chapel on Sunday morning.

"Business Theatre"

THE VOGUE THEATRE, San Francisco, is to be turned into a "business theatre," operating week days from 8 a. m. to 5 p. m. for the showing of 16mm or 35mm industrial, advertising, promotional, educational and religious films. According to Irving M. Levin, district manager of San Francisco Theatres, operating the Vogue, the "business theatre" will continue its policy of single features week day evenings and all day Saturday and Sunday.

Clothes Horse

Mexico City Bureau

DOLORES DEL RIO has let it be known that it is clothes that are keeping her from accepting new contracts from Mexican producers. She explains that when she played in American pictures she enjoyed the fame of being Hollywood's best dressed woman. In Mexico, she protests, she has had to wear the clothes the producers provide for her and has even consented to going stockingless to advance Mexican films. She asks now that she be allowed to choose her own wardrobe. because her films would "be ever so much better" if she wears what she likes.

UJA

¶ *A ragged, hungry, homeless orphan child, alone in a cold, hostile country.*

¶ *A mother with fear in her heart, terrible memories of horrors behind and dread uncertainty ahead, frantic with anxiety for those who are left of a shattered family.*

¶ *A husband and father, broken and in tatters, deep in the desperation of the need and suffering of those whom he would save, protect and nurture — and hardly a glimmering of hope before him in the terrible aftermath of war.*

Any of these vignettes make an understandable figure to any of us. The individual, child, mother or father, or all of them, we can visualize. Meeting any of them in living contact, we would instantly reach to extend a helping hand. The demand of charity, the call of human sympathy, would be immediate, compelling.

But the picture becomes a blur of statistics when it comes multiplied, like dots on a map, in the figures of the multitude represented by the 300,000 Jews in the Displaced Persons camps of Europe and the hundreds of thousands of others who are dependent upon American mercy for survival.

To see and understand we must think of that unhappy child, the frantic mother, the desperate father, as individuals — people, even as you and I; people with a right to live, to some small share of care and comfort. We must sweep away the columns of figures, the impersonal statistics, to realize that the call upon our human obligations is the aching need of that child, that mother, that father.

The story of the United Jewish Appeal tells us that the need is multiplied several hundred thousand times. That is why so many of us must give generously of our resources so that the many who are to be rescued from a hell of hate and want and desperation shall not await in vain their rescue.

MARTIN QUIGLEY

PEOPLE

Joseph I. Breen, director of the Production Code Administration, was guest speaker Monday evening at a dinner celebrating the 50th anniversary of the Cahill Club at Roman Catholic High School in Philadelphia.

Mark Hellinger, writer and film producer, received the Edgar Allan Poe Award from the Mystery Writers of America for his production of "The Killers," released by Universal-International, at a dinner given by that organization at the Hotel Henry Hudson in New York Monday evening.

Mr. and Mrs. Martin Quigley, Jr., are the parents of a son born at St. Vincent's Hospital in New York last Friday. The son has been named Martin Mark Quigley.

Pete Smith, producer of the MGM short subjects, was awarded a silver trophy by members of the Blind Activities and Recreation, Inc., organization in appreciation of the Specialty "Playing By Ear" in which many of the blind group appeared.

Albert Deane, Paramount International's manager of censorship and editing, returned to New York last Thursday after a trip to Australia.

Hardie Meakin, divisional manager for RKO Theatres with headquarters in Trenton, N. J., spoke on "Theatres and Film Exploitation" before the Advertising Club of Trenton, Monday.

M. G. Poller, assistant to Robert Mochrie, RKO Radio vice-president and general sales manager, was guest of honor at a bachelor luncheon at the Hotel Victoria in New York last Wednesday.

Neil Astrin has been promoted to manager of the playdate department of Producers Releasing Corporation's New York office, it was announced last week by Ralph H. Clark, general sales manager.

Sidney Deneau, assistant to Louis Schine of the Schine theatre circuit in Albany, N. Y., resigned Monday to join the Selznick Releasing Organization's New York staff.

Angus MacCunn, headoffice official of Famous Players Canadian in Toronto, has been elected president of the Musical Protective Society of Canada.

Sol A. Schwartz, vice-president and general manager of RKO Theatres, and Mrs. Schwartz left New York Thursday for Mexico City to visit the RKO Churubusco Studio. Mr. and Mrs. Schwartz will be in Mexico about three weeks.

MOTION PICTURE HERALD, published every Saturday by Quigley Publishing Company, Rockefeller Center, New York City 20. Telephone Circle 7-3100; Cable address "Quigpubco, New York," Martin Quigley, President; Red Kann, Vice-President; Martin Quigley, Jr., Vice-President; Theo. J. Sullivan, Treasurer; Leo J. Brady, Secretary; Terry Ramsaye, Editor; Martin Quigley, Jr., Associate Editor; James D. Ivers, News Editor; Charles S. Aaronson, Production Editor; Ray Gallagher, Advertising Manager; David Harris, Circulation Director; Bureaus: Hollywood, William R. Weaver, editor, Postal Union Life Building; Chicago, Hal Tate, 624 South Michigan Avenue; Washington, J. A. Otten, 2525 Ontario Rd., N.W., 9; London, Hope Williams Burnup, manager, Peter Burnup, editor, 4 Golden Square, W. 1.; Toronto, W. M. Gladish, 242 Millwood Road; Paris, Maurice Bessy, 2 Avenue Matignon; Dublin, T. J. M. Sheehy, 36 Upper Ormond Quay; Rome, Argeo Santucci, 10 Via Versilia; Lisbon, Joao De Moraes Palmeiro, Avenida Conde Valbom 116; Brussels, Louis Quievreux, 121 Rue Beeckman; Amsterdam, Philip de Schaap; 82 Jekerstraat; Copenhagen, Kris Winther, Bogehoi 25; Stockholm, Gosta Erkell, 15 Brantingsgaten; Budapest, Alexander Fodor, XIV Nurnberg ucca 47; Zurich, Carlo Fedier, c/o Cine Suisse, Kappelergasse 13; Prague, Joseph B. Kanturek, Cechovo nam 1; Sydney, Cliff Holt, Box 2608 — G.P.O. Derwent House; Johannesburg, R. N. Barrett, 10, Blyth Road, Talboton; Mexico City, Luis Becerra Celis, Dr. Carmona y Valle 6; Havana, Charles B. Garrett, Refugio 168; Buenos Aires, Natalio Bruski, J. E. Uriburi 126; San Juan, Puerto Rico, Ernesto Sanchez Ortiz, P.O. Box 1043; Montevideo, Paul Bodo, Calle Francisco Bauza 3662; Sao Paulo, Brazil, I. A. Ekerman, Rua Gucianazes 159; Santiago, Chile, Maria Romero, Revista "Ecran," Bellavista 069; Caracas, Venezuela, Mrs. Frank M. Caldwell, Apartado 1706. Member Audit Bureau of Circulations. Other Quigley Publications: Better Theatres, published every fourth week as a section of Motion Picture Herald; Motion Picture Daily, International Motion Picture Almanac and Fame.

THIS WEEK the Camera reports:

OPENING NIGHT, for the Wometco Circuit's new Miami theatre, the company's 20th in Greater Miami. Sonny Shepherd, manager, left, holds the ribbon as Mayor Perrine Palmer begins snipping. That's star Una Merkel at the right, one of an international celebrity audience which crowded the 1,860-seat "Showplace of the Americas" the evening of April 18 for the premiere of 20th Century-Fox's "Carnival in Costa Rica".

By the Herald

INTERVIEW in New York, as Benedict Bogeaus, left, Bogeaus Productions president, and Carl Leserman, vice-president, talked about formation of Arcadia Productions, to star Ida Lupino. Its first will be "Early Autumn", from the Louis Bromfield book. Mr. Bogeaus will continue making United Artists releases; Mr. Leserman will visit England to study business and possibly to open an office.

By the Herald

EDDIE ALBERT, Universal-International star, as he told the trade, over cocktails last week in New York, of Eddie Albert Productions, which is making 16mm visual educational pictures. Two, of six reels each, are on racial tolerance and on social relations. Nine have been made; five are in work; six are contemplated. See page 29.

APPEAL, for aid, as the United Jewish Appeal films division met at luncheon in New York last week. At left are Matthew Fox, New York co-chairman; Barney Balaban, national films division chairman, and Emil Friedlander, New York co-chairman. At the right, at a head table, also in usual order, are Harold Rinzler, Max A. Cohen, Malcolm Kingsberg, Harry Michalson, Adolph Schimel, Dr. Isidor Lubin, W. C. Michel, Leonard Goldenson, J. J. Unger. The goal in New York is $2,100,000.

HENRY RANDEL has been named Paramount's New York district manager. He had been branch manager. Twenty-seven years with the company, Mr. Randel was made branch manager in 1941, was previously Brooklyn manager and before that salesman in Charlotte, Buffalo and New York.

MYRON SATTLER succeeds Mr. Randel as branch manager. He was sales manager. Mr. Sattler began his Paramount career as a booker in New York, becoming a salesman and then in 1941 New York sales manager. Along with Mr. Randel, he achieved high sales records.

THE INSIDE STORY. Paramount home office executives the other evening listened intently as Captain Sam Harris, of the Nurnberg trials prosecution staff, disclosed information not previously publicized. In the front row are Austin C. Keough, vice-president in charge of legal affairs; Robert O'Brien, secretary, and William Healy, Mr. Keough's assistant.

THE KEYS TO THE CITY of Boston are presented by Gregory Curley, son of Mayor Curley, to delegates, at the Warner eastern district sales meeting. In usual order are William Brumberg, 1947 sales drive captain; Ed Catlin, Buffalo manager; Ray Smith, Albany; Jules Lapidus, eastern division sales manager; Al Dayts, Boston; Carl Goe, New Haven; Mr. Curley; Clarence Eiseman, New York; George Horan, Boston; Sam Lefkowitz, eastern district manager, and I. F. Dolid, home office sales executive.

A. PAM BLUMENTHAL last week was elected Cinecolor Corporation board chairman. He also resigned from the board of Enterprise Productions, which he helped organize.

MAURICE N. WOLF on May 1 will help direct MGM's exhibitor and public relations at the New York home office. He was Boston district manager before the new appointment was made.

By the Herald

MAGNETIC TAPE to supplant the usual sound track is being investigated by Warner sound technicians, Colonel Nathan Levinson, right, chief engineer, and Lt. Colonel Frank Cahill, left, Warner Theatres sound director, told trade writers in New York last week. The company is also seeking to achieve pre-war standardization and excellence of equipment, and its field engineers will confer in New York April 28, they said. The British studio, at Teddington, "blitzed" by bombs, is being re-equipped as machinery becomes available, they added.

SEVEN MAJORS RELEASING 29 REISSUES THIS SEASON

Reduced Product Flow and Shorter Runs Leave Room for Revivals

The reissue boom is on and the present indications are that it will continue for some time.

Seven of the 11 producer-distributor companies have reached into their vaults, dusted off a total of 29 hit pictures of previous seasons and are reissuing them on a national basis complete with full sales, advertising and promotional campaigns.

The reasons for this unprecedented splurge are varied depending upon whether those expressing the views are on the exhibition or distribution side of the fence. But both sides agree that a good reissue makes money.

Cite Varied Reasons for Current Reissue Wave

Exhibitors claim the reissue splurge has been brought about because current releases can no longer demand the extended playing time accorded product during the war years; that there is insufficient good product; that audiences prefer to see an old but good picture rather than a new poor one, and, finally, the producer-distributor organizations are not releasing the quantity of product they had in the pre-war years.

Representatives of sales and distribution and exploitation chiefs express somewhat different views on the subject. They lay claim more to the public's demand for the product; the new audiences that have come up since the pictures were originally released, and the quality of the pictures which will always draw customers to the box office.

These same executives also point out that there is still a lot of income left in the old big pictures since the pictures did not receive the full benefit of their playing time when originally released and thus many people who were sold on seeing the picture did not get the opportunity to do so.

Executives Claim Profit For All in Old Films

Further, they say, that if an exhibitor is in need of product they can play the reissues with a profit to themselves and to the companies.

One executive indicated that the trend towards reissues has been brought about by the excessively high production costs which have practically doubled since 1941 and said that the margin of profit from a reissue is sometimes even greater than that received from a new picture.

He estimated the number of prints made for one reissue runs from 100 to 250 depending upon the number of bookings expected. A fairly accurate print cost, however, he estimated at $25,000. The sum spent for new accessories runs about $5,000, while the distribution costs run about 20 per cent. Thus, for every $1,000,000 of gross rental for a reissue, there is about $750,000 net profit, since the production cost was originally written off when the picture was first released. The estimated number of playdates possible with a good reissue is around 10,000 or more with the net rental possibilities running as high as $1,000,000.

Warner Brothers for the past several seasons has followed a policy of reissuing a limited number of former hits—usually four each season. All have met with excellent success, and some, such as the current combination bill, "The Sea Wolf" and "The Sea Hawk," have done an even bigger busi-

(*Cntinued on page* 14)

The Season's Reissues

Following is a list of the 29 pictures that are being reissued this season on a national basis. The date of Motion Picture Herald's *original review and the date of reissue follows the names of the principal players.*

METRO-GOLDWYN-MAYER

Captains Courageous—Freddie Bartholomew, Spencer Tracy, Lionel Barrymore. Reviewed April 3, 1937. Reissued August 21, 1946.

Rage in Heaven—Robert Montgomery, Ingrid Bergman. Reviewed March 8, 1941. Reissued October, 1946.

Gone With the Wind—Clark Gable, Vivien Leigh, Leslie Howard, Olivia De Havilland. Reviewed December 16, 1939. Reissue date not set.

Boomtown—Clark Gable, Spencer Tracy, Claudette Colbert. Reviewed August 10, 1940. Reissued February 1947.

The Great Waltz—Louise Rainer, Fernand Gravet. Reviewed November 5, 1938. Reissued May, 1947.

PARAMOUNT

The Jungle Princess—Dorothy Lamour, Ray Milland, Akim Tamiroff, Lynn Overman. Reviewed November 28, 1936. Reissued September 1, 1946.

The Plainsman—Gary Cooper, Jean Arthur. Reviewed November 28, 1936. Reissued September 1, 1946.

PRODUCERS RELEASING CORP.

Kit Carson—Jon Hall, Lynn Bari, Dana Andrews. Reviewed August 31, 1940. Reissued May 22, 1947. (Originally distributed through United Artists.)

The Last of the Mohicans—Randolph Scott, Binnie Barnes. Reviewed August 15, 1936. Reissued March 22, 1947. (Originally distributed through United Artists.)

Corsican Brothers—Douglas Fairbanks, Jr., Ruth Warrick. Reviewed December 27, 1941. Reissued May 24, 1947. (Originally distributed through United Artists.)

International Lady—George Brent, Ilona Massey. Reviewed October 18, 1941. Reissued May 24, 1947. (Originally distributed through United Artists.)

RKO RADIO

Fantasia—A Walt Disney feature-length musical cartoon. Reviewed November 16, 1940. Reissued September 28, 1946.

TWENTIETH CENTURY-FOX

Sun Valley Serenade—Sonja Henie, John Payne, Glenn Miller. Reviewed August 2, 1941. Reissued September 1946.

The Bowery—Wallace Beery, Jackie Cooper, George Raft. Reviewed October 7, 1933. Reissued October, 1946.

Les Miserables—Fredric March, Charles Laughton. Reviewed April 6, 1935. Reissued January, 1947.

Stanley and Livingstone—Spencer Tracy, Nancy Kelly, Richard Greene. Reviewed August 5, 1939. Reissued January, 1947.

Alexander's Ragtime Band—Tyrone Power, Alice Faye, Don Ameche, Ethel Merman. Reviewed May 28, 1938. Reissued April, 1947.

UNIVERSAL

Destry Rides Again—Marlene Dietrich, James Stewart. Reviewed December 2, 1939. Reissued March, 1947.

When the Dalton's Rode—Randolph Scott, Kay Francis, Brian Donlevy. Reviewed August 3, 1940. Reissued March, 1947.

You Can't Cheat an Honest Man—W. C. Fields, Edgar Bergen. Reviewed February 18, 1939. Reissued April, 1947.

I Stole a Million—George Raft, Claire Trevor. Reviewed July 22, 1939. Reissued April, 1947.

Magnificent Obsession—Irene Dunn, Robert Taylor. Reviewed January 11, 1936. Reissue date not set.

One Hundred Men and a Girl—Deanna Durbin, Adolphe Menjou. Reviewed September 11, 1937. Reissue date not set.

Dracula—Bela Lugosi, Helen Chandler. Reviewed January 3, 1931. Reissue date not set.

Frankenstein—Colin Clive, Mae Clarke, Boris Karloff. Reviewed November 14, 1931. Reissue date not set.

WARNER BROTHERS

King's Row—Ann Sheridan, Robert Cummings. Reviewed December 27, 1941. Reissued December 7, 1946.

Wild Bill Hickok Rides—Bruce Cabot, Constance Bennett. Reviewed December 27, 1941. Reissued December 7, 1946.

The Sea Wolf—Edward G. Robinson, John Garfield, Ida Lupino. Reviewed July 27, 1940. Reissued April 26, 1947.

The Sea Hawk—Errol Flynn, Brenda Marshall. Reviewed March 29, 1941. Reissued April 26, 1947.

It Happened

TO ALL THESE FAMOUS STARS AND DIRECTORS

- ✓Gene Autry
- ✓Jack Benny
- ✓Connie Bennett
- ✓Clarence Brown
- ✓Judy Canova
- ✓Eddie Cantor
- ✓Frank Capra
- ✓Bing Crosby
- ✓Dennis Day
- ✓Jimmy Durante
- ✓Cary Grant
- ✓Phil Harris
- ✓Bob Hope
- ✓Al Jolson
- ✓Leo McCarey
- ✓Maria Montez
- ✓Dick Powell
- ✓Ginny Simms
- ✓Orson Welles
- ✓Sam Wood
- ✓Robert Young

They saw it and RAVED!

"IT HAPPENED ON 5TH AVENUE"

is the picture to see!

REISSUES

(Continued from page 12)

ness in certain spots on a reissue than when first released, the company has said.

A spokesman for Warners sales department credits the popularity of reissues to three basic factors:

1. Pictures selected for reissue were outstanding box office attractions when originally released.

2. The stars and other players in the cast have added to their popularity in recent years and are even bigger drawing attractions now.

3. A new generation of at least 20,000,000 filmgoers comes along every five years or so, and these together with those who missed the picture when it was first shown and the many who like to see the picture again, add up to a potential audience of more than 50,000,000 for a good picture.

From a merchandising standpoint, Mort Blumenstock, vice-president in charge of Warner advertising and publicity, points out that good reissues have a valuable nucleus for word-of-mouth advertising by persons who saw and enjoyed the pictures when first released. Many exhibitors have capitalized on this point to good effect, he said.

According to Henderson M. Richey, director of exhibitor relations for MGM, the success of a reissue is the careful merchandising of quality pictures and a limited number of such releases.

"We dignify our reissues by giving them the same attention and advertising treatment as current product," he said. In all cases exhibitors are given entirely new campaigns to exploit the reissue which includes pressbooks, mats, stills and other aids since the company has made it a policy not to utilize any of the old materials left from a picture's initial release.

Mr. Richey also believes that the success of a reissue is dependent upon two factors—new audiences who have not seen the picture, and the people who go to see it again. Both audiences, he said, bring about an excellent word-of-mouth campaign if the picture is good.

Special Representatives Help Sell MGM Reissues

To give exhibitors every possible help in selling reissues MGM has five special representatives working throughout the country under the direction of William Zoellner, head of the reprint department.

Discussing MGM's current and forthcoming reissues recently, Mr. Zoellner said "Rage in Heaven," the company's first reissue this season, has so far been sold to more than 9,000 accounts and in four months has had more bookings than during the whole year following its original release. Revenue from the film has been greater by far than what it grossed back in 1941. Other sources attributed the reissue success of the picture to the current popularity of Ingrid Bergman who, at the time the picture was originally released, was practically unknown to the American public.

STILL STARS

The lasting popularity of many film stars over the years is indicated by the stars of the pictures reissued by the major companies. Following is a list of today's stars and featured players who had major roles when the reissues were originally released:

Don Ameche
Dana Andrews
Lionel Barrymore
Wallace Beery
Ingrid Bergman
Gary Cooper
Olivia De Havilland
Douglas Fairbanks, Jr.
Errol Flynn
Clark Gable
John Garfield
Hedy Lamarr
Ida Lupino
Fredric March
Ray Milland
Tyrone Power
George Raft
Claude Rains
Edward G. Robinson
Mickey Rooney
Ann Sheridan
James Stewart
Robert Taylor
Spencer Tracy

"Gone With the Wind" and "The Great Waltz" are two MGM reissues to be distributed shortly. Mr. Zoellner previously said he expected "Wind" would gross between $6,000,000 and $7,000,000 in the United States and estimated that 40 to 45 per cent of those people who have seen the picture will go to see it again. If test runs prove successful and the Technicolor print situation, which is now tight, again become available in quantity, the picture will be reissued without cuts and will run for three hours and 44 minutes.

William A. Scully, Universal's vice-president and general sales manager, attributed much of the success of reissues to the lack of product in subsequent run theatres. These exhibitors know, Mr. Scully said, that there is money to be made from reissues if they are properly advertised and publicized.

Universal Reissuing Films On Double Feature Policy

Universal, with eight pictures on its current reissue schedule, decided on a double feature policy for the subjects after the success of "Imitation of Life" and "This Side of Heaven," which were reissued in the summer and autumn of 1945.

Twentieth Century-Fox's reissue policy is governed by "popular demand," Martin Moskowitz, executive assistant general sales manager indicated, and that is the principal reason for again releasing "Alexander's Ragtime Band."

"We've been playing around with the thought of re-releasing "Ragtime Band" for a long time," he said. "It's got everything anyone could want—Irving Berlin's music; a good story, and a cast which would cost millions if it were assembled in one film now. We reissued it because people from all over, circuit executives and independents alike, told us that there is a demand for it."

However, the spurt in reissues hasn't been received favorably in all quarters. Last week, Herbert J. Yates, president of Republic, addressing a regional sales meeting in Chicago, lashed out against the policy and said that if it continued the industry will soon find itself losing the public esteem it now enjoys. "The constant playing of reissues is an admission on the part of the industry to the public that it cannot produce quality pictures today as it did in former years."

In addition to the 29 features which the producing-distributing companies have on their reissue schedules, Astor Pictures and Film Classics, Inc., have an additional 38 pictures which they have acquired from the major companies. The pictures listed have been released within the past year, but both companies have many more available to exhibitors.

The pictures available from Film Classics and Astor, with their principal players and running times, follow:

Film Classics, Inc.

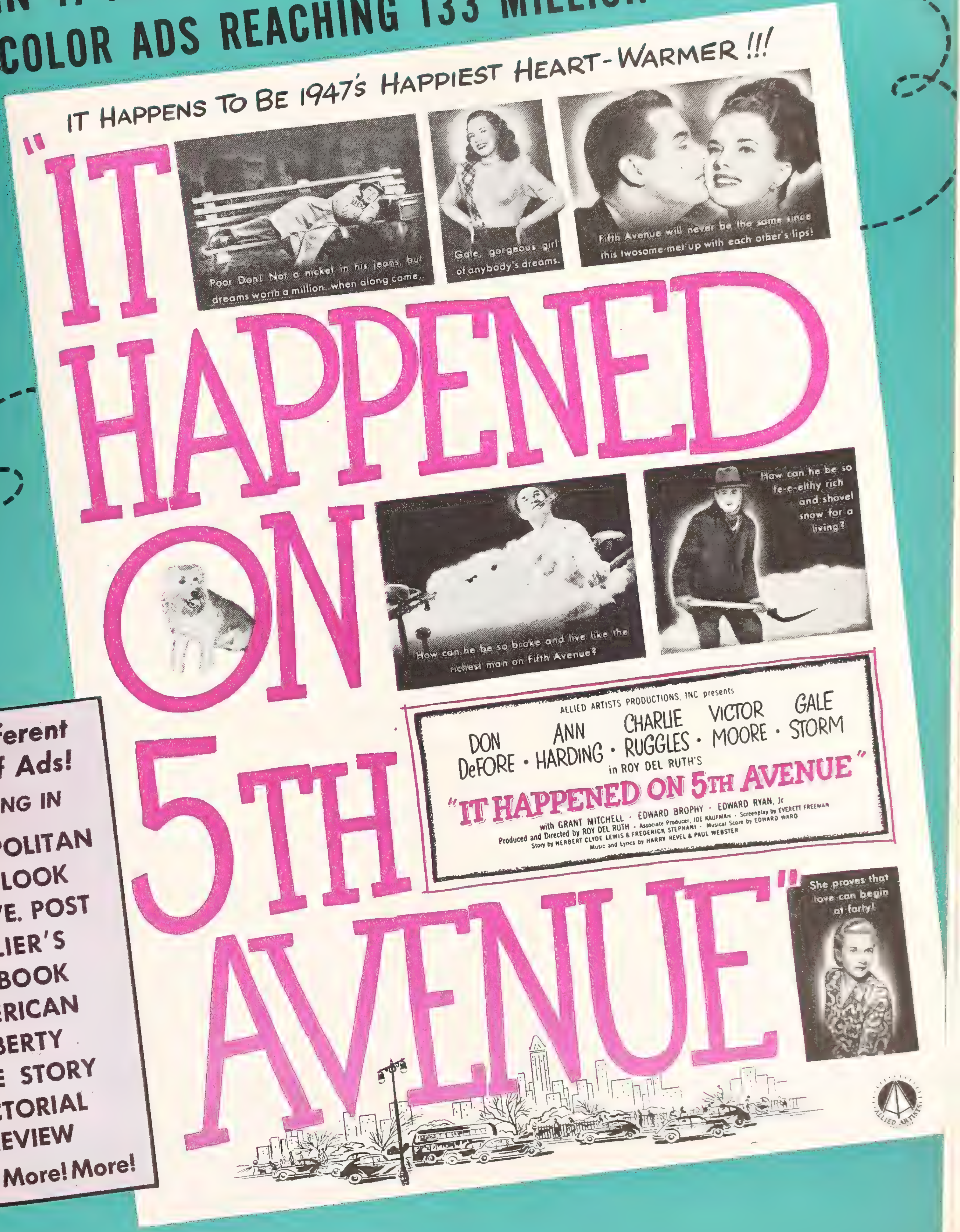
Beloved Enemy—Merle Oberon, Brian Aherne (86).
Come and Get It—Edward Arnold, Joel McCrea (99).
Strike Me Pink—Eddie Cantor, Ethel Merman (100).
The Wedding Night—Gary Cooper, Anna Sten (83)
Bohemian Girl—Laurel and Hardy (74).
Dodsworth—Walter Huston, Mary Astor (101).
Woman Chases Man—Joel McCrea, Miriam Hopkins (73).
Unholy Garden—Ronald Colman, Fay Wray (77).
Palmy Days—Eddie Cantor, George Raft (80).
Splendor—Joel McCrea, Miriam Hopkins (75).
Devil to Pay—Ronald Colman, Loretta Young (75).
Stella Dallas—Barbara Stanwyck, John Boles (107).
Roman Scandals—Eddie Cantor, Ruth Etting (94).
North Star—Anne Baxter, Dana Andrews (108).
The Westerner—Gary Cooper, Walter Brennan (102).
Goldwyn Follies—Adolphe Menjou, Andrea Leeds (119).
The Scarlet Pimpernel—Leslie Howard, Merle Oberon (98).
Return of the Scarlet Pimpernel—Barry Barnes, James Mason (81).
The Thief of Bagdad—Sabu, Conrad Veidt (109).
Murder on Diamond Row—Edmund Lowe, Ann Todd (77).

Astor Pictures

Swiss Family Robinson—Thomas Mitchell, Edna Best (91).
Beyond Tomorrow—Charles Winninger, Jean Parker (84).
Tom Brown's Schooldays—Sir Cedric Hardwicke, Freddie Bartholomew (81).
Little Men—Kay Francis, Jack Oakie (84).
They Meet Again—Jean Hersholt, Dorothy Lovett (67).
Melody for Three—Jean Hersholt, Fay Wray (67)
Second Chorus—Fred Astaire, Paulette Goddard (83).
Flying Deuces—Laurel and Hardy (65).
Courageous Dr. Christian—Jean Hersholt, Dorothy Lovett (67).
Pot O' Gold—James Stewart, Paulette Goddard (87).
New Wine—Ilona Massey, Binnie Barnes (87).
Black Doll—Nan Grey, Donald Woods (66).
Danger in the Air—Donald Woods, Nan Grey (66).
Westland Case—Preston Foster, Carol Hughes (63).
Cheers for Miss Bishop—Martha Scott, William Gargan (95).
Scarface—Paul Muni (95).
Hell's Angels—Ben Lyon, Jean Harlow.
Cock of the Air—Billie Dove, Chester Morris (80).

IT HAPPENED

IN 47 NATIONAL MAGAZINES! FULL-PAGE, TWO-COLOR ADS REACHING 133 MILLION READERS!



IT HAPPENS TO BE 1947's HAPPIEST HEART-WARMER !!!

"IT HAPPENED ON 5TH AVENUE"

Poor Don! Not a nickel in his jeans, but dreams worth a million, when along came..

Gale, gorgeous girl of anybody's dreams.

Fifth Avenue will never be the same since this twosome met up with each other's lips!

How can he be so broke and live like the richest man on Fifth Avenue?

How can he be so fe-e-elthy rich and shovel snow for a living?

She proves that love can begin at forty!

ALLIED ARTISTS PRODUCTIONS, INC presents

DON DeFORE · ANN HARDING · CHARLIE RUGGLES · VICTOR MOORE · GALE STORM

in ROY DEL RUTH'S

"IT HAPPENED ON 5TH AVENUE"

with GRANT MITCHELL · EDWARD BROPHY · EDWARD RYAN, Jr

Produced and Directed by ROY DEL RUTH · Associate Producer, JOE KAUFMAN · Screenplay by EVERETT FREEMAN

Story by HERBERT CLYDE LEWIS & FREDERICK STEPHANI · Musical Score by EDWARD WARD

Music and Lyrics by HARRY REVEL & PAUL WEBSTER

ALLIED ARTISTS

Five Different Styles of Ads!

APPEARING IN

COSMOPOLITAN
LIFE • LOOK
SAT. EVE. POST
COLLIER'S
REDBOOK
AMERICAN
LIBERTY
TRUE STORY
PICTORIAL REVIEW

More! More! More!

CONGRESS MOVING TO CURB LABOR

House Passes Drastic Bill as Senate Debates One; Closed Shop Banned

Washington Bureau

A sweeping union-control measure, outlawing the closed shop, industry-wide bargaining, jurisdictional strikes and other practices, was passed by the House last week. A similar bill, milder than the House-approved measure, was introduced in the Senate this week and indications are that it stands a better than even chance of winning.

First reaction from the entertainment field came early this week when 700 members of AF of L unions in the motion picture and allied fields met at the 46th Street theatre in New York and condemned what it called "the destructive and punitive nature of the legislation pending in Congress."

Turn Down Taft Bill

The meeting was ordered by the legislative committee of the Associated Actors and Artistes of America, a parent union of 13 constituent organizations in the amusement industries. A similar meeting took place at the Selwyn theatre in Chicago where 300 AAAA members met to protest legislative efforts "to crush labor."

In the Senate, a coalition of four Democrats and three Republicans turned down the measure introduced by Senate Labor Committee Chairman Taft, but all indications are that the GOP leadership will fight to stiffen the bill on the Senate floor. In any event, Congress will pass a bill considerably tougher than the Case Bill which Mr. Truman vetoed last year. Passage of such a measure will place the President on the horns of this dilemma: If he approves the measure, he estranges his vital union support; if he vetoes it and labor troubles follow, he will probably lose the support of everyone else.

Suits Are Permitted

Both the approved and the proposed bills have the following provision in common: They ban the closed shop, permit union shops only if approved by 50 per cent of the unit's workers voting by secret ballot; give the Attorney General power to obtain injunctions to halt strikes or lockouts affecting the public welfare; reorganize the Federal conciliation service and the National Labor Relations Board, and provide for suits against unions for breach of contract and for union registration and reporting under the Secretary of Labor.

The House bill, sponsored by Representative Hartley, also includes bans on industry-wide bargaining (bargaining between one union and competing employees for a common contract) and employer contributions to health and welfare funds. These two sections were deleted by the Senate committee from the original Taft version. Both bills would make jurisdictional strikes and secondary boycotts unfair labor practices, but the Hartley version allows either private employers or the Government to sue unions engaging in such practices, while the Senate bill allows such suits only by the Government.

Among other provisions of the Hartley bill are: anti-trust penalties for unions engaging in combinations to fix prices, to allocate customers, or otherwise to restrict production; a ban on mass picketing, and a ban on Communists or ex-Communists holding union office. NLRB sanction would be withheld from unions with such officers.

Special provisions in the Senate committee's bill would bar the NLRB from certifying a union which includes professional employes unless a majority of such workers vote in favor of certification. They also would permit employers to petition for NLRB elections and create a joint House-Senate committee to study labor-management problems.

Ask Truman Veto

The New York protest meeting called on President Truman to veto legislation aimed at outlawing industry-wide and nationwide bargaining or the closed shop. At the same time the group passed a resolution welcoming "any attempts to remedy inequities and abuses which may have developed under present legislation," but stating that it would vigorously oppose any attempt to enact new legislation which will make impossible the legitimate functioning of labor unions.

Among the speakers at the rally were Lawrence Tibbett, chairman of the meeting and president of the American Guild of Musical Artists; Paul Dullzell, president of the Four A's and representing Actor's Equity; Senator Glen H. Taylor of Idaho, and Henry Jaffe, eastern legal representative of the Screen Actors Guild and counsel for the American Federation of Radio Artists.

MPA Members Now Will Receive Two Votes

Two votes each for member companies of the Motion Picture Association will be given them at the next board meeting May 8 in New York. Company presidents now hold one vote. Vice-presidents will be given the other votes, it is understood. Such vice-presidents are John J. O'Connor, Universal; Austin Keough, Paramount; Ned E. Depinet, RKO Radio; J. Robert Rubin, Loew's; Robert Perkins, Warners; W. C. Michel, 20th Fox; Jack Cohn, Columbia.

Green Will Call Meeting to End Hollywood Strike

The outlook for an early settlement of the long-standing jurisdictional strike in Hollywood brightened this week when William Green, president of the American Federation of Labor, announced he would call a conference of all unions involved in the dispute "in the very near future."

Mr. Green said the executive council had instructed him to call the meeting at which the unions would be asked to work out means to end the dispute, and set up machinery to prevent future similar strikes.

The AF of L head disclosed that, on order of the executive council, he had polled all 12 unions involved in the dispute last February and had found all of them in favor of attending such a conference.

Further bright spots appeared in the Hollywood picture last week. Most important was an invitation from Charles Boren, the producers' labor contact, to Joseph V. Cambiano, international representative of the Painters' Union, asking him to meet with the producers' labor committee April 21. Later the meeting was postponed one day.

Also on the coast last week, joint committees of the Associated Motion Picture Producers, the Society of Independent Motion Picture Producers and the Independent Motion Picture Producers Association met with the Screen Actors Guild. Purpose of the talks was to map procedure for the month-long series of conferences on a new Guild contract to replace the 10-year pact which will expire May 15.

Terrytoons, producers of animated cartoons, locked cartoonists out of its New Rochelle, N. Y., plant this week, according to the Screen Cartoonists Local No. 1461, AF of L. The union said negotiations had been going on for two years. There was no comment from the company.

In Hollywood, Superior Judge Byron Walters last week sentenced four ringleaders of the mass picketing of the Columbia studio last year to a year in jail. Other penalties ranged from six months in jail to fines from $300 up. The strikers were found guilty of violating a city ordinance and disturbing the peace.

Publishes Book on Labor

Edward T. Cheyfitz, assistant to Eric A. Johnston, president of the Motion Picture Association, has written "Constructive Collective Bargaining," a book on labor and management, which has been published by the McGraw-Hill Book Company.

Kellogg SOPEG Vice-President

Paul Kellogg, an accountant with RKO Service Corporation, was elected vice-president of the Screen Office and Professional Employees Guild, Local 109, at a New York election April 14.

IT HAPPENED

COAST-TO-COAST! THE "5th AVE. BUS CARAVAN" —BIGGEST BALLYHOO TOUR OF THE DECADE!

TRAVELING 3850 MILES THROUGH 59 KEY CITIES & HUNDREDS OF SMALLER TOWNS!

— — —

ACTUALLY SEEN BY 30 MILLIONS!

— — —

REAMS OF NEWSPAPER SPACE!

ON THE MARCH

by RED KANN

TAKE it or leave it, consider it or forget it. But here is an interesting boil-down of highlights which ran on the drama page of Sunday's New York *Times* under Lewis Funke's byline:

"There are going to be lower-priced tickets on Broadway next season. . . There are producers and managers along the Main Stem who feel that the time has come for the 'break.' They say that, in the light of consumer resistance manifested this season, it is no longer feasible to charge what the traffic will bear. They promise they will make every effort to reduce the ticket sale in the hope of increasing attendance. . .

"However, most of the producers, although conceding the urgent need for ticket reductions, assert the move is unthinkable under existing conditions. They contend that high salaries received by various workers in the theatres, high rentals, high stop clauses, etc. make for risky business at best. One producer of a hit asserts that even the reduction of a quarter a ticket would be impossible. Hopeful ones believe that, in time, necessity will force everyone to get together to bring prices down to insure continued production and employment.

"For their part, several of the [union] craft groups express willingness to canvass the situation, but add that with prevailing economic conditions they are unable to see their way clear to wage reductions. An official of a major union thinks that a careful, impartial study to determine where the difficulties actually are and how they can be overcome would be helpful. Another major union spokesman laconically says his union has no control over prices. Still another blames inefficient business methods of producers for high budgets and the resulting high-ticket sale. The one point on which some producers and some unions agree is that ticket prices do not make any difference as long as you have a hit."

Take this or leave it, draw a conclusion or not:

"One cloud is shadowing our economic future. That cloud is caused by the sharp and rapid rise in prices.

"Some say this cloud is certain to burst. They are sure of a recession or a depression. I do not share their belief that either of these is inevitable," declared President Truman at an Associated Press luncheon in New York on Monday.

"I believe that we, as a nation, can prevent this economic cloudburst. But it requires prompt, preventive steps.

"Price increases have been felt by every American family. No one needs to tell them how much the cost of living has increased! . . . With higher and higher retail prices, families can buy less and less. . . Prices must be brought down. . . .

"Present business conditions permit—in fact, they require—lower prices in many important fields. Profits in the aggregate are breaking all records, although profit margins vary greatly in individual cases. In 1946, corporate profits, after taxes, were 33 per cent higher than in 1945. In the first quarter of 1947, they ran even higher. These figures are total figures and do not, of course, apply to every industry or every business."

ECHOES FROM PROVIDENCE: The dinner observing Ed Fay's golden anniversary in show business turned out to be unusual. For his exhibitor associates and friends in the immediate area to make an appearance was nothing more than was to be expected. For a large delegation to attend from New York was something else again. It was a goodly, and important, crowd which made the journey.

One of the amusing incidents came from Frank C. Walker, former Postmaster General and long since returned to his old theatre stand with the Comerford-Publix circuit.

"The late Senator Pat Harrison was an old friend of mine who always drank wet and voted dry. I also remember the occasion when Al Smith went to a library on some research regarding the Irish. Both of these incidents, it seemed to me at the time, proved the age of miracles had not passed.

"When I noted the Governor of Rhode Island had taken official recognition of Fay's anniversary, that the Mayor and City Council of Providence had passed a resolution signalizing 'Ed Fay Day' and that the General Assembly of the state had given formal recognition to the event, I was persuaded to recognize again that the age of miracles surely had not gone."

The veteran showman's long and varied activities in the fields of social and civic advancement were stressed throughout the evening. When Basil O'Connor's turn at an address arrived, he set aside his positions with the Red Cross and the Infantile Paralysis Foundation for the role of a youngster who was born in Taunton just over the Rhode Island line in neighboring Massachusetts.

"I used to slip into Fay's dance hall without paying. He'll never know how many nickel admissions were lost to him. In fact and although he is not aware of it, this is probably what gave birth to that humanitarian trait so often mentioned at this dinner."

It was Dick Walsh, president of the IATSE, who pulled the funniest line, however. There were more than a dozen speakers before Fay got on his feet along about 11:30 in the evening. After it was over, Walsh pulled out his watch and remarked,

"I think I'll go back and collect overtime."

Divorcement Still U.S. Aim, Wright Tells Allied Unit

Members of North Central Allied, meeting Monday in convention at Minneapolis, heard Robert L. Wright, special prosecutor in the Government's anti-trust suit against the industry, outline the Government's program for the industry. That plan includes complete divorcement.

After the open forum on the suit, at which Mr. Wright spoke, the prosecutor was charged with being "cagey" and "extremely cautious." Other small town exhibitors were of the opinion that the Government "fails utterly" to grasp the problem of the small exhibitor. They were dismayed when Mr. Wright told them that "the Government program cannot guarantee protection" against "wild-cat" competition caused by competitive bidding and large-scale production.

Ben Berger, North Central Allied president, opened the two-day convention by predicting that the U. S. Supreme Court eventually would order divorcement. He believes, he told the members, that "ever-increasing" film rentals will continue for some time to come and he charged distributors with "selling the same horse twice and getting a pound of flesh both times."

President Berger, all other officers, and the entire board were re-elected unanimously for another year at the close of the convention Tuesday.

Name Warner Winners In Nat Wolf Drive

Winners in the six-week Nat Wolf Drive, for the Warner Theatres Ohio zone manager, were announced from Cleveland last week. For the northern district: Julius Lamm, Uptown, Cleveland, first prize; Frank Wheatley, Variety, Cleveland, second prize; Frank Savager, Warners', Youngstown, third prize. For the central district: first prize, William Harwell, Palace, Lorain; second prize, Irving Soloman, Ohio, Canton; third prize, Don Jacobs, Ohio, Mansfield. For the southern district: first prize, Paul Montavon, Sherman, Chillicothe; second prize, James Tracy, Lyric, Portsmouth; third prize, Douglas Craft, Capitol, Sidney.

Set Independents' Committee In Jewish Appeal Drive

An independent exhibitors' committee to work in the industry's drive to raise $2,100,000 for the United Jewish Appeal in New York was appointed last Friday following the first general meeting for the organization of film company chairmen held at the Hotel Astor. Sam Rinzler was named chairman of the committee. Members include David Weinstock, Edward Rugoff, Harry Brandt, Julius Joelson, S. H. Fabian, Max A. Cohen and Leo Brecher.

IT HAPPENED ...TO THE BIGGEST FILM BUYERS IN THE COUNTRY!
THEY BOUGHT IT ON SIGHT FOR TOP "A" TIME!

ALLIED ARTISTS PRODUCTIONS, INC.
presents

DON DeFORE
ANN HARDING
CHARLIE RUGGLES
VICTOR MOORE
GALE STORM

in

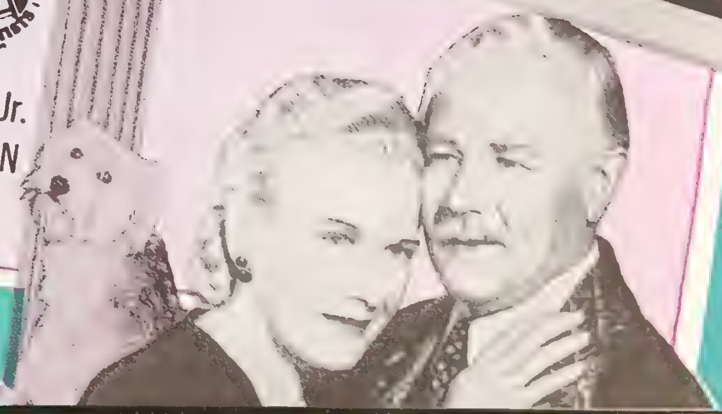
Roy Del Ruth's

"IT HAPPENED ON 5th AVENUE

with GRANT MITCHELL EDWARD BROPHY EDWARD RYAN, Jr.

Produced & Directed by ROY DEL RUTH Associate Producer JOE KAUFMAN

Screenplay by Everett Freeman · Original Story by Herbert Clyde Lewis and Frederick Stephani · Musical Score by Edward Ward · Music and Lyrics by Harry Revel & Paul Webster



SET FOUNDATION AREA COMMITTEES

Steering Group Executives Report "Enthusiastic Response" from Field

Preparing for the Motion Picture Foundation's national meeting, tentatively scheduled for late in May, additional exchange area meetings were announced Tuesday in New York by Barney Balaban, president of Paramount Pictures and chairman of the Foundation's temporary steering committee.

At the same time Mr. Balaban, reporting on progress made in organizing the Foundation, said: "The steering committee has been greatly encouraged by the enthusiastic response given to this project all over the country. I have received many wires after exchange area meetings have been held, indicating the enthusiasm shown at the meetings."

Seek $10,000,000 Fund

The Motion Picture Foundation is the first industry-wide charity organization of its kind in the United States for which it has been recommended that an initial fund of $10,000,000 be raised to aid industry employees unable to work; aid dependents of deceased or disabled employees; aid where long periods of hospitalization, rest or medical care are required and other aid to employees where necessary.

The Foundation, according to its announced plans, will also provide legal aid; assistance in the education of promising employees or dependents of employees; training of employees and prospective employees; physical examinations and medical checkup, and for preventive medicine.

The new meetings announced by Mr. Balaban are as follows: Boston, April 29, M. J. Mullin and Sam Pinanski, chairmen; Buffalo, within the next few weeks, Max Yellen, chairman; Dallas, held Tuesday, Karl Hoblitzelle, chairman; Memphis, within a few weeks, M. A. Lightman, chairman; New Haven, within a few weeks, I. J. Hoffman and Dr. J. B. Fishman, chairmen; New Orleans, within a few weeks, E. V. Richards, chairman.

Elect National Trustees

Also, Oklahoma City, within a few weeks, C. B. Akers, chairman; Omaha, May 5, Leo Walcott and A. H. Blank, chairmen; Pittsburgh, end of April, M. A. Silver, chairman; Seattle, May 5, I. M. Hone, chairman; Washington, D. C., was to be held Thursday, Sidney Lust, Carter Barron and John Payette, chairmen.

Mr. Balaban announced that at the Albany, N. Y., meeting Monday, S. H. Fabian was elected national trustee and Saul J. Ullman, chairman of the area committee. The following were elected as members of the area committee: Louis W. Schine, C. J. Latta, Herman Ripps, Edward Ruff, Leonard Rosenthal, Howard Goldstein, Henry Harris, John Sauerborn, Charles McCarthy, Arthur Newman, Fred Sliter, Charles A. Smakwitz, Neil Hellman, William Smalley and Guy Graves.

At the Charlotte meeting April 16, H. F. Kincey was elected national trustee and chairman of the area committee, and the following were elected members of the area committee: J. C. Long, Roy Rowe, H. H. Everett, Ed Haley, J. H. Dillon, Ray Erwin, George Roscoe, Blake Gryder, Ben L. Strozier, H. F. Kincey, H. D. Hearn, J. E. Holston, Dean House, John Vickers, Jay Schrader.

At the Chicago meeting April 16, Arthur Schoenstadt was elected national trustee and Edward G. Zorn chairman of the area committee. Area committeemen elected were Frank Allen, John Balaban, James Coston, Jack Flynn, Tom Flannery, S. J. Gregory, Walter Immerman, Irving Mack, Jack Rose, Sam Shirley, Frank Sticklin, Edwin Silverman, Arthur Schoenstadt, Edward G. Zorn, Fred Shoup, Tom Murray and Jack Kirsch.

Detroit Election Held

In Detroit, at a meeting held April 14, the following were elected to the area committee: Ray Branch, Lew Wisper, Alex Schreiber, Joseph Lee, Larry Becker, Rodger M. Kennedy, L. H. Gordon, David M. Idzal, Frank J. Downey, C. W. Buermele and E. J. Hudson. This committe will meet shortly to elect national trustee and area chairmen.

The Kansas City meeting was held April 18. Nine members of the area committee were elected: Arthur Cole, Sam Abend, J. A. Becker, Felix Snow, M. B. Cohn, A. Jules Benedic, C. A. Schultz, R. R. Biechele and R. F. Withers. The national trustee chairman and other members of the area committee are to be elected shortly.

The St. Louis meeting April 14 elected Fred Wehrenberg as national trustee, Joseph C. Ansell as chairman, Russell Bovim, James Frisina, George Keresotes, Carson Rodgers, Bess Schulter, Fred Souttar, Clarence Turley, Oscar Turner, Isador Weinshienk, Harry C. Arthur, Jr., Charles Goldman, Thomas James, Sam Komm and Sam Levin as members of area committee, and Albert Stetson as secretary.

Bacon Leaving Twentieth-Fox

Director Lloyd Bacon announced this week he will leave Twentieth Century-Fox after completing the direction of "Off to Buffalo," to alternate between independent production and studio assignments. His first under the new plan will be the direction of "Barnstorming" for Golden Productions. Later, in association with Sam Jaffe, he will produce "The Glittering Hill."

Scully Calls for Better Exhibition

The industry is obliged to undertake a better type of exhibition if American production intends to make pictures in the traditional manner, William A. Scully, vice-president and general sales manager of Universal-International, told delegates to a two-day sales conference in New York last weekend.

The meeting, held at the home office Saturday and Sunday, was devoted to the formulation of release and sales plans for the next four months, and was attended by district manager and home office executives.

Mr. Scully said that rising production costs, being out of all proportion to what they were six years ago, have become the mutual problem of exhibitors and distributors.

"We cannot turn back to low budget pictures because the public expects quality no matter what is involved in the high cost of production," he said. "We are not only coping with a 35 per cent rise in basic labor costs, but we must be able to meet the cost of personalities and properties which continue to go up each year."

Further, Mr. Scully pointed out, good pictures are entitled to all the playing time that it earns. He then cited the playing time given "The Egg and I," and said that in this case exhibitors are only asked to give the picture the time it deserves as proved in its opening engagements.

Mr. Scully also cited the expanded market for the J. Arthur Rank product which the company will handle in the same manner of the product produced at the U-I studio.

Two Clearance Complaints Are First Since April 1

The first two clearance complaints to be filed with the American Arbitration Association since April 1, the day which the New York District Court set for the dissolution of the Consent Decree system of arbitration, were reported this week. One complaint was filed in the Boston tribunal April 15, the other in Cleveland, April 17. The Boston complaint was filed against the five majors by the Elmwood Amusement Corporation, operating the Jamestown, formerly the Palace, in Jamestown, R. I. The complainant asks release on the national release date since Jamestown is an island, hard to get to, and the theatre offers no competition. The Cleveland complaint was filed by R. A. Momm, operating the Ohio theatre in Loudonville, against MGM, asserting that clearance of seven days favoring Ashland and Mansfield, Ohio, over Loudonville is unreasonable. Because of a Supreme Court stay order, arbitration continues.

Cinecolor Expands Plant

Cinecolor, Inc., announced April 16 that it had started the construction of additions to its Burbank plant, to cost $80,000.

And plenty happens on the main avenues, too, up and down the land when Monogram throws the sell-power of Pictorial Review ads behind this new feature. *Exactly timed* to opening dates in each city, this advertising will move 6,250,000 families towards the box office . . . . a national giant working *locally* for you.

Pictorial Review

Covering over 6,250,000 families in 10 major markets through the Sunday issues of:

New York Journal-American
Baltimore American
Pittsburgh Sun-Telegraph
Detroit Times
Chicago Herald-American
*Milwaukee Sentinel
Boston Advertiser
Los Angeles Examiner
San Francisco Examiner
Seattle Post-Intelligencer

(*Milwaukee Sentinel represented for Pictorial Review only)

A HEARST PUBLICATION REPRESENTED NATIONALLY BY HEARST ADVERTISING SERVICE

NEW BRITISH CENSOR HATES CENSORSHIP

by PETER BURNUP
in London

SIR SIDNEY WEST HARRIS, Commander of the Order of the Bath, Commander of the Victoria Order, has been appointed president of the British Board of Film Censors in succession to the late Lord Tyrell of Avon. But he has an unholy abhorrence of censorship as such.

Approximately 33,000,000 people weekly will see his signature on the credit title of films. He will have the say-so on all questions of political or religious tendency. But scarcely a person in all those millions will have the faintest conception of what he looks like.

Vigorous at 71

Sir Sidney is 71 years of age. Certain members of the Kinematograph Renters' Society were against his appointment (he was appointed by the trade) on account of his advanced age. They were not alone in that objection. But the new president is a remarkably youthful 71. He has the vigorous fervor of a man of 30.

Sir Sidney belongs to Britain's governing hierarchy and was educated at St. Paul's and at Queen's College in the University of Oxford. He passed the inordinately stiff examination of entry into the First Division of the Civil Service, thereby qualifying to become the permanent mentor of the various politicians who occupied the post from time to time of His Majesty's Principal Secretary of State for Home Affairs.

He did that job amiably and efficiently. From 1909 to 1919 he was private secretary to successive Home Secretaries, which meant that he had a behind-the-scenes concern with such diverse matters as the hanging of condemned murderers and attendance on the reigning monarch whenever a Royal child was about to be born.

In 1922 he was appointed British representative on the League of Nations' Advisory Committee for Social Questions. Just lately he has been Britain's advisor on social questions to the United Nations' Economic and Social Council. He traveled to Washington then and made such a profound impression that he was given the William Freeman Snow Award for Distinguished Service to Humanity.

Concerned with Child Welfare

Child welfare always has been his preoccupation. He has also been concerned for a great deal of his career with the administration of the Cinematograph Act of 1909 which regulates the licensing of motion picture theatres.

SIR SIDNEY W. HARRIS

Now he has become the chief censor of Britain's films, but he abhors censorship as such. He says that censorship is more a matter of manners than morals. He will not have it that an official censor should abrogate to himself the authority of a parent. ("If the child's father thinks such-and-such a picture is proper for him to see, who are we to say him nay?") Says Sir Sidney: "The ultimate censor is the public. We are merely here as guardians of public taste."

It's a revolutionary notion of censorship, but the smooth performers mustn't think they'll get anything by with Sir Sidney.

He likes motion pictures. He doesn't recall the names of the films he saw, but every night on the voyage home from America on the *Queen Elizabeth* he went to the ship's cinema. He saw "Brief Encounter" in America and thought it "tremendous." He has high regard for Goldwyn's "Best Years." He has a like high regard for America. In other words, Sir Sidney is a person of taste, but also of authority which he is never afraid to assert.

Would Like to Meet Breen

Joseph I. Breen, American Production Code Administrator, would like to meet him. The suggestion has been made, indeed, that Sir Sidney should make another trip to America before settling in his new job. He looks forward to meeting Mr. Breen.

Sir Sidney's off-stage preoccupation nowadays is gardening. There's a coppice of trees at the bottom of his garden in Parkside Gardens, Wimbledon, which are his principal pride. He specializes in *Prunus Domestica,* but likes to experiment with *Prunus Occidentalis.*

Peter Lewis Joins Eagle-Lion

Peter A. Lewis, long connected with the New York Film Board, has joined Eagle-Lion's home office staff as office manager and purchasing agent.

Rank to Release 23 Pictures in U. S. This Year

The J. Arthur Rank Organization will release at least 23 Rank-produced pictures in this country during 1947. The figure compares to a total of 12 Rank films distributed in the U. S. during 1946. Total Rank production for 1947 is set at 35-40 pictures.

To market his product in America, Mr. Rank channels it to three U. S. distribution companies. The top pictures, including such "culture opuses" as "Henry V," go to Universal-International. Mr. Rank would like to release 12 pictures a year through U-I, but William J. Heineman, Rank's sales head in the U. S., said this week that he was not sure whether the market could absorb that number yet. Another batch of pictures, seven this year and apparently slightly lower-budget productions with definite appeal for the U. S. market, goes to Eagle-Lion.

Eagle-Lion Has 10-Year Deal

That company has a 10-year agreement with Mr. Rank and will distribute a minimum of five pictures from the Rank studios yearly. Pictures released through the organization so far are "Bedelia" and "The Adventuress." According to Alfred W. Schwalberg, E-L sales head, both are doing very satisfactorily. Last is Prestige Picture, which will distribute six Rank productions this year in addition to the three released in 1946, and may raise that number later. These are for the carriage trade.

With the number of art-houses rising steadily and Prestige's first release, the prize-winning "Brief Encounter," as a pacesetter, Lawrence J. McGinley, vice-president and general sales manager, foresees a great future for his organization. His is the only Rank product which cites British origin.

"The advances of the British-made film in U. S. theatres have been such that I believe that, with in a few years, every city with a population of 250,000 or more will have an outlet for British product," Mr. Heineman said. "I expect to get around 10,000 bookings for 'Wicked Lady' despite the fact that many areas, accessible to the ordinary American film, are not accessible to us yet."

Art-Theatres Increased

There has been a noticeable increase in the number of small, intimate arthouses in this country since the war. According to Mr. McGinley there were about 100 in existence last September. Today Prestige services about 350, with some circuits converting small situations to a "foreign" policy. "Brief Encounter" so far has had about 170 bookings.

Compared with an American film, it is said, a British picture still needs greater publicity and exploitation effort to put it over. U-I, for instance, spent $300,000 in national advertising for "Stairway to Heaven."

HONOR FAY'S 50 YEARS AS CITIZEN-SHOWMAN

***FRIENDS OF FIFTY YEARS** in the show business honored Ed Fay Monday night, at the Sheraton-Biltmore, Providence. Above are some of them with Mr. Fay. Left to right, Frank Comerford Walker, former Postmaster-General and now heading the Comerford circuit; Mr. Fay; Herman Robbins, president of National Screen Service; Jack Cohn, executive vice-president of Columbia, and Edward Dowling, actor and producer. In the background, the Reverend Frederick C. Foley, president of Providence College, who pronounced the invocation.*

A distinguished gathering of state officials and motion picture industry personalities was on hand last Monday to honor Edward M. Fay, Providence theatre owner and "Dean of Rhode Island Showmen," at a testimonial dinner at the Biltmore Hotel in Providence, R. I. They came to pay tribute to a man who, during the past 50 years, has been one of the outstanding showman in the entertainment industry.

More than 600 persons crowded the spacious ballroom for the golden testimonial sponsored by the Independent Theatre Owners of Rhode Island. A special train from New York brought the top leaders in the film industry. Others arrived from 13 states for the occasion. Honors piled high on the 72-year old showman, musician, poet and vaudeville impressario. Governor John O. Pastore presented him with an executive resolution "for conspicuously useful service as a private citizen, typical of the best traditions of our American way of life." Mayor Dennis J. Roberts announced that the City Council had designated the day as "Edward M. Fay Day."

Tributes Pour In

Tributes also poured in from public officials unable to attend and were read by Toastmaster Judge Ira Lloyd Lett. Among them were messages from Will Hays, Adolf Zukor and Eric Johnston. Former Postmaster General Frank C. Walker and Basil O'Connor, head of the Red Cross, were at the speaker's table.

Mr. Fay began his career as a boy violinist playing solos at church concerts. At 20 he was directing the B. F. Keith theatre orchestra in Providence and also was leading his own band. In 1916 he took over the old Union theatre and renamed it Fay's. Another house followed and, in 1919, he opened a theatre in Philadelphia. A $1,000,000 deal in 1926 brought him control of five more Providence theatres. It was Mr. Fay again who was responsible for the advent of sound films in Providence.

The veteran entertainer also was presented with a gold statuette of himself by the exhibitors of ITO and with another gift from the Palestine Shrine.

Many on Dais

Sitting on the dais with the speakers were Colvin W. Brown, director of General Aniline and Film Corporation; Jack Cohn, Columbia; James Dooley, Narragansett Racing Association; Eddie Dowling, actor-producer; Gus Eyssell, Radio City Music Hall; S. H. Fabian, American Theatres Association; Judge John P. Hartigan, Federal District Court; Benjamin Kalmenson, Warner Brothers; Malcom Kingsberg, RKO Theatres; Judge John C. Mahoney, U. S. District Court; Abe Montague, Columbia; Edward Morey, Monogram; Dr. Joseph C. O'Connell; Herman Robbins, NSS.

Also William F. Rodgers, Loew's; George J. Schaefer, Enterprise Pictures; Sol A. Schwartz, RKO Theatres; William A. Scully, Universal-International; Meyer Stanzler, Independent Theatre Owners of Rhode Island; Joseph R. Vogel, Loew's; Richard F. Walsh, IATSE; Albert Warner, Warner Brothers; Earl C. Whelden, past potentate of Palestine Shrine, and Judge Philip C. Joslin. An added guest was George M. Cohan, Jr., son of Mr. Fay's old friend, George M. Cohan. Mr. Cohan, Jr., last week made his vaudeville debut at Fay's Theatre.

The committee responsible for the arrangement of the testimonial included Mr. Stanzler, general chairman; Fred Greene, Chester Currie, Henry Annotti, Joseph L. Carrolo, Albert Clarke, Pat Crawley, William Dietch, Ray Feeley, Jack Findlay, Albert Gould, Walton Harmon, Harry Horgan, Ed Reed, Len Richter, Ted Rosenblatt, Maurice Safner, Mel Safner, Henry Sperling, Russ Stapleton, Joseph Stanzler, Charles Tobey, Henry Tobin, Jack Toohey, Martin Toohey, Lon Vail, Jack Carroll, Joseph DiPesa, Charles Kurtzman and Art Moger.

Seek Pact for Documentaries

The Association of Documentary and Educational Motion Picture Cameramen met producers in the field at the Seymour Hotel in New York Monday evening in an effort to reach an agreement on a contract covering wages and hours.

Although the contract was discussed by both sides no agreement was reached but a spokesman for the union said that the contract proposals were well received and that another meeting was planned within the next two weeks at which definite action will be taken.

If and when the contract is approved by the producers it is expected the cameramen will seek a charter under local 1212 of the International Brotherhood of Electrical Workers, American Federation of Labor. Some observers also believe that the activation of the new cameramen's union may be the opening wedge in a jurisdictional dispute with the International Alliance of Theatrical Stage Employees.

The union's officers include: Francis Thompson, president; Benjamin Doniger, vice-president; Harry Alpert, secretary, and Albert Mozell, treasurer. The executive board includes Roger Barlow, John Ferno, Peter Glushanok, Ben Gradus, Alexander Hammid, Boris Kaufman, Richard Leacock.

Attending Monday evening's meeting were representatives of Affiliated Film Producers, Inc., and International Film Foundation, Grant, Florey and Williams, Spot Films and others.

Free Show for Opening Of Bailey Theatre

The Bailey theatre, Crab Orchard, Ky., owned jointly by George Bailey and Hamp L. Howard, opened Friday, April 19, with a free matinee for children only and a free performance at night for adults. Manager of the new $80,000, 350-seat house is Mr. Bailey. The owners of the Bailey are new to the industry.

Universal Votes Dividend

The board of directors of Universal Pictures has declared a quarterly dividend of $1.06¼ per share on the 4¼ per cent cumulative preferred stock of the company. The dividend is payable June 2, 1947, to stockholders of record May 15, 1947.

20th-Fox Profit For 1946 Rises To $22,619,535

Twentieth Century-Fox Film Corporation and its subsidiaries, including Roxy Theatre, Inc., and National Theatres Corporation, in 1946 had consolidated net profit of $22,619,535, Spyros P. Skouras, president, disclosed in his annual report to stockholders this week. The 1945 net was $12,746,467.

The report covered the 52-week period ending December 28, 1946. Per share profit on the 2,756,462 shares of common stock outstanding amounted to $7.90 following deduction of dividends paid on prior preferred and convertible preferred stocks. It compared with $5.29 per share on 2,119,709 shares in 1945.

The report showed consolidated net profit for the fourth quarter of 1946 of $6,399,720, higher by $182,540 than for the period in 1945 and by $1,629,354 over profit in the third quarter of 1946, which amounted to $4,770,366.

Consolidated profit and loss statement for 1946 follows:

Income:		
Gross income from sales and rentals of film and theatre receipts		$190,323,173.94
Dividends (including $53,218.25 received from voting-controlled subsidiaries (not consolidated)		801,017.07
Rents from tenants and other income		9,405,291.49
		$200,529,482.50
Expenses:		
Operating expenses of exchanges and theatres, administrative expenses, etc.	$99,732,410.01	
Amortization of production costs and other expenses	50,769,241.70	
Participation in film rentals	6,873,974.40	
Depreciation of fixed assets, not including depreciation of $639,951.50 on studio buildings and equipment, etc., absorbed in production costs	2,364,117.77	
Interest and bond discount and expenses	855,430.11	
		$160,595,173.99
		$39,934,308.51
Provision for federal taxes on income		14,650,000.00
		$25,284,308.51
Portion of net profit applicable to minority interests		2,664,773.17
Net profit, to earned surplus		$22,619,535.34

Consolidated gross income for 1946 amounted to $200,529,482, representing a record level for the company. Mr. Skouras pointed out that with box office receipts high in 1946, the trend seemed to be continuing in 1947 with film rentals showing an increase over the corresponding period in 1946. However, he stressed that costs were somewhat higher.

The report said 20th-Fox had 43 stories waiting to be produced—the greatest backlog of story properties in the company's history. In the foreign markets 20th-Fox product is playing Norway and Denmark.

Lightman, Eight Distributors Deny Anti-Trust Violations

M. A. Lightman, president of Malco Theatres, Memphis, and eight distributors, last week filed denials of anti-trust violations with the Federal Court in Memphis. A group of Memphis neighborhood theatre owners brought the action several months ago and are seeking $2,910,600 damages, claiming violations of the Clayton and Sherman acts.

A preliminary petition on behalf of Mr. Lightman and the distributors for separate trials for each company was lost when Judge Marion S. Boyd ruled the entire matter should be heard as a single suit. The answers just filed argue that a single suit would be prejudicial to the defendants.

The distributors involved are Paramount, Universal, Twentieth Century-Fox, Loew's, Inc., Warner Brothers, United Artists, RKO Radio and Columbia. The plaintiffs include: Chalmers Cullins, Nate Evans and Edward Cullins, operating the Idlewild; Kemmons Wilson, Mrs. Ruby L. Wilson and L. A. Weaver, operators of Airways theatre; Augustine Cianciola and Agnes M. Cianciola, operator of the Luciann; James West, operator of the Hollywood; E. R. Gillett, Bristol theatre; Mrs. Lebrora Cianciola, Rosemary theatre.

ABPC Absorbs Anglo-American

London Bureau

The Associated British Pictures Corporation announced Monday that on May 3 it will absorb all activities and product of the Anglo-American Film Company.

Albion Film Productions will acquire the physical end of Anglo-American's business and guarantees Anglo-American's staff continuous employment.

Albion was formed by the Hyams brothers Philip and Sydney, whose considerable exhibition interests were purchased by J. Arthur Rank. Albion enters the distribution field by the purchase of reissue rights to 90 Universal features.

This deal, it is believed here, has sidetracked the David O. Selznick interests since Mr. Selznick has been banking on Anglo-American handling the distribution of "Duel in the Sun."

Two Benefit Performances For UA's "Carnegie Hall"

"Carnegie Hall," the Boris Morros production for United Artists release, will play two benefit performances May 1 in New York: at the Winter Garden for the New York Foundling Hospital and at the Park Avenue for the New York Philharmonic Symphony Orchestra Pension Fund. All seats will sell at $10. The picture will begin its general New York run at both theatres May 2. The picture has 16 concert artists prominently cast.

Paramount Not To Use Bidding Except on Order

Paramount will not sell its productions on a competitive bidding basis except "where it may be required to do so by some other court of competent jurisdiction," it was announced Monday by Charles M. Reagan, vice-president in charge of distribution.

Instead, the company will license its pictures to exhibitors "picture by picture and theatre by theatre, upon the merits," according to Mr. Reagan.

Paramount, alone among the five theatre-owning defendants in the anti-trust suit, has appealed the competitive bidding provisions of the New York District Court's decree—provisions that were recently stayed for all defendants in the suit by the U. S. Supreme

United Artists, it is understood, is considering a policy of non-exclusive runs in competitive areas where exhibitors insist on priority of run. Under this plan, UA would license runs simultaneously in situations where no other agreement can be reached among licensees.

It appeared at midweek that the majority of the defendants were not going to do anything about the District Court's order to dissolve theatre-partnerships until after the Supreme Court rules on the order. Paramount, the company most deeply involved in the order, has come out with the flat statement that it will not dissolve its partnership until the Supreme Court hands down a ruling on the order.

Only RKO, out of the five theatre-owning defendants, has done much concerted work on partnerships. That company and Twentieth Century-Fox recently completed a dissolution deal, subject to Federal Court approval, concerning the only theatre the two companies jointly own: the Main Street in Kansas City, Mo. However, it is not expected that 20th-Fox will dissolve many of its theatre partnerships held by National Theatres until after the high court's decision. RKO, on the other hand, expects to keep working on dissolution plans. It is not expected, however, that the some 150 theatres in partnership owned by Paramount and RKO will be touched until the decision.

New Jersey Allied Meeting June 24 in Atlantic City

Allied Theatre Owners of New Jersey will hold their twenty-eighth annual convention June 24-26 at the Ambassador Hotel, Atlantic City. A theatre equipment show and a testimonial banquet in honor of Jack Kirsch, national Allied president, will be held in conjunction with the convention. Edward Lachman, president of New Jersey Allied, has appointed the following members to the convention committee: Irving Dollinger, Linden; George Gold, Newark; Lee Newbury, Manasquan; Harry H. Loewenstein, Newark, and Sam Frank, Hammonton.

LETTERS FROM READERS

HITS FORCING; SINGLES TRIED; ASKS SECURITY

To the Editor of the Herald:

In the April 12 issue of Motion Picture Herald, page 21, there was a letter written by Mr. Robert B. Wilby.

Mr. Wilby expresses very eloquently the views of almost every independent theatre owner. Mr. Wilby did not go as far along on the subject as I would have liked.

He did not touch on the many pictures that are not acceptable to audiences in sections of the country outside of New York. Yet these same pictures are forced on the exhibitors through the local distributors ignoring that portion of the Decree: "Each license shall be taken theatre by theatre and picture by picture." The forcing of these highly publicized and overrated pictures forces the exhibitor to sacrifice playing time that could be devoted to other pictures that would be much more acceptable to his audience.

This office has been building up a file for some time covering this almost universal abuse of forcing pictures and intends to take action against those local distributors who continue to ignore the dictates of their New York offices, and the New York court. The local distributors have built up a false sense of security in that they state, "It's my word against the exhibitor." These distributors will find at the proper time that it will be the word of forty or fifty exhibitors—instead of one exhibitor.

It is the duty of every exhibitor association to see to it that this practice of making the licensing of one picture dependent upon the licensing of another be stopped. Here in Indiana we are going to stop it.

When forced selling is stopped the exhibitor can return to his role of showman and book his theatre to cater to the demands of his patrons.—*TRUEMAN T. REMBUSCH, President, Assoc. Theatre Owners of Indiana, Inc., Indianapolis, Indiana.*

PRODUCT SECURITY LACK IS CITED

To the Editor of Heralds

Noted with much interest the letter to you from "our" "Bob" Wilby, anent exhibitors' changed status. He is so right, but he didn't go as far as he could have.

"Time was" when films were sold to the exhibitor for the highest price the trade would bear; then came the era of protection when a little man could get in and stay in, by virtue of an assured supply of product.

Now we have gone back to the auction era when high money gets the films and the exhibitor who wants to pay only what the pictures are actually worth to him goes broke trying to pay that, plus enough extra to actually get them away from his competitor. This is just going over territory that has been gone over a hundred times since last June, but we sure have come into an era of film buying when there is no such thing as product security. It looks like a dog fight from here on.—*W. W. MOWBRAY, Royal Theatre, Blue Ridge, Ga.*

RITCHEY AGREES THAT CUSTOMERS SHOULD DECIDE

To the Editor of the Herald:

I am full-heartedly in approval of your editorial entitled "Let Customers Decide."

At the close of the war the postal censors saw fit to discontinue the export censorship of motion pictures leaving the matter in the hands of those in control of export for the various motion picture companies. Such men should know which films should be exported and which should not. And, they likewise know from actual experience and continual contact with the many foreign markets what the "customers" are apt to like.

I fully agree with you that an attempt at over-all industry control is a great mistake and enjoyed very much reading your editorial.—*NORTON V. RITCHEY, President, Monogram International Corp, New York City.*

FOUND SINGLE BILL PLAN WAS WELL RECEIVED

To the Editor of the Herald:

In these days of trying times, trying to buy a feature at a price you can show a profit on them, trying to arrange well balanced double programs, and in short trying to make income meet expense, I for one decided to embark upon a new policy of single programs the first five days of the week, with a double feature policy Friday and Saturday.

I wanted to see how many people still liked double programs against a good single feature accompanied by a selection of good shorts.

After fifteen weeks of this policy I have summed up the figures and broken them down for my own use and am willing to pass them along to the other exhibitors in this business who still insist they must have a double feature or close the doors.

I know I am sticking my neck out by writing this to you for publication, as I am sure some of the distributors will read it and decide I am buying their product too cheap. Nevertheless, I am willing to take the gamble as I feel nothing will ever be gained in this business unless exhibitors are willing to trade information for their mutual advantage.

I have registered a gain in adults on my single program days. While not large, nevertheless it is gratifying. I have lost a few more children on those same days than I have gained in adults. Now for my two double program days I have lost a few adults and gained a few more children. Therefore, if you can believe statistics, they would prove that the adult trade is tired of double programs and would rather have quality and not quantity, while the children will take quantity and sacrifice the quality.

Also, I have saved a few hundred dollars in film rental, coupled with an increase in receipts, which to me is very gratifying indeed. All this was accomplished in spite of the fact there is only one other theatre in Columbus running single programs and it is situated a long distance from me in an exclusive neighborhood. The other suburban theatres here are all dual houses.

I would like to hear from some of the others who may have tried singles.

As for myself, as long as I can show to enough adults to offset the loss in children, I will continue to do so, as it certainly gives you an advantage in buying when you do not have to grab everything that comes along in order to have enough features to fill out double bills.—*THOMAS E. BENNETT, Mgr., Linden Theatre, Columbus, Ohio.*

May Premiere Is Set For "Thunderbolt"

William Wyler's Technicolor war feature, "Thunderbolt," released by Monogram, will have its premiere in Los Angeles in May. Gen. Carl A. Spaatz, commanding general of the U. S. Army Air Forces, will head a guest delegation from Washington attending the premiere.

United Artists To Release Five Features in May

Five pictures will be released nationally by United Artists in May. They are: "Ramrod," Enterprise-Harry Sherman production, May 2; "Adventures of Don Coyote," Comet production, May 9; "Dishonored Lady," Hunt Stromberg production, May 16; "Dangerous Venture," a Hopalong Cassidy, May 23, and "Copacabana," Sam Coslow production, May 30.

New Hal Roach Deal Approved by U.A.

The board of directors of United Artists approved last Thursday a new deal for the distribution of six "streamlined" comedy features produced by Hal Roach. Four have been completed: "Curley," "Fabulous Joe," "Here Comes Trouble," and "Who Killed Doc Robbin?"

Rogers and Circus In Eastern Tour

Roy Rogers and his horse, Trigger, will follow the circus circuit. The pair will open, along with Bob Nolan and the Sons of the Pioneers, in a Cowboy's Thrill Circus at the Polo Grounds, New York, June 15, for an eight-day run. The circus, which includes standards acts, will then play Columbus, Indianapolis, Louisville, Cincinnati and Pittsburgh.

Television Chief Topic as SMPE Holds Meeting

Television took the spotlight with film matters this week as the 61st semi-annual convention of the Society of Motion Picture Engineers held its five-day meeting in Chicago. Paul J. Larsen, head of the Society's Television practices committee, disclosed that a film committee, now studying the aspects of theatre television, would present its findings and recommendations to the Motion Picture Association May 8.

Mr. Larsen warned that the film industry would have to act quickly if it did not want to be relegated to a minor role in television and said that the SMPE's decision to participate in the survey of television possibilities was in line with the Society's program to put television into motion picture theatres within two years. "I feel that the industry has to become so involved in theatre presentations of televised programs because, for the first time, television presents competition."

Are Seeking Channels

Speaking at the Drake Hotel, where all convention sessions were held, Mr. Larsen said that the group had asked the Federal Communications Commission to allocate television channels for theatres on three different occasions and that Eric Johnston, MPA president; Donald Nelson, head of the Society of Independent Motion Picture Producers, and RKO Radio now also have applied for the frequencies recommended by SMPE. He also pointed out that television equipment could be installed in theatres at an average cost of $7,000.

Other speakers were Loren L. Ryder, who delivered the "Report of the President"; Orville H. Hicks of Loew's International, who, speaking on "American Films Abroad," said that if any part of foreign revenue is lost, domestic admission prices would have to be increased or the quality of product reduced. Mervin W. LaRue, Sr., who discussed "Special Adaptations and Applications of 16mm Motion Picture Cameras to Medical and Scientific Needs," and Captain William C. Eddy, managing director of WBKB, the Balaban & Katz television station in Chicago, who was the guest speaker at a get-together luncheon.

Widely Diverse Papers

Among the record number of papers presented at the convention were a number of interesting projection studies, including "Design Factors in 35mm Intermittent Mechanisms," by Arthur Hayek of General Precision Laboratory; "New Concave-Convex Fibreglas Screen for Exhibiting Motion Picture," by Otto Hehn, Nu-Screen Corporation; "Elements of the Theory and Performance of Carbon Arcs," by F. T. Bowditch of National Carbon Company; "Light and Optics in Motion Picture Projection," by E. R. Gelb and C. G. Ollinger of National Carbon Company, and "Psychology of the Sound Film," by L. Mercer Francisco of Francisco Films, Chicago.

An exhibit by the RCA Film Recording Department demonstrated how the use of magnesium alloy has made it possible to reduce the weight of RCA recorders to as little as one-fifth the weight of pre-war models. Barton Kreuzer, manager of RCA film recording activities, pointed out the 16mm recorder and one of the 35mm recorders on display weighed only about 40 pounds each.

PRC Sales Drive Honors Thomas

PRC's Harry Thomas Nationwide Sales Drive began Wednesday, Mr. Thomas' birthday, to continue for 18 weeks under the chairmanship of Max Roth, district manager. A total of $12,500 in cash prizes will be awarded during the drive.

Sales manager Ralph H. Clark this week released the titles of the pictures on which billing will count toward drive credits.

The new pictures includes: "Her Sister's Secret," "Born to Speed," "The Devil on Wheels," "Untamed Fury," "The Big Fix," features in the Philo Vance and Michael Shayne mysteries series, and six Westerns under the general title of "Bronco Buckaroos."

Six re-releases of Edward Small's "Screen Masterpieces" also will be counted. They include: "Kit Carson," "The Last of the Mohicans," "The Corsican Brothers," "International Lady," "The Man in the Iron Mask" and "South of Pago Pago."

Also included are these features of past seasons: "The Wife of Monte Cristo," "The Enchanted Forest," "Danny Boy," "The Great Mike," "Harvest Melody," "Career Girl," "Tiger Fangs," "Nabonga," "Crime, Inc.," "Dixie Jamboree," "Swing Hostess," "Kid Sister," "Arson Squad," "Ghost Guest," "The Man Who Walked Alone" and "Hollywood and Vine."

Equipment Still Scarce, Oscar Neu Reports

There is still a "tremendous" shortage of theatre equipment, Oscar Neu, president of the Theatre Equipment Supply and Manufacturers Association, reported in Chicago Monday. Mr. Neu reported this shortage after a weekend meeting of his board of directors in Chicago, Equipment companies, he said, are months behind in their orders.

Du Pont Increasing Stock

Stockholders of E. I. du Pont de Nemours and Company last week approved a resolution authorizing an increase in the number of preferred shares from 3,000,000 to 4,000,000. The increase was to become effective April 25.

Republic Plans $4,000,000 for New Promotion

During the coming year Republic will spend $4,000,000 on advertising, promotion and exploitation to pursue a merchandising policy to match the company's product, Herbert J. Yates, Republic president, told the third and final sales meeting at the studio last Wednesday.

The promise of increased expenditures in national advertising and exploitation was made before the combined western sales district and branch managers attending the meetings over which James R. Grainger, executive vice-president in charge of sales and distribution, presided.

In addition to the $4,000,000 advertising budget, special individual budgets will be made for special productions from Charles K. Feldman, such as "The Red Pony," "The Shadow" and "Macbeth," Mr. Yates announced.

In line with industry policy of expanded advertising budgets on top pictures, Mr. Yates said that $250,000 would be spent on each of the 10 de luxe pictures that Republic has slated. Also, $900,000 will be spent on special Roy Rogers promotion, and $600,000 spent to promote Republic's Trucolor process.

This year's appropriation for advertising and exploitation is an increase over last year's budget, which was announced at $3,500,000. With the addition of special budgets for selected pictures the company said the total advertising-exploitation expenditure for the year might run as high as $5,500,000.

United Artists Realigns Publicity Department

A realignment of the United Artists publicity department under Tom Waller, publicity manager, was announced Monday. Larry Beller has joined the staff as metropolitan newspaper contact. Caswell Adams, also a new staff member, is feature writer and researcher. John Ingram, who has been with the department for two years as writer and layout man, will handle wire services and syndicates. Rosellen Callahan will be in charge of fashions and women's features. Tess Michaels continues in charge of magazines, and Lew Barasch remains as trade paper contact.

Texas City Explosion Wrecks Two Theatres

The explosions and fires which destroyed a large part of Texas City, Texas, last week wrecked the city's two theatres, the Jewel and the Showboat, it was reported from Dallas this week. The roof of the Jewel was crushed and the Showboat was demolished.

"...BROAD IN THE SHOULDER...
WITH FIRE IN HIS BLOOD...
AND NOT TOO EASY TO HOLD ON TO!"

There's no thrill like the thrill of Cornel Wilde and Maureen O'Hara in **"THE HOMESTRETCH"** *in Technicolor!*

KENTUCKY DERBY!
GRAN PREMIO NACIONAL!
ASCOT GOLD CUP!

A glorious romance
that hits all the high spots
of the world . . . set against the
breathless excitement of the
world's most famous racing classics!

CORNEL WILDE
MAUREEN O'HARA

THE HOMESTRETCH

IN TECHNICOLOR

with

Glenn Langan · Helen Walker

James Gleason · Henry Stephenson

Margaret Bannerman · Ethel Griffies · Tommy Cook

Directed by **BRUCE HUMBERSTONE**

Produced by **ROBERT BASSLER** · Original Screen Play by Wanda Tuc

THERE'S NO COMPANY WITH SUCH GREAT TECHNICOLOR TRIUMPHS AS 20 CENTURY-F

BOB, SON OF BATTLE *In Technicolor* • **FOREVER AMBER** *In Technicolor* • **MOTHER WORE TIGHTS** *In Technicolor*
I WONDER WHO'S KISSING HER NOW *In Technicolor* • **CAPTAIN FROM CASTILE** *In Technicolor*

PRINTED IN U

3% Ticket Tax on Resort Houses New Jersey Law

In New Jersey resort motion picture theatres will be subject to a three per cent tax on admissions within the next six weeks. The "luxury tax" act has been adopted by the legislature and became a law without the governor's signature last weekend. The measure provides for a tax on all amusements, hotel bills, liquor and a two-cent per pack tax on cigarettes.

Local communities of the resort type can apply the tax only after a local referendum. Thus Atlantic City is expected to be the only community in the state affected.

New York Tax Fought

New York exhibition delegates appearing before the State Tax Commission last Thursday cited the extent to which additional theatre taxation has impaired business in cities in other states as evidence of the detrimental effect which New York levies will bring. The commission is conducting hearings preliminary to fashioning "model legislation" for the benefit of large cities and countries in the state which are now authorized to impose a new five per cent tax on admissions.

The delegation to the hearings included Robert W. Coyne, executive director of the American Theatres Association; Fred Schwartz, head of the Metropolitan Motion Picture Theatres Association, and Charles Smakwitz, Warner Theatres zone manager in Albany.

A compromise on the controversial proposal to repeal Ohio's three per cent admission tax is seen in Columbus after reports of growing sentiment among the 23-member House taxation committee for recommendation that the state continue to collect the tax and then distribute it to subdivisions of its origin.

Florida Circuit Files Suit

In Gainesville, Fla., Florida Inland Theatres, Inc., operators of three local theatres, filed suit in Alachua County Circuit Court seeking an injunction to restrain the city from collecting a graduated amusement tax which became effective April 6.

The ordinance, passed by the City Commission March 5, imposes a three-cent levy on admissions in excess of 25 cents but less than 50 cents; five cents on admissions from 50 cents to $1, and eight cents on all admissions above $1.

The plaintiffs contend that the tax is discriminatory, arbitrary and unreasonable.

The Colorado state legislature adjourned last Friday without passing any bills affecting the industry, according to Jack Bryson, legislative director of the Motion Picture Association. Colorado is the fifth to adjourn in the last two weeks and the twenty-second so far this year.

To Hear Reade Appeal In RKO Suit in May

The suit initiated in June, 1945, by Walter Reade against RKO Theatres will be heard by the Appellate Division of the New York Supreme Court early in May, it was reported last week. The suit involves the operation of the 13-unit Trenton-New Brunswick Theatres Company, New Jersey, of which Mr. Reade owns 25 per cent, RKO owns 50 per cent, and the estate of the late Frank V. Storrs, owns 25 per cent. In June, 1945, Mr. Reade filed a complaint and motion for an injunction against RKO, asking that the management contract signed in 1942 by the three owners be declared illegal as a matter of law.

Albert Produces Teaching Films

Eddie Albert Productions of Hollywood has embarked on full scale production of educational and information films for specialized groups, and plans ultimately to reach mass student audiences with the production of educational subjects for one complete curriculum, Eddie Albert, actor, announced in New York last Thursday.

Mr. Albert is currently appearing in two Universal-International pictures, "Smash-Up" and "Time Out of Mind."

The company has started production of one series of six pictures, "Understanding Ourselves," for use by police departments throughout the country. The pictures are designed to give a better understanding of racial questions. Since its organization last year the company has completed nine one- and two-reel subjects, has five in production, and six are ready to go before the cameras.

Remy Hudson is president of the organization, and Jack Fletcher is chief of the educational film department.

Natco Reduces Price Of Projectors

Natco, Inc., Chicago, announced Monday a price reduction for its 16mm sound motion picture projectors, along with several improvements in design. Natco's new projector, Model 3019-2, scheduled to appear on dealers' shelves by May 1, is priced at $469, a reduction of $28 under the price of the current model.

Johnston to Speak

Eric A. Johnston, president of the Motion Picture Association, will be the principal speaker at the India Society of America's meeting, May 6, at the Waldorf-Astoria Hotel, New York.

Transfer Mason-Rose Case

The suit for a declaratory judgment filed early last March by James Mason, the English actor, against David Rose, producer, has been transferred from the New York Supreme Court to the New York Federal Court upon a petition for transfer filed by Mr. Rose's attorneys.

Paramount Will Have 64 Shorts During 1947-48

Paramount will release 64 short subjects, embracing nine different series, during the 1947-48 season, it was announced in Dallas Monday when Oscar A. Morgan, sales manager of short subjects and Paramount News, opened the first of a series of 31 meetings with district, branch and sales managers.

In the face of repeated reports on the high cost of producing cartoons, Mr. Morgan reported that Paramount will release 24 cartoons next season as against the 18 cartoons released during the current season because there is a "greater and more widespread demand for cartoon reels."

The Little Lulu cartoon series and the Pal Puppetoon series will be dropped from the 1947-48 releases and a new series to be known as Screen Songs, featuring the "bouncing ball," will replace them.

The complete list of shorts follows:

Six two-reel Musical Parade Featurettes in Technicolor.

Eight Noveltoons, eight Popeye and eight Screen Songs in Technicolor, to be produced by Famous Studios.

Six Popular Science and six Unusual Occupations, both in Magnacolor, and six Speaking of Animals, to be produced by Jerry Fairbanks.

Six Pacemakers and 10 Grantland Rice Sportlights.

Additionally, the company will release 104 issues of Paramount News next season.

The second Paramount short subjects branch office meeting was to be held in Memphis Wednesday.

Brooklyn Paramount Benefit For Paralyzed Veterans

The Brooklyn Paramount theatre, Brooklyn, N. Y., staged a four-hour stage show last week for the benefit of two local paralyzed veterans. A total of $36,000 was collected which will be used for the building and furnishing of two specially designed and equipped houses for the veterans. The benefit was sponsored by a neighborhood merchants association and was managed by Robert M. Weitman, managing director of the New York Paramount, and Gene Pleshette, manager of the Brooklyn Paramount.

Washington Theatres Give $79,353 to Polio Drive

Washington, D. C., theatres collected a total of $79,353 during the 1947 March of Dimes drive, according to a report made to Commissioner John R. Young, general chairman, by John J. Payette and Carter T. Barron, co-chairmen of the theatre unit of the campaign. The Washington Motion Picture Theatre Owners endorsed the campaign and pledged full cooperation through their president, A. Julian Brylawski.

THE HOLLYWOOD SCENE

Shooting Level Holds at 39; "Foxes of Harrow" Started at 20th-Fox

Hollywood Bureau

For the third week in succession, the shooting index stood at 39, as six new films were started and six others completed.

"The Foxes of Harrow," based on the book by Frank Yerby, went before cameras at 20th Century-Fox, with Maureen O'Hara and Rex Harrison co-starred. William A. Bacher produces; John Stahl directs.

"Whispering Smith," which marks Alan Ladd's first appearance in a western role, went into work at Paramount with Leslie Fenton directing. Co-starring with Ladd in the Technicolor film is Robert Preston, with Brenda Marshall in the feminine lead. The supporting cast includes William Demarest, Fay Holden, Donald Crisp, Murvyn Vye and John Eldredge.

Producers William Pine and William Thomas launched their second color feature for Paramount release. Titled "Shaggy," it is the story of a boy and his dog. Brenda Joyce and Robert Shayne are co-starred; Robert Emmett is directing from a screenplay by Maxwell Shane.

Columbia Starts Work On Two Features

Columbia trained cameras on two: "Smoky River Serenade," and "Two Blondes and a Redhead." Sam Katzman is producing the latter, with Arthur Dreifuss directing. The cast includes Jean Porter, Jimmy Lloyd, June Preisser and Judy Clark.

"Smoky River Serenade" is an action musical with Billy Williams, Paul Campbell, Ruth Terry and the Hoosier Hot Shots in leading roles. Colbert Clark produces; Derwin Abrahams directs.

A new adventure in the series of "Hopalong Cassidy" Westerns, as yet untitled, went before the cameras with Lewis Rachmil producing and George Archainbaud directing. The film, which features William Boyd, Andy Clyde and Rand Brook, will be released through United Artists.

Incidental News of Pictures and People

The organization of a new independent motion picture and television production company, Screenplays, Inc., has been announced by Stanley Kramer, formerly executive producer of Story Productions and associate of David L. Loew. The new company's production policy envisions profit participation by writers and other creative talent, the utilization of comparatively young but established talent, and emphasis on American classics as the basis for films.

Mr. Kramer, in announcing the formation of the new firm, stated that the company is "in a modest way, an answer to film critics who decry the paucity of ideas which is keeping the industry in a stagnating groove."

The story of Lucrezia Borgia, member of the most influential family of Renaissance Italy, will be brought to the screen by Paramount under the title, "A Mask for Lucrezia." Michael Hogan, who wrote the original story, is currently preparing the screenplay which Val Lewton will produce. . . . Robert Riskin plans to produce a film based on the life of Lillie Coit, who was the toast of San Francisco some 70 years ago. . . . Henry Levin has been assigned to direct "The Mating of Millie McGonigle," which Casey Robinson will produce for Columbia. Evelyn Keyes is set for the starring role.

Richard Thorpe has been named to direct "On an Island With You," MGM musical, which will have Esther Williams, Peter Lawford, Ricardo Montalban and Cyd Charisse in leading roles. Joe Pasternak will produce. . . . John English has been signed by Gene Autry Productions to direct the cowboy star's first independent picture for Columbia release. . . . Republic has acquired the screen rights to "It's Murder, She Says,'" an original story by Charles Moran. Adele Mara will be starred in the role of a feminine sleuth, and George Blair will direct.

Colmes to Head New Unit; Called Somerset Pictures

Walter Colmes will head a new producing unit, Somerset Pictures, releasing through Screen Guild Productions. . . . Duncan Underhill, formerly with Goldwyn Studio, and Dan Wheelan, of L. W. Ayer, have joined the recently-established Hollywood Publicity Associates. . . . Michael Curtiz has purchased "No Common Clay," an original screenplay by Milton Geiger and Robert Metzler, and added it to his company's schedule for filming this year. Curtiz will direct, and the film will be released through Warners.

British director Compton Bennett has been engaged by Paramount to direct "My Own True Love," which will co-star Phyllis Calvert and Melvyn Douglas. . . . Marjorie Main is set for the title role in "The Wistful Widow of Wagon Gap," next Abbott and Costello vehicle at Universal-International. Charles Barton will direct for producer Robert Arthur. . . . Newcomer Martha Ross has been signed to a term contract by United California Productions, whose initial feature will be "Joe Macbeth."

Don Ameche has been signed by Triangle

COMPLETED

COLUMBIA
Destiny
Sweet Genevieve

PARAMOUNT
Big Clock

PRC
Gas House Kids Go West

20TH CENTURY-FOX
Captain from Castile

UNIVERSAL-INTERNATIONAL
Brute Force (Hellinger)

STARTED

COLUMBIA
Two Blondes and a Redhead
Smoky River Serenade

PARAMOUNT
Whispering Smith
Shaggy (Pine-Thomas)

20TH CENTURY-FOX
Foxes of Harrow

UNITED ARTISTS
Untitled Hopalong (Hopalong Cassidy Productions)

SHOOTING

COLUMBIA
Son of Rusty
Blondie in the Dough
Man from Colorado
Assigned to Treasury (Kennedy-Buchman)

EAGLE-LION
Love from a Stranger

MGM
The Pirate
Good News

MONOGRAM
The Hunted
Song of the Wasteland

PRC
Ghost Town Renegades
Bury Me Dead

RKO RADIO
Memory of Love
Dick Tracy vs. the Gruesome Gang
Mourning Becomes Electra
Fighting Father Dunne
Tycoon

REPUBLIC
Robin Hood of Texas
Along the Oregon Trail
The Outcast

SELZNICK
Portrait of Jennie

SCREEN GUILD
Dark Bullet (Fortune)

20TH CENTURY-FOX
Kiss of Death
Scudda Hoo, Scudda Hay

UNITED ARTISTS
Atlantis (Nero)

UNIVERSAL-INTERNATIONAL
Singapore
Something in the Wind
Secret Beyond the Door (Diana)
Lost Moment (Wanger)

WARNERS
Treasure of the Sierra Madre
Whiplash
Voice of the Turtle
Two Guys from Texas
Wallflower

Productions to co-star with Robert Cummings in "Sleep, My Love." . . . Frederic Wakeman's new novel, "The Saxon Charm," has been purchased by Universal-International. It is a story of theatrical circles in present-day New York. . . . Warners has acquired "McGuffey the Great," backstage tale of a Shakespearean actor who turns magician. Sydney Greenstreet and Dane Clark will be teamed in the comedy-drama.

Admiral Pictures have completed their first program of 12 two-reel 16mm films based on the life and songs of Stephen Foster. . . . William LeBaron and Boris Morros plan "The Lost Passage" as their next Federal Films release, to be shot in London and Paris.

FROM THE EGG . . . and the scene is from Universal-International's "The Egg and I," starring, above, Fred MacMurray and Claudette Colbert. Fred Finkelhoffe produced; Chester Erskine directed. The film is available now.

HONKY-TONK in New Orleans, from the picture "New Orleans," a United Artists release produced by Jules Levey and directed by Arthur Lubin, and starring Arturo de Cordova and Dorothy Patrick. It was to be seen by showmen Thursday, April 24.

Maestro Tiomkin Learned Early

by WILLIAM R. WEAVER
Hollywood Editor

Back in those years when the French comedian, Max Linder, in his silk hat and striped trousers was running neck and neck with Charles Chaplin in his battered derby and baggy pants for first place among the one-reel champions of comedy on a still silent and somewhat flickery screen, young Dmitri Tiomkin was the "kid who rattled the music box" in a St. Petersburg, Russia, cinema, where the customers liked Linder the best.

For a short cut to Maestro Tiomkin's identity we take you now to a short list of pictures selected from a long list of those for which he has composed the music scores that have had so much to do so inconspicuously with their dramatic effectiveness: "Lost Horizon," "Mr. Deeds Goes to Town," "It's a Wonderful Life," "Duel in the Sun." (And give especial attention to the music score of the forthcoming "The Long Night" and "Red River," his latest works.)

Learned Lessons Early

Like others who found their industry beginnings in that professional occupation, including one Sam Katz, now of MGM, Maestro Tiomkin learned about audience reaction to pictures at the time of its birth, and like most of them he has persisted unremittingly in its study. But like practically none of the others, he went on from that humble beginning to become a concert pianist, to come ultimately to America and perform in Carnegie Hall, arriving finally in Hollywood 19 years ago to engage in the then aborning art of supplying on the sound track of the now vocal films the musical setting which, theretofore, had been supplied from the orchestra pit.

Over a loquacious table at Lucey's (that's a restaurant, sir) Maestro Tiomkin relates eloquently and with gestures acquired in directing symphony orchestras the long and frequently desperate struggle of the men on the music side of production to bring about a general realization of the seemingly obvious fact that if it takes 90 shooting days and $2,000,000 to get a picture onto film it takes more than a couple of minutes to compose, arrange and record a music score that will not embarrass the investment.

Until the supplying of music came to be a Hollywood operation, instead of the concern of several thousand theatre orchestra conductors operating everywhere, it was standard production technique to wind up the film editing job and turn the picture loose on the screen without further delay. The sheer habitual impatience of producers to see their finished product was, oddly, one of the problems hardest to overcome.

It still crops up, he says, but by now the cost of the music score, what with musicians working at the 1947 rate, is a big enough item in the over-all budget to command respectful waiting. In the beginning, too, there was little disposition to spend real money for a music score, in part because this represented a new category of expense, but that state of affairs, says Maestro Tiomkin, with a great sigh of content, is happily a thing of the past.

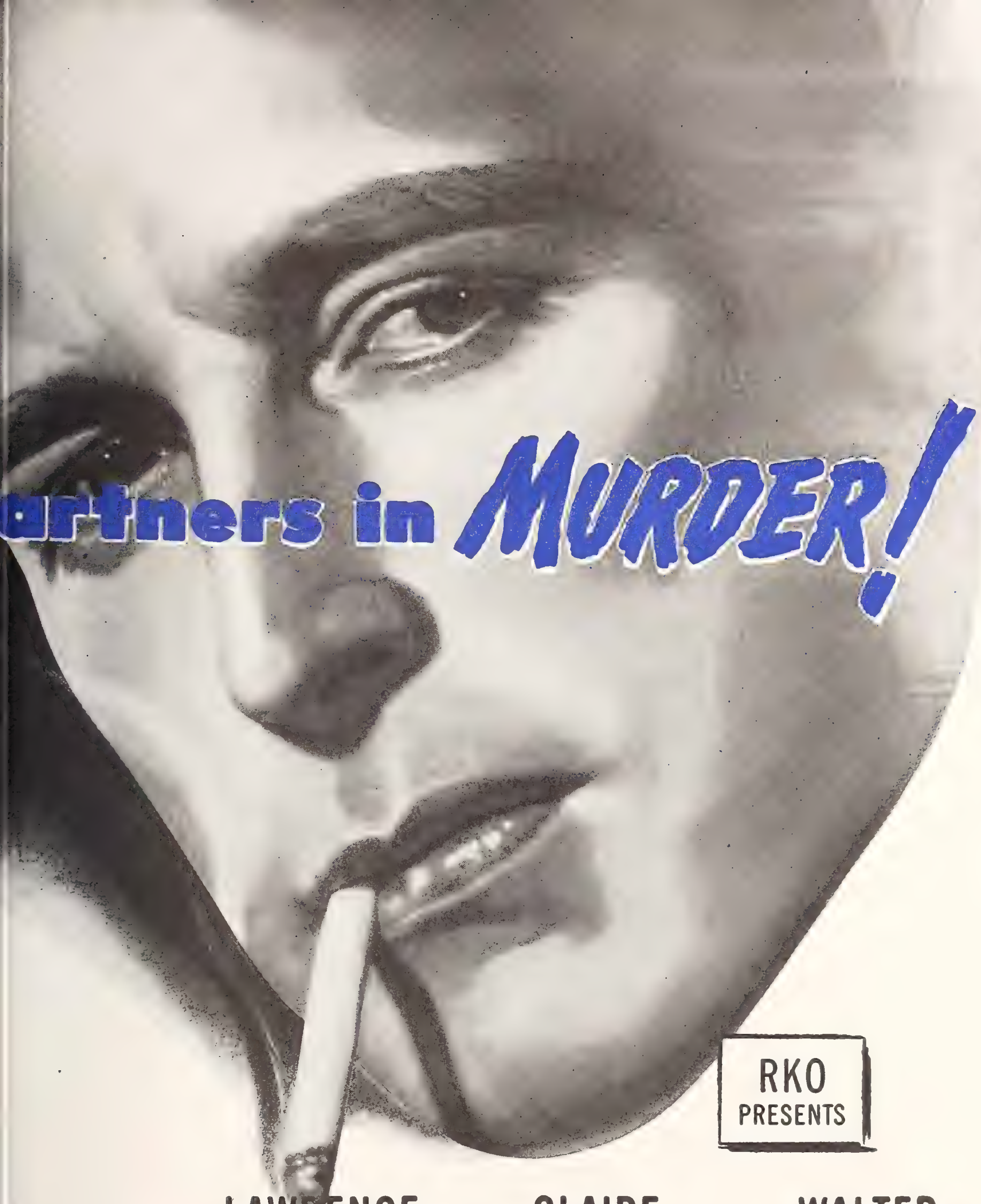
The composer-director whose services are booked as far in advance as most top stars' declines to venture an estimate as to the relative importance of a good score and the other prime contents of a good and successful picture.

And, as in "A Song to Remember," another Tiomkin job, it can take front and center now and then to entertain in its own right, but these opportunities are few. Not in all his years of surrounding major productions with music of consonant importance, though, has Maestro tried to calculate the entertainment—and therefore box office—value of a music score. Nor to suggest that exhibitors bill the scorer alongside the other major off-screen contributors to a production. Which seems, nonetheless, an idea worth weighing.

Look by Look...
Kiss by Kiss...
They became p

HARD-BOILED REALISM THAT MAKES YOU
GASP—THIS SAVAGE DRAMA OF LIFE IN
THE RAW, WITH THE SCREEN'S "DILLINGER"
AS THE COLDEST KILLER A WOMAN
EVER LOVED, AND BEAUTEOUS CLAIRE
AS A FEMALE EVEN "DEADLIER
THAN THE MALE."

NATIONALLY ADVERTISED
with full page ads in LIFE — LOOK — SATURDAY EVENING POST — LIBERTY, and FAN MAGAZINES — to a total circulation of 21,857,396.


artners in MURDER!

RKO
PRESENTS

LAWRENCE TIERNEY · CLAIRE TREVOR · WALTER SLEZAK

in

'BORN TO KILL'

with

PHILLIP TERRY • AUDREY LONG

Produced by HERMAN SCHLOM • Directed by ROBERT WISE

Screen Play by EVE GREENE and RICHARD MACAULAY

RKO RADIO PICTURES

THE NATIONAL SPOTLIGHT

ALBANY

Prime topics of conversation during the week were the luncheon Monday in the Ten Eyck Hotel to organize the Albany region for the Motion Picture Foundation and the drive launched by S. J. Ullman, upstate general manager of the Fabian circuit, to head off the five per cent amusement tax in Rensselaer, Schenectady, and Albany counties. Exhibitors, distributors, theatre managers and representatives of the industry unions were invited to attend the Foundation meeting. Mr. Ullman has urged a vigorous fight against the impending tax and has urged industry men to contact members of the boards of supervisors to impress upon them the unfairness and burden of a five per cent tax on top of the 20 per cent Federal tax. . . . Frank Shay, lessee of the Crane theatre, Schenectady, and once city manager for Fabian in Cohoes, died in Schenectady last week.

ATLANTA

The Crescent Amusement Company, Nashville, Tenn., which operates theatres in seven southeastern states, plans to build a $1,000,000 to $1,500,000 theatre and office building in Nashville. . . . Joe Dumas, head booker for Republic Pictures, back at his desk after a seige of illness. . . . O. C. Lam, president, Lam Amusement Co., Rome; W. E. Griffin, Vienna theatre, Vienna, Ga., and R. E. Hooks, head of Hooks' circuit of theatres in Alabama, all were in the city recently. . . . Mack Jackson, president, CAS, and owner of theatres in Alexander City, Ala., paid Film Row a visit. . . . Gortatowsky Brothers, owners of theatres in Albany, Ga., have taken over the Clair theatre there from J. R. Waters. They now own all the theatres in Albany. . . . Mr. and Mrs. E. D. Martin, Mr. and Mrs. J. H. Thompson, and Ike Taylor, Martin and Thompson theatres, were in the city.

BALTIMORE

Upswing in patronage for week beginning April 20. Six new first runs opened. Century big with "Sea of Grass." Hippodrome fine with "The Devil Thumbs a Ride," with vaudeville. Keith's excellent with "Song of Scheherazade." New fine with reissued "Alexander's Ragtime Band." Stanley good with "That Way with Woman." Times and Roslyn pleased with "Magnificent Rogue," and "Flame of the Barbary Coast." Little held "I Live as I Please" for second week. Mayfair held "The Red House" for third week. Town held "Best Years of Our Lives" for fifth week. . . . The late Morris A. Rome, theatre owner and attorney, left an estate of $239,124.62. Thirtieth anniversary of Henry D. Matcher as manager of Rivoli celebrated this week. Committee arranging testimonial dinner for F. A. Horning, president M.P.T.O. of Maryland. . . . Check for $3,000 from Baltimore Variety Club presented to Kernan Hospital for Crippled Children by F. C. Schanberger, chief barker, and committee.

BOSTON

Benn H. Rosenwald, for the past eight years branch manager for MGM at Charlotte, N. C., has been promoted to city and branch manager for MGM in Boston succeeding Tom Donaldson, resigned. . . . The announcement of the shift of district manager Pitts from the Albany area to the Boston area for MGM is expected soon. . . . Bert MacKenzie, dean of publicity men in New England, with MGM, recently was operated upon at a local hospital and is now back on the job. . . . Donald Jaycocks and Alexander Kilpatrick have become one-half owners of the Tremont theatre, purchasing 50 per cent of the stock from James J. Mage. The Tremont will become a first run house after $250,000 has been spent in improvements and alterations. . . . Arthur Howard, president of Affiliated Theatres, is in the hospital recovering from an operation . . . Frank Lydon has become an associate of Tom Duane in the New England division of Selznick Pictures. . . . Irving Schuffman, veteran of the local film industry who retired several years ago, has joined the staff of PRC to handle the Western Massachusetts and Vermont territory. . . . James Winn, district manager for UA, is back at his desk after a long illness. . . . Frank Bosckette, Star and Premiere theatres of Lawrence, is back on the job after several long weeks of illness. . . . The Waldorf theatre in Lynn has a new ceiling, new lighting fixtures and a new paint job. . . . William T. Powell, district manager of the Western Massachusetts Theatres, has also become a radio commentator and will give his views on current motion pictures over Station WBEC. . . . Fred F. Gilmore, who founded the first theatre in Ware, Mass., died recently at St. Petersburg, Fla.

WHEN AND WHERE

May 5–6: Allied Independent Theatre Owners of Iowa and Nebraska meeting in Omaha.

May 6–8: Pacific Coast Conference of Independent Theatre Owners annual convention in Los Angeles.

May 14–17: Eleventh annual Variety Club International convention at the Ambassador Hotel in Los Angeles.

May 16: Motion Picture Associates annual dinner - dance, Waldorf - Astoria, New York.

June 23–25: Associated Theatre Owners of Indiana convention at Lake Wawasee, Ind.

June 24-26: Allied Theatre Owners of New Jersey annual convention at the Ambassador Hotel, Atlantic City.

July 13–16: Independent Theatre Owners of Ohio annual convention at the Breakers Hotel, Cedar Point, Ohio.

CHARLOTTE

Directors of Theatre Owners of North and South Carolina met in Charlotte April 14 to arrange for the summer convention, which will be held between June 15 and July 15. H. D. Hearn of Exhibitor's Service was named to the committee on arrangements. . . . "The Jolson Story," which played to full houses at the Carolina the week of April 6-12, was held over at the Broadway week of April 13-19, playing to above the average audiences. . . . The Manor theatre, operated by H. B. Meiselman, bought away from the Wilby-Kincey circuit the two 20th-Fox films, "Boomerang" and the "Shocking Miss Pilgrim." . . . Charlotte has six downtown houses and six in the suburbs, with three big new downtown theatres announced. One of the latest is the $75,000 theatre to be built by Morris Legendre, of Aiken, S. C., who will build a 1,000-seat theatre in North Charlotte at a cost of $75,000. . . . The Visulite theatre held "The Best Years of Our Lives" for a second week. . . . "The Kid From Brooklyn" at the Imperial proved to be above the average. . . . "The Egg and I," which initiated the new Manor theatre on Providence Road in Charlotte, was a big drawing card.

CHICAGO

Loop business is continuing at a steady pace with the two houses having combination stage shows and movie policies—the B&K Chicago and the Essaness Oriental theatre—leading the parade. The former house is playing "The Guilt of Janet Ames," while latter house has "Boomerang." . . . With Jack Kirsch presiding, the Chicago Cinema Lodge of the B'nai B'rith was scheduled to meet at the Congress Hotel on Thursday. . . . Chicago's two drive-in theatres have opened with "The Razor's Edge." . . . Jack Rose, chief barker of the local Variety Club, announces that the formal opening of the new clubrooms in the Continental Hotel will be held on April 28 simultaneously with the testimonial dinner for outgoing Mayor and Mrs. Edward J. Kelly. . . . W. Van Gelder, veteran Film Row insurance man, is recovering at home from a recent heart attack.

CINCINNATI

Bingo, conducted promiscuously on a wide scale in nearby northern Kentucky with resultant inroads on theatre attendance, has been banned by police authorities in Covington and Kenton Counties, to include religious, charitable and similar organizations. The order, stemming from an anti-gambling drive, includes any form of the game and cites that violators will be arrested immediately. . . . The 3,300-seat RKO Albee, which switched to straight pictures a few weeks ago, has resumed the former stage show and picture policy, for the present, at least, and opened April 17, with Guy Lombardo on the stage and "The Calendar Girl" as the screen attraction. . . . A new business center, to include a 600-seat theatre of ultra-modern design, will be constructed at nearby Maderia, Ohio, for which contracts have already been awarded by Maderia Theatre, Inc., the project having been approved by the local CPA office. . . . The local Crosley Broadcasting Co., which is operating an experimental television station here, and has received Federal Communications Commission approval for a television station here and in Columbus, Ohio, now has been granted approval for a similar station at Dayton, Ohio. . . . Four babies have been placed in the local Variety Club's foundling home, according to Irving Sochin, chief barker.

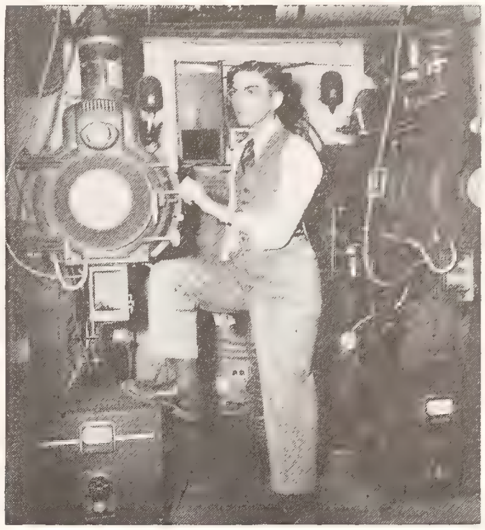
CLEVELAND

"Best Years of Our Lives" holding strong as it goes into its third day-and-date showings at Lower Mall and University theatres here. . . . Picture opened Friday, April 25 at State, Toledo, independent house owned by Carl Schwynd. . . . John Urbansky, Sr. and Bernard Rubin of Imperial Pictures just returned from N. Y. with northern Ohio distribution rights to "Dark Journey" and "Storm in a Teacup." . . . Leo Jones opened his recently acquired Upper theatre, Upper Sandusky, over the weekend. . . . Harry Walders is RKO's new branch manager. He succeeds Al Kolitz, promoted to Rocky Mountain division manager with headquarters in Denver. . . . Off for the Variety Club convention will be M. B. Horwitz, canvasman; John Urbansky, Sr., Nate Schultz, delegates; Meyer Fine, Milton A. Mooney, Max Shenker, Charles Gottlob, Julius Lamm, all of Cleveland and Leo Jones, Upper Sandusky. . . . Bids for lease of Euclid Avenue Baptist Church for motion pictures have been presented to the Cleveland Baptist Association. It is understood that Cleveland theatre interests are seeking the location for an independently operated downtown house. If deal goes through, it will be the only non-affiliated downtown theatre in town. Others are operated by RKO, Loew's and Warners.

COLUMBUS

Generally mild business was the rule for downtown first runs during the past week. "The Macomber Affair" at the Ohio, "Trail Street" at the Palace and Grand and a dual repeat run of "Kit Carson" and "The Last of the Mohicans" at the Broad were the entries. The latter bill attracted more patronage than some recent local new films. "Henry V" concluded a two-week roadshow engagement at the Hartman to satisfactory returns but most other cities of comparable size eclipsed the local run. . . . First run English and foreign language films will be shown at the rechristened World theatre, formerly the Olentangy, when it reopens May 14 under management of Al Sugarman and Lee Hofheimer. . . . First attraction will be "Brief Encounter." . . . Charles Radeaugh, ex-Air Corps bombardier, will be manager of the World. . . . The Palace and the Oio will have two strong films starting May 1. . . . "The Best Years of Our Lives" at advanced prices at the Palace and "The Yearling" at regular prices at the Ohio. . . . The Riverside drive-in theatre, operated by Frank Yassenoff and Harold Schwartz, reopened this week. They operate the Eastside drive-in, opened for its second season several weeks ago.

SAMARITAN



TAKING a busman's holiday is J. E. Elliott's favorite off-duty recreation. Chief operator at the Lincoln theatre, Hodgenville, Ky., he spends most of his spare time visiting other theatres and helping out in the booth. He scouts out new installations of equipment and is usually on hand to help bolt the projection machinery to the floor. He assists and advises beginners in his field and on several occasions has helped the theatres he visits with their popcorn and candy concessions and has repaired their ticket machines and coin changers. Mr. Elliott's specialized form of theatre-going has attracted the attention of newspaper columnists and he was recently the object of attention by the Louisville Times.

DENVER

Abel Davis and John Andersen are planning a 1,200-seat $300,000 theatre here, if and when approved by the zoning board. . . . The Ute and Tomkins, Colorado Springs, and the Stuart and Capitol, Lincoln, Neb., will have new seats put in and redecorated to cost $75,000. All are Cooper Foundation houses. . . . Robert Sweeten, Gibraltar Enterprises booker, made city manager for company theaters, Alamosa, Colo. Margaret Fitzsimons moves into Sweeten's job, and Robert Clark gets Miss Fitzsimons' post. . . . Fred Lind trying for CPA approval for new theatre at Rifle, Colo., where he already operates. . . . Doyle Shelton building 300-seat Monarch at Pritchard, Colo. . . . Clarence Martin buys Gem, Hugo, Colo., from Earl Behrens. . . . Derald Hart, former theatre manager, buinding an amusement park at Lamar, Colo.

DES MOINES

Jack Greenberg, formerly of Minneapolis, has joined the sales force at National Screen. . . . Jean Post is now a salesman for Universal. He formerly served that exchange as a booker. . . . Henry Plude, manager of the Capitol, Davenport, and Frances Gillan, Paramount, Cedar Rapids, were awarded MGM albums for outstanding promotion on MGM's "Till the Clouds Roll By." . . . An organization meeting to select an exchange area committee and a national trustee for the Motion Picture Foundation was held here March 21. . . . Marjorie Massow, known on the screen as Madge Meredith, visited her home town of Iowa Falls, Ia., last week in connection with her recent picture, "Trail Street." . . . First signs of spring here last week kept box office receipts down. . . . Rex Truesdell has returned to the Ames Theatre Co., Ames, as assistant manager of the four local theatres. Frank and Floyd Smith have sold a half interest in the Wayne, Corydon, to the Iowa United Theatres circuit. . . . Don Loftus is the new manager of the Strand, Fort Dodge.

HARTFORD

Among holdovers in Hartford were "My Favorite Brunette" and "It Happened in Brooklyn," holding for a second week at the M&P Allyn and Loew's Poli Palace, respectively. . . . Associated Film Libraries, Inc., a new 16mm motion picture organization, has opened Hartford offices. Alfred C. Baldwin is president of the company which rents professional sound motion pictures and equipment. . . . Hartford visitors: Bob Kaufman, 20th-Fox exploitation representative, Walter Silverman of the Columbia, New Haven, branch, and John Pavone, branch manager in New Haven for Monogram.

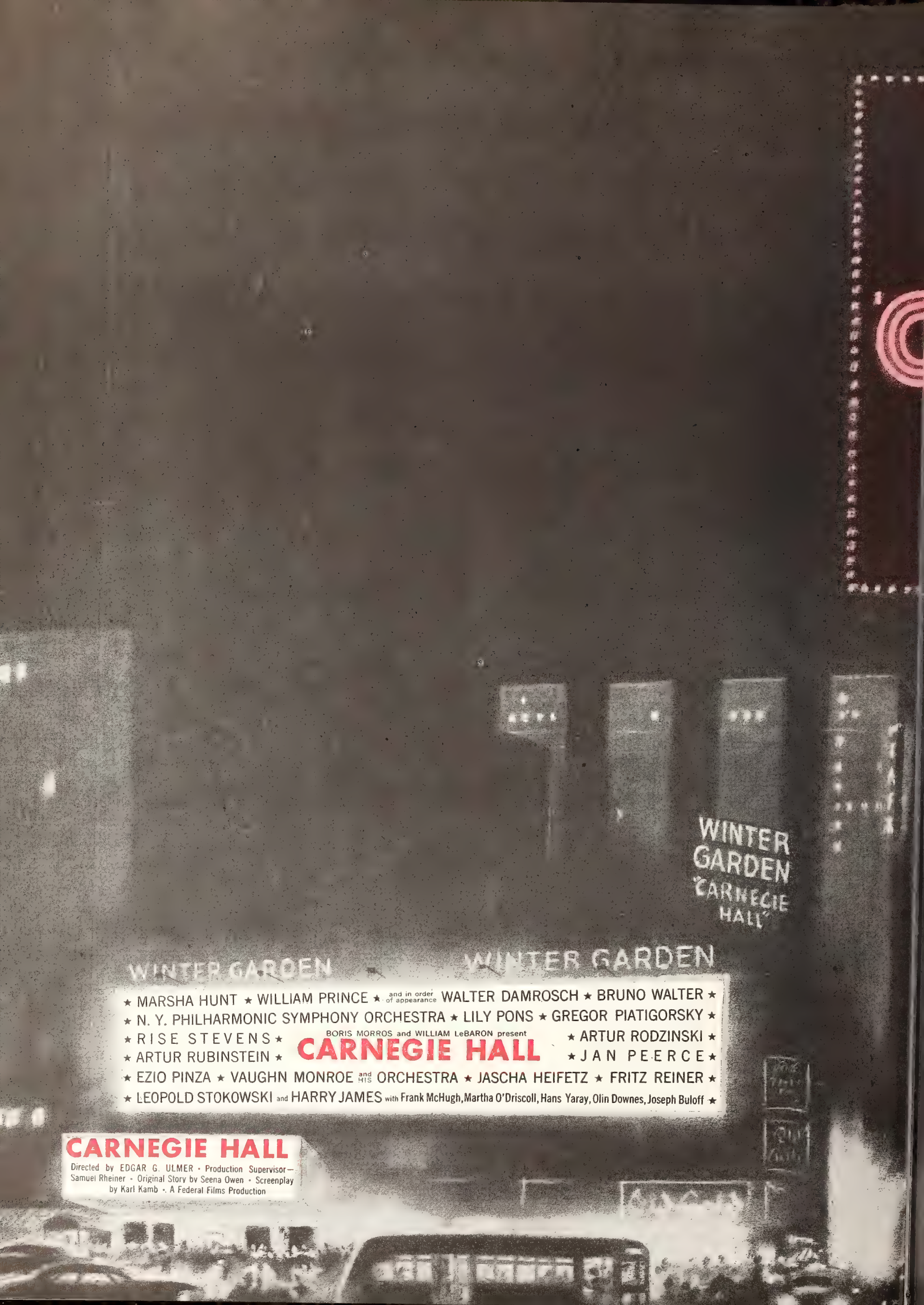
INDIANAPOLIS

"The Egg and I," in its second week at Keith's, remained the pacemaker among first run attractions here. It added $14,000 to its original $18,000 take and is definitely set to stay until April 29. Business otherwise ranged from fair to poor: $13,000 for "It's a Wonderful Life," at the Indiana; $8,000 for "Sister Kenny" at the Circle; $12,000 for "The Macomber Affair" at Loew's. . . . Dudley Williston announced plans for a new 1,400-seat colored patronage theatre, the Walnut, in Louisville and will increase the capacity of his Lido here from 400 to 800 seats. The Walnut will be wired for television, he said. . . . Mr. and Mrs. Harry C. Walsh have work under way on their 600-seater, the New Scott theatre, at Scottsburgh, Ind. . . . Joe Cantor has taken a 20-year renewal on his lease of the Rivoli, Indianapolis's largest east side neighborhood at a rental of $11,000 for the first four years, $12,000 for the next sixteen.

KANSAS CITY

The city's drive-in theatre has opened an advance in adult admissions—from 50 to 60 cents—but with children under 12 admitted free. Exhibitors both in the city and out in the territory say patronage is off, indicating a 10 to 25 per cent reduction. No admission reductions have been reported or predicted. . . . "The Best Years of Our Lives" is in its third week here. . . . The Tampico, which has been showing Spanish language features, has switched its policy to English language films . . . 400 young peo-

(Continued on page 38)



★ MARSHA HUNT ★ WILLIAM PRINCE ★ and in order of appearance WALTER DAMROSCH ★ BRUNO WALTER ★
★ N. Y. PHILHARMONIC SYMPHONY ORCHESTRA ★ LILY PONS ★ GREGOR PIATIGORSKY ★
★ RISE STEVENS ★ ★ ARTUR RODZINSKI ★
★ ARTUR RUBINSTEIN ★ ★ JAN PEERCE ★

BORIS MORROS and WILLIAM LeBARON present

CARNEGIE HALL

★ EZIO PINZA ★ VAUGHN MONROE and HIS ORCHESTRA ★ JASCHA HEIFETZ ★ FRITZ REINER ★
★ LEOPOLD STOKOWSKI and HARRY JAMES with Frank McHugh, Martha O'Driscoll, Hans Yaray, Olin Downes, Joseph Buloff ★

CARNEGIE HALL

Directed by EDGAR G. ULMER • Production Supervisor—Samuel Rheiner • Original Story by Seena Owen • Screenplay by Karl Kamb • A Federal Films Production

May 2, 1947 will long be memorable as the date the greatest music picture of all time starring the world's greatest artists

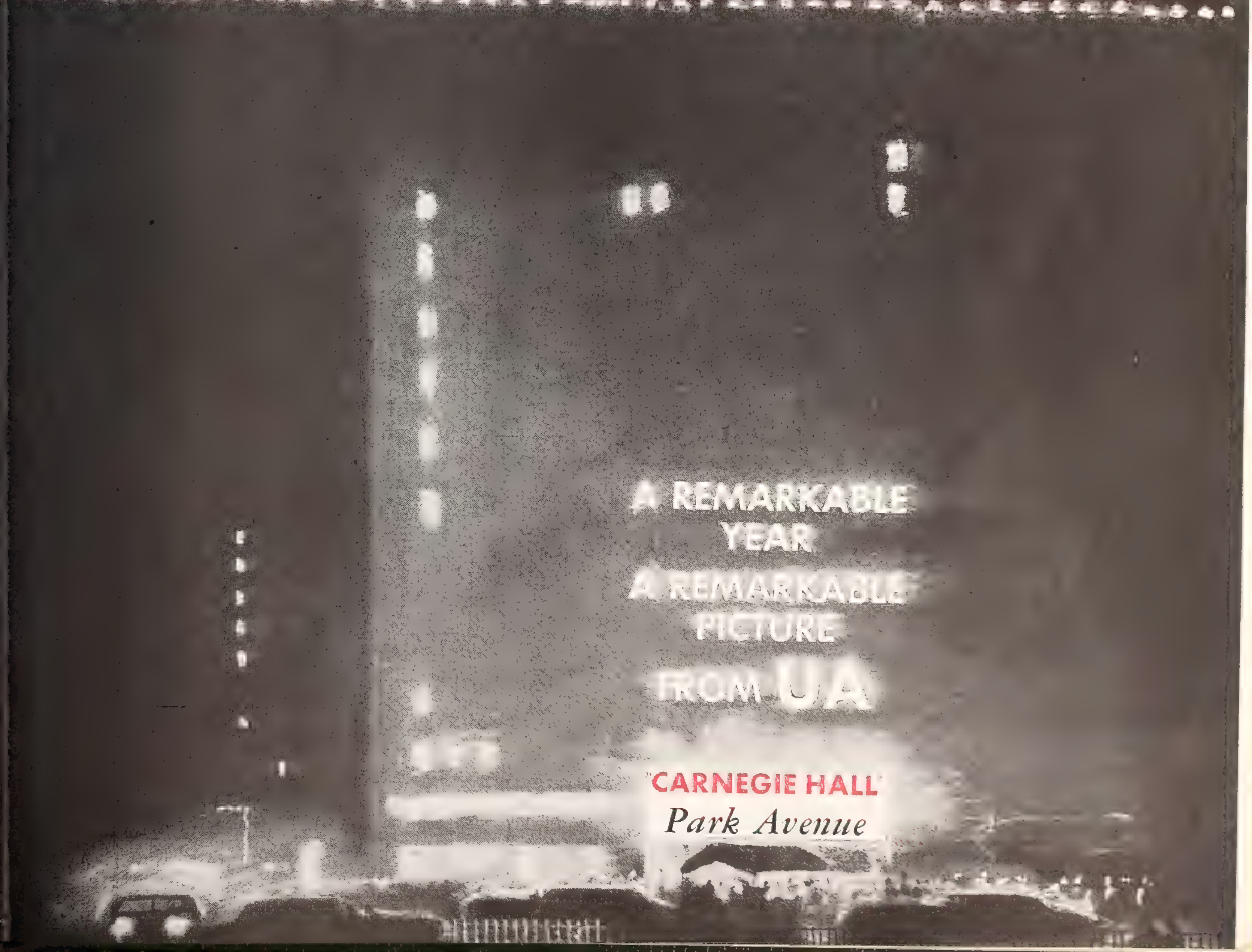
ARNEGIE HALL

double premieres

WINTER GARDEN at the **PARK AVENUE**

continuous performances

all seats reserved



(Continued from page 35)

ple have registered for the recreational program being developed here by the Country Club Community Center.

LOS ANGELES

Independent exhibitors in the territory are considering inaugurating giveaways in the near future. Some 16 small houses are already following the practice. . . . Lew White, manager of the Savoy theatres, is out of the hospital. . . . Jack Velopy, MGM head booker, has been promoted to office manager. . . . Jerry Persell, Columbia salesman, has been assigned to the city territory. . . . Gordon Wilson has been promoted to MGM head booker. . . . Ed Lebby, former RKO salesman at Pittsburg, now is city salesman for PRC and Eagle-Lion. . . . Max Sinker, former owner of the Alvarado, is in the hospital. Larry Moran, former MGM booker, is now a salesman in the Portland area. . . . Morris Abrahams has joined the exploitation staff of SRO. . . . The new Banducci and Lemucchi theatre, the Tejon in east Bakersfield, is expected to open May 1. . . . Film Row visitors: Everett Cummings, Downey; George Landers, Huntington Park; Joe Woods, Chandler, Ariz.

LOUISVILLE

J. F. Carnahan has awarded a contract for the construction of a 440-seat house in Campton to be opened about August 1. . . . A new theatre in McKee, in which Mr. Carnahan has an interest, is near completion. . . . The city's theatre attendance was bolstered by the recent three-day convention of the Kentucky Education Association. . . . A charter has been granted to Amusements, Inc., Louisville, with $50,000 capital, which will operate theatres and other amusement centers. . . . "The Jolson Story" has had a 19-day subsequent run here. . . . Recent Film Row visitors: Mr. and Mrs. Curt Davis, Sandy Hook; Robert Enoch, Elizabethtown; James Howe, Carrollton; J. E. Elliott, Hodgenville; D. G. Steinkamp, French Lick, Ind.; J. V. Snook, LaGrange; C. S. Caldwell, Cave City; Oscar Hopper, Lebanon; Ray Coleman, Edmonton. . . . The Vogue, St. Matthews, features a "Cartoon Circus" for children's matinees. . . . Ben Reeves has renovated his Lincoln theatre at Stanford. . . . "The Egg and I" has been held for a third week at the National as has "The Best Years of Our Lives" at the Strand.

NAT WOLF, 15 years a Warner Theatres Ohio zone manager, last week in celebration awarded $400 in prizes to managers in whose theatres attendance increased during a six-week period. Mr. Wolf handed out the prizes at a banquet in the Carter Hotel, Cleveland, following a morning business session and an afternoon at a baseball game.

AS THE PRIZES WERE AWARDED to five managers of Tri-States Theatres, in the Des Moines Club, Des Moines. The men were winners of 20th-Fox's contest on "Margie" exploitation. In left to right order are Myron Blank, circuit executive; Don Shane, winner; Marvin Graybeal, winner; Harold Lyon, winner; A. H. Blank, circuit president; William C. Gehring, 20th-Fox central division manager; Henry Plude, Jr., and Francis Gillon, winners; G. Ralph Branton, circuit general manager, and Moe Levy, 20th-Fox prairie district manager.

MEMPHIS

A recent spurt in attendance at first runs is continuing. Loew's Palace had such a good week with "The Sea of Grass" that it was held over. Malco reported splendid attendance at "Suddenly It's Spring." Loew's State was well pleased with the reception of "Sinbad the Sailor." Warner had good business with "Crack-Up." Ritz was pleased with results from "Carmen." Strand's extensive remodeling was completed for its scheduled reopening April 25 with "The Best Years of Our Lives," at roadshow prices. . . . A group of mid-South exhibitors headed by Herb Kohn, Malco official and chief barker of Memphis Variety Club, will leave May 9 for the national Variety Club convention in Los Angeles, May 14-18. Going from Memphis are: Mr. and Mrs. Kohn, Mr. and Mrs. Dave Flexer, Mr. and Mrs. Orris Collins, Bill Ramsey, Tom O'Ryan, Joe Simon, Tommy Baldridge, M. A. Lightman, Sr., and William Goodman.

MINNEAPOLIS

Grosses at Minneapolis first run houses continued to hold at average or better despite unseasonably cold weather. "The Best Years" still holding over after a five-week total gross of $104,000. . . . Exhibitors from Wisconsin, Upper Michigan, Iowa, Nebraska and North and South Dakota arrived for two-day annual convention of North Central Allied Independent Theaters at the Nicollet hotel. . . . "The Outlaw," banned by Minnesota Amusement Company, has opened an indefinite run at the independent Lyceum. . . . The State House of Representatives passed a bill enabling municipalities to levy an admission tax under local referendum. . . . Ben Blotcky, Paramount branch manager here, celebrated his 25th year on the job. . . . L. J. Meelhouse is the new owner of the Clark at Clarksville, Iowa, having taken over from Bob Hunerburg. . . . A. L. Archer is the new owner of the Finley, Finley, N. D.

OKLAHOMA CITY

The Victoria theatre is continuing its first run foreign film program with the opening of "Open City" this week. . . . A request for the legislature to get actively behind a sales tax measure for Oklahoma county was filed by city officials this week. The new measure would allow the city council to establish rates and levy them in addition to the two per cent state tax now collected. . . . The Home theatre has a sell out with the picture "The Egg and I." During the first four days 17,000 people attended. . . . Roger Rice is the new public relations man for Griffith theatres. . . . The Oklahoma State sales tax report shows that in the month of February, 1947, 353 theatres and ten shows reported $27,498.92 as compared with 301 reports totaling $26,818.11 in February, 1946. Other amusements showed a 1.08 per cent increase as compared to the 2.54 per cent increase for theatres.

OMAHA

Film Row representatives officially registered their protests at a public hearing on the site for the new city auditorium which would cut off the west end of the Row. Jo Robert Hoff of the Ballantyne Company said it would do great damage to that manufacturing and retail firm and "would stymie the industry which is expanding westward." . . . Tony Leist has joined the 20th-Fox ad sales department. . . . John Eding, owner of the Community, Aurelia, Ia., died last week.

PHILADELPHIA

Center city theatres report that activity at the box office is very brisk even though holdovers predominate. . . . Joseph I. Breen, director of the Code Administration, was in town April 18 to address the 50th anniversary dinner of the Cahill Club at Roman

(Continued on page 40)

EXHIBS TO GET LOWDOWN ON "THE TROUBLE WITH WOMEN"

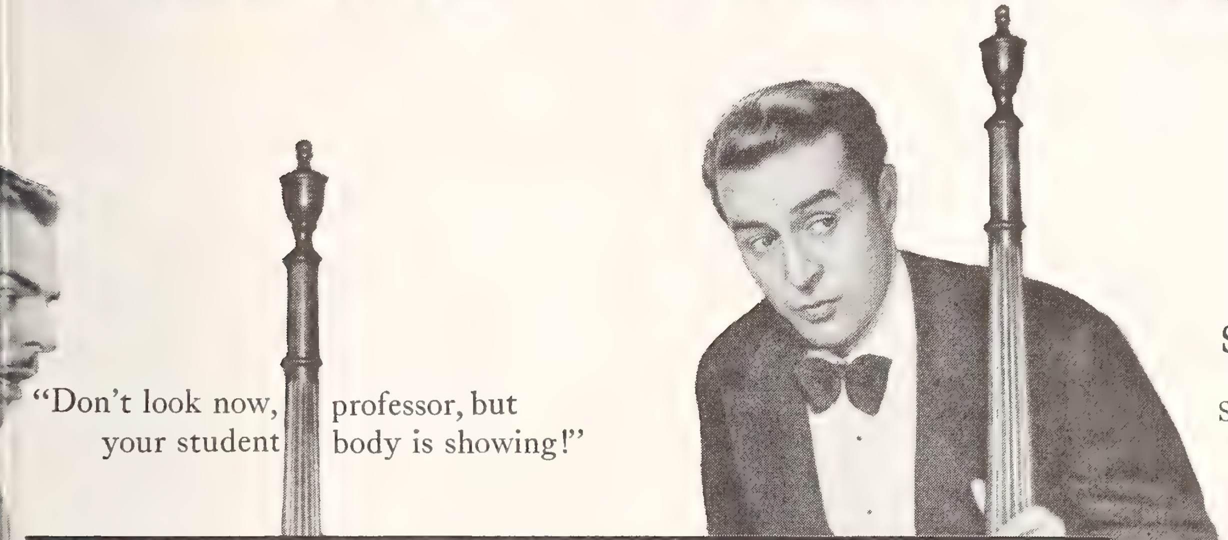
Friday, May 9th, At

Paramount Trade-Shows

Of The Comedy Riot Starring

Ray **MILLAND** · Teresa **WRIGHT** · Brian **DONLEVY**

with
ROSE HOBART
CHARLES SMITH
LEWIS RUSSELL
IRIS ADRIAN
FRANK FAYLEN
Directed by
SIDNEY LANFIELD
Produced by Harry Tugend
Screen Play by Arthur Sheekman



"Don't look now, professor, but your student body is showing!"

CITY	PLACE	DATE
ALBANY	FOX PROJ. ROOM, 1052 Broadway	FRI. MAY 9 2:30 P.M.
ATLANTA	PARAMOUNT PROJ. ROOM, 154 Walton St., N.W.	FRI. MAY 9 10:30 A.M.
BOSTON	PARAMOUNT PROJ. ROOM, 58 Berkeley St.	FRI. MAY 9 2:30 P.M.
BUFFALO	PARAMOUNT PROJ. ROOM, 464 Franklin St.	FRI. MAY 9 2 P.M.
CHARLOTTE	PARAMOUNT PROJ. ROOM, 305 S. Church St.	FRI. MAY 9 1:30 P.M.
CHICAGO	PARAMOUNT PROJ. ROOM, 1306 S. Michigan Ave.	FRI. MAY 9 1:30 P.M.
CINCINNATI	PARAMOUNT PROJ. ROOM, 1214 Central Parkway	FRI. MAY 9 2:30 P.M.
CLEVELAND	PARAMOUNT PROJ. ROOM, 1735 E. 23rd St.	FRI. MAY 9 2 P.M.
DALLAS	PARAMOUNT PROJ. ROOM, 412 S. Harwood St.	FRI. MAY 9 2:30 P.M.
DENVER	PARAMOUNT PROJ. ROOM, 2100 Stout St.	FRI. MAY 9 2 P.M.
DES MOINES	PARAMOUNT PROJ. ROOM, 1125 High St.	FRI. MAY 9 12:45 P.M.
DETROIT	PARAMOUNT PROJ. ROOM, 479 Ledyard Ave.	FRI. MAY 9 2 P.M.
INDIANAPOLIS	PARAMOUNT PROJ. ROOM, 116 W. Michigan St.	FRI. MAY 9 2 P.M.
KANSAS CITY	PARAMOUNT PROJ. ROOM, 1800 Wyandotte St.	FRI. MAY 9 2 P.M.
LOS ANGELES	BOULEVARD THEATRE, Washington & Vermont Sts.	FRI. MAY 9 1:30 P.M.
MEMPHIS	PARAMOUNT PROJ. ROOM, 362 S. Second St.	FRI. MAY 9 2:30 P.M.
MILWAUKEE	PARAMOUNT PROJ. ROOM, 1121 N. 8th St.	FRI. MAY 9 2 P.M.
MINNEAPOLIS	PARAMOUNT PROJ. ROOM, 1201 Currie Ave.	FRI. MAY 9 1:30 P.M.
NEW HAVEN	PARAMOUNT PROJ. ROOM, 82 State St.	FRI. MAY 9 2 P.M.
NEW ORLEANS	PARAMOUNT PROJ. ROOM, 215 S. Liberty St.	FRI. MAY 9 10 A.M.
NEW YORK CITY	FOX PROJECTION ROOM, 345 W. 44th St.	FRI. MAY 9 2:30 P.M.
OKLAHOMA CITY	PARAMOUNT PROJ. ROOM, 701 W. Grand Ave.	FRI. MAY 9 10:30 A.M.
OMAHA	PARAMOUNT PROJ. ROOM, 1704 Davenport St.	FRI. MAY 9 1:30 P.M.
PHILADELPHIA	PARAMOUNT PROJ. ROOM, 248 No. 12th St.	FRI. MAY 9 2 P.M.
PITTSBURGH	PARAMOUNT PROJ. ROOM, 1727 Blvd. of Allies	FRI. MAY 9 2 P.M.
PORTLAND	PARAMOUNT PROJ. ROOM, 909 N.W. 19th Ave.	FRI. MAY 9 2 P.M.
ST. LOUIS	PARAMOUNT PROJ. ROOM, 2949 Olive St.	FRI. MAY 9 1:30 P.M.
SALT LAKE CITY	PARAMOUNT PROJ. ROOM, 270 E. 1st So. St.	FRI. MAY 9 1 P.M.
SAN FRANCISCO	PARAMOUNT PROJ. ROOM, 205 Gold Gate Ave.	FRI. MAY 9 2 P.M.
SEATTLE	PARAMOUNT PROJ. ROOM, 2330 First Ave.	FRI. MAY 9 2 P.M.
WASHINGTON	PARAMOUNT PROJ. ROOM, 306 H St. N.W.	FRI. MAY 9 2:30 P.M.

(Continued from page 38)

Catholic High School. . . . Mrs. Lucy H. Love, who has been secretary of the State Board of Motion Picture Censors since Dec. 27, 1939, has resigned. . . . Eli Ginsberg, former PRC salesman, is now selling for Dave Molliver's and Frank Hamerman's Principal exchange, covering the up-state territory. . . . Mrs. Virginia Everhart, head inspectress at RKO, left the exchange after 18 years service. . . . Harold Coltun, Columbia booker, moves up as salesman. . . . The Warner Club office members will stage their first post-war dinner-dance on June 6 at the Cedarbrook Country Club. . . . John O. Hopkins, Jr., has returned to his managerial duties at the National, Wilmington, Del. . . . Al Davis, chief barker of the local Variety Club, presented two victrolas and sets of record albums to the Philadelphia General Hospital in behalf of the club. . . . Legal notices filed in local court reveal the organization of the John P. Morgan Co., Inc., organized for the operation of motion pictures; and that the Stenton theatre has been taken over by the A. M. Ellis independent circuit.

PITTSBURGH

"The Jolson Story," which proved sensational over a five-week run in the J. P. Harris, is doing just as well in the neighborhood theatres. In three of the suburban houses it was held over for extra days, something that is practically unknown in those particular houses. . . . None of the first run houses appear to have shaken off the slump that enveloped the downtown grosses around the Lenton holidays. The only picture to hold its own, despite excellent weather conditions, being "The Best Years of Our Lives," now in its seventh week in the Fulton.

SAN FRANCISCO

Weekly grosses took on a rosier hue this week with a group of strong attractions. "Ramrod" and "Calcutta" expect to slice a neat record for themselves with first three days of run building well. "Sea of Grass," "The Macomber Affair" and "Best Years" are competing heavily, all doing well above average. . . . "Trail Street" at the Golden Gate did the biggest business for that house since "Bells of St. Mary's." . . . George Siciliano has taken over the management of the Strand, Modesto, and his former post at the Lyric goes to James Cleveland. . . . Rex Stevenson, city manager for Golden State Theatres, announced the following changes among managers: Harry Fontana, manager of the Strand, moves over to the Granada; Reek Seliziani replaces Fontana at the Strand; Jimmy Edwards, a veteran of 23 years with G. S., takes over the helm at the Amazon, and Dave Davidson has been transferred to the Verdi, replacing E. Clayton. . . . Construction of a $100,000 theatre in San Joaquin Valley is the plan of Bert Henson of Henson Enterprises. . . . Golden States' newest venture, and one of the first post-war theatres to be constructed in the Bay area, is the Lorenzo, which opened at Lorenzo Village.

SEATTLE

"The Best Years of Our Lives" entered its fourth week at road show prices at the Music Hall and continued to top the Seattle box office parade. "Open City" at the Blue Mouse and "Life and Loves of Beethoven" at the Metropolitan pointed up the ever-increasing flow of European films into Seattle. . . . Executives of Film Row threw a party for Tom Aspell prior to his leaving the MGM branch here to assume charge of the MGM branch in Los Angeles. Sam Davis was named to replace Mr. Aspell. . . . Glen Haviland was appointed salesman for Eagle-Lion by Wally Rucker, branch manager. . . . Visitors on Film Row: Rex Thompson, Port Orchard; Lionel Brown, Edmonds; Elden Pollock, Mount Vernon; Billy Connors and John Owsley, Tacoma; Mike Barovic, Puyallup; and Walt Graham, Shelton.

TORONTO

For five weeks the Tivoli and Victoria theatres, Toronto, have had the one feature, "The Jolson Story," with line-ups regularly in evidence, while the Uptown theatre has continued with "The Egg and I" for a third week and "The Macomber Affair" remained for a second week at Loew's. . . . Shea's opened strongly with "13 Rue Madeleine" and "Deception" took over at the big Imperial, with the British picture, "The Captive Heart," starting at two Famous Players' houses, the Capitol and Victoria. . . . The International Cinema is bidding for another long-term run with "The Way to the Stars" which has completed seven weeks. . . . At its 25th annual meeting the Musical Protective Society of Canada elected as its president Angus MacCunn, a company director of Famous Players Canadian Corp., and returned Col. John A. Cooper, Toronto, as secretary-treasurer. . . . The Ontario Board of Censors gave "adult" rating to four features in March, these being "Swell Guy," "Smash Up," "Brute Man" and "Private Affairs of Bel Ami."

VANCOUVER

Theatre equipment business is booming in British Columbia and Alberta. Many spots are installing new projectors, lamps, and sound systems, other theatres are waiting for theatre chairs to arrive from Eastern Canada. . . . The newsprint shortage has hit amusement business. Shortage so acute the Vancouver *Sun* has eliminated theatre advertising one day each week. A limit of 700 lines per day has been placed for any one theatre. Other B. C. papers also cut theatre space. . . . Daytime grosses have slumped, pulling down the overall average. "The Best Years of Our Lives" on a road-show policy at Odeon-Hastings opened to only normal business, but is expected to build. . . . Both Famous Players and Odeon Circuit recently purchased property in Kamloops for expansion purposes. . . . Del Fox will build a new theatre at Pincher Creek. . . . Hymie Singer, former owner of the State, Vancouver, has purchased the Rio theatre, Victoria, from the Preswick estate. House seats 459. . . . Union organizers are working in Vancouver to form doormen, ushers, cashiers, and janitors and others in amusement business into union. . . . John Ruston, veteran B. C. exhibitor who ran the Royal New Westminster in the early days, died in New Westminster at 73.

WASHINGTON

Washington theatre business was given added impetus when 75,000 visitors from all over the country arrived for the two-day Cherry Blossom Festival. Holdovers were "Best Years of Our Lives," at RKO Keith's for a sixth week, and "The Yearling," at Loew's Palace for a second week. New openings were "Dead Reckoning" at the Earle; "Trail Street" at Warner's Metropolitan; "Carnival in Costa Rica" at Loew's Capitol. . . . After the engagement of "Dead Reckoning," Warner's Earle will upset a 22-year tradition, to put in a twin bill, reissues of "The Sea Hawk" and "The Sea Wolf." . . . Bill Fischer, Columbia Pictures, has been promoted to office manager-head booker. . . . The Variety Club Tent No. 11 honored the ladies who worked on their last Welfare Drive by giving them a luncheon on April 19, at the Carlton.

AT THE INSTALLATION OF officers of the Variety Club of Connecticut, Tent. 31. The affair was at the Taft Hotel, New Haven, Variety headquarters. Left to right, seated, Herman Levy, MPTOA general counsel, and club canvasman; Mayor William Celentano, honorary member; Barney Pitkin, RKO branch manager, chief barker, and C. J. Latta, national assistant chief barker. Standing are Henry Germaine, canvasman; C. E. Lewis, national publicity director; Harry F. Shaw, canvasman; Col. William McCraw, national organizer; George Wilkinson, doughboy; Carl Goe, canvasman; Arthur Greenfield, property man, and Lou Brown, canvasman.

THUNDERING across the screen with

ACTION
DRAMA and
ROMANCE!

JACK SCHWARZ
PRODUCTIONS
presents

"Buffalo Bill Rides Again"

starring

RICHARD ARLEN

with

JENNIFER HOLT · LEE SHUMWAY
GIL PATRICK · EDWARD CASSIDY
EDMUND COBB · TED ADAMS
JOHN DEXTER · HOLLIS BLAINE

Produced by
JACK SCHWARZ

Directed by
BERNARD B. RAY

ANOTHER SHOWMEN'S SPECIAL!

Distributed by **Screen Guild Productions, Inc.**

Home Office: 346 So. LaBrea Ave., Hollywood, Calif. — Foreign Dep't.: 723 7th Ave., New York City — Cable: "Guildfilm"

Film Library Aim To Double Total Using Product

With pictures from the Motion Picture Association's "Children's Film Library" booked by more than 1,000 theatres, the MPA is about to launch a drive aimed at doubling the number of houses using these selected children's shows. This was announced last week at a trade press conference at the Harvard Club in New York by Arthur De Bra, director of MPA's community relations department. The campaign, which will use promotion through all possible media, will last for three months.

During that time the Library hopes to raise the number of available titles to 52, all of them having been reviewed and approved by both children's and parent's groups, Mr. De Bra said. At present the Library contains some 30 titles.

Favorable Reactions Cited

The MPA felt justified in its belief that the program was capable of considerable expansion, Mr. De Bra explained, on the basis of past performance, which included favorable reactions not only from women's clubs and Parent-Teacher Associations, but also from city officials, clergymen, school superintendents and child-welfare organizations. Total number of bookings in the six months since the announcement of the Library amounted to about 6,000 as of April 1, he said, and theatre participation during that period has been heavier than during the whole lifetime of the original Saturday Morning Movie program initiated in 1925.

To start its drive, the MPA, on behalf of the Children's Library, has issued a 33-page booklet giving details of the program and outlining the product available. Copies will be shipped to women's associations, schools and other interested individuals and groups. Each new exhibitor subscribing to the program will have the MPA's guarantee of pre-release publicity and promotion, Mr. De Bra explained.

Visiting Exchanges

He also said that MPA representatives had visited 24 out of 31 exchanges, talking to exchange and branch managers in an effort to rally support for the enterprise. "For every reason it seems desirable to develop special children's programs in as many community theatres as possible," he declared. "We aim to have an exchange manager in each territory act as chairman of the Children's Film Library and one or more women in each exchange territory act as 'correspondent' to help individual women and organized groups in the territory work out problems that are unique to particular community situations." Rentals run from $10 to $35 on the Library product, with admission from 10 to 25 cents.

Mr. De Bra pointed out that the Library was "a reservoir of films on which exhibitors may draw when their regularly booked Saturday feature, or an acceptable all-shorts program are not available or desired by them." He also expressed the hope that all publicity, exploitation and public relations personnel connected with theatres and circuit operations would promote the Children's Special Programs through all media available for them.

Studios to Greet Variety Clubs

Studio chiefs will join in greeting 1,200 Variety Clubs International delegates at the eleventh annual convention in Hollywood May 13 through 17. The executives stressed the importance of a gathering in the film capital bringing together the leading producers, distributors and exhibitors in the United States, Canada and Mexico.

Monday it was announced the Humanitarian Awards Dinner will be held May 17 at the Warner Studio, with Jack L. Warner as host. Entertainment by Warner stars will follow the dinner.

Louis B. Mayer, production head of MGM said: "I know of no fellowship so devoted to the finest ideals of humanity and it is with great pride that I am privileged to share the sincere welcome extended (to the Variety clubs) by the entire motion picture industry."

Henry Ginsberg, of Paramount studios said: "It will afford those who produce the nation's films an opportunity to renew contacts with the exhibitors and distributors."

Other expressions were from Darryl F. Zanuck, Harry Cohn, Samuel Broidy, Nate Blumberg, Herbert J. Yates, N. Peter Rathvon, Jack L. Warner and others.

"Duel" Ahead of "Wind," Selznick Office Claims

David O. Selznick's "Duel in the Sun," now playing at Loew's Theatre in Rochester, N. Y., took in $28,088 during the past four-day weekend, an announcement from the Selznick Organization in New York, said this week. This amount tops by more than $7,000 the gross of the same producer's "Gone With the Wind" for the corresponding period, the company said.

With "Duel" 35 per cent ahead of "Gone With the Wind" in Rochester, it also pulled ahead at Loew's in Syracuse where it took in $19,655 in the four weekend days. "Wind" tallied $17,866 during that same period. Both Loew theatres will hold the picture for

The producer opened two new offices in San Francisco and Seattle this week. Harry Hunsaker, formerly city salesman for United Artists, has been named branch manager for the Selznick Organization in San Francisco while the Seattle office will be headed by James Walsh, formerly of the Republic sales department. William P. Rosenow, former Paramount representative, is Buffalo branch manager.

MPEA Taking Over in Germany From U. S. Army

An agreement providing for the early transfer of American distribution in Germany from the American Military Government to the Motion Picture Export Association was concluded this week. At the same time, British and American officials reached a complete accord on a distribution exchange between the American and British zones. News of these developments was contained in a cable sent by Irving Maas, MPEA vice-president and general manager, from Berlin.

According to Mr. Maas, the de-militarization of distribution in Germany will materialize within the next eight weeks. Details of the transfer were worked out in a series of conferences between Brigadier General Robert A. McClure, director of AMG's Information Control Division, Mr. Maas and members of the general's staff. AMG will retain the right to censor all subjects released by the MPEA, but otherwise MPEA will operate with full and unrestricted commercial license as it now does in Austria, limited only by what the market can absorb. An MPEA spokesman in New York said several of the more experienced personnel, who had been operating so far under AMG, may switch over to MPEA.

Mr. Maas' cable said the Anglo-American meetings resulted in "complete agreement on all points concerning a free competitive market for the more than 2,000 theatres now operating in the two zones." The free interchange of films will start July 1.

Last week also, Mr. Maas was the guest-of-honor at a number of gatherings in Berlin. First he was feted by Michael L. G. Balfour, director of the British Information Services Control Commission, at a luncheon in the British sector. Later the MPEA head was host to key civilian members of AMG's headquarters and branch organizations. Earlier, while in Paris, he met American executives and representatives, including Arthur M. Loew, Loew's International head, and Joseph H. Seidelman, president of Universal-International. Mr. Maas now is in Prague and is expected in the U. S. early next month.

From Warsaw last week came word that the new Polish Government had ratified the Film Polski agreement with the Motion Picture Export Association, effective May 15, for the distribution of 65 American films in Poland, where Russian pictures so far have dominated the market.

Fine on Copyright Violation

William Brown, operator of Embro Pictures Company, Hollywood, was fined $1,000 Monday by Federal Judge William C. Mathes, Los Angeles, upon conviction of charges of criminal infringement of the copyright law in renting some 39 16mm prints for public exhibition for profit.

It's here—a new convenience on the C&O

NO TIPPING

of any C & O employee*

NO TIPPING IN C&O DINERS——THE SERVICE IS COURTEOUS AND FREE

NO TIPPING THE PORTERS IN C&O COACHES—THEIR SERVICES ARE FREE*

WHY should you—the paying customer of the railroads—have to shell out for so many of the ordinary services you need when you travel?

Why shouldn't your rail ticket entitle you to courteous personal service—without extra charge?

The Chesapeake & Ohio does not believe the travelers on its railroad should have to tip—and is taking the first step toward abolishing this nuisance. *From now on, you are urgently requested not to tip C&O employees for any of the services they perform.*

This means you won't have to leave a tip on the change tray when you eat on a C&O diner. It means you won't have to dig down for change for the porters who serve the coaches on C&O crack trains.

We cannot extend the no-tipping rule to union terminals shared by the C&O with other railroads, since the redcaps in these stations are not on our pay roll. Nor can the no-tipping rule apply on Pullmans, since the porters are employed by the Pullman Company—not by us.

But wherever C&O employees are on hand to serve you, you'll find no outstretched palms—for we'll compensate these employees directly for attending to your needs.

This move to end the tipping nuisance is the latest, but not the last, of many improvements in rail travel offered by the C&O.

***Naturally, this does not apply to Pullman porters, or to redcaps in union terminals, since they are not C&O employees.**

CHESAPEAKE & OHIO RAILWAY

TERMINAL TOWER, CLEVELAND 1, OHIO

TO MAKE FRENCH FILMS IN HOLLAND

by PHILIP DE SCHAAP

in Amsterdam

While there is no domestic production here at the present, preparations are being made for the production of some French pictures in Amsterdam at the newly equipped Cinetone Studios. Probably production will start this spring or summer. Jean Cocteau, the well known producer, and the French actor, Jean Marais, will definitely produce at Cinetone and there are deals pending for some British production here.

▽

There are only 420 theatres in operation in the country at present. Before the war, Holland had a total of 470, but 26 of them were destroyed during the war and 24 are not in operation.

Block booking is forbidden here by a Government decree. A contract must be made for each picture.

▽

Pictures with war themes are unpopular here no matter how well made they may be. Pictures with too definite an American theme are also being poorly received. "Going My Way," despite Bing Crosby's popularity here, was not accepted by the public and press.

▽

Jack Wesel, pre-war manager of Warner Brothers' Dutch office in Amsterdam, has died. He was 62 years old and was one of the most popular personalities in the Dutch industry.

▽

For the first time in her life Queen Wilhelmina has visited a public theatre. She chose the Amsterdam Kriterion where Eisenstein's "Ivan the Terrible" was playing.

HUNGARY

by ALEXANDER FODOR

in Budapest

Indications are that Hungary will resume film production in August, although at present preparations are handicapped by much excited argument over the Government's film decree recently issued. That part of the decree most violently objected to makes it mandatory that all screen plays be censored in advance of production. When production is resumed from eight to 10 pictures will be produced annually. This is only about 25 per cent of the number produced before the war.

▽

American films take up about 80 per cent of the playdates in Budapest theatres. During the Easter holiday week 18 houses played Hollywood features; English pictures were shown in two and a Russian film in one.

Lately certain newspapers have severely criticized American films, basing their criticisms on reports published abroad. Most of the articles quoted Samuel Goldwyn's recent sharp statement on Hollywood's manner of production.

Despite this, however, there was enormous business during Easter week for American pictures. "Arabian Nights," "Tarzan's New York Adventure," and "Holiday Inn" were particularly popular, as was "Two Faced Woman."

The motion picture industry apparently defies financial depression. Stage theatres, however, continue to face a very serious situation.

PUERTO RICO

by E. SANCHEZ ORTIZ

in San Juan

A five per cent increase in admission taxes—from 20 to 25 per cent—on all public shows, including motion pictures, is provided in a bill approved by the legislature in a surprise move the last day of the session. No public hearings were held on the bill and the approval of the bill comes in the face of a demand from the Consumers Congress of Puerto Rico for an investigation of the high admissions charged by motion picture theatres.

▽

In other action the legislature passed a bill providing tax exemption for new industries, including the production of motion picture for commercial distribution. The bill would give exemption to new production companies for a period of 17 years—or until June 30, 1964.

▽

The legislature also passed a bill amending the income tax law by declaring all foreign artists visiting the Island residents of Puerto Rico, thus enabling them to pay a lower income tax rate. All public shows held for charitable institutions are tax exempt in yet another bill passed by the legislature.

EGYPT

by IBRAHIM ZEIN

in Jaffa

The protection of the local industry from dubbing is currently being studied by the Government. A resolution is to be published by the Minister of Social Welfare explaining the point of view of the Government.

The Union of Syndicates, including actors and musicians, has made up its mind about dubbing and has published the following warnings:

No professional actor, player or musician may participate in dubbing a picture in Arabic with the exception of Turkish pictures.

No studios, by order of the Syndicates and Producers' Union, may participate in dubbing in Arabic under penalty of boycott.

No theatre may show any foreign picture dubbed in Arabic. If it does, the theatre will be boycotted and Egyptian product withheld from it.

By law, all foreign pictures shown in Egypt must be subtitled in Arabic.

▽

A studio is being built in Baghdad, Iraq, for making Arabic pictures. British technicians are assisting.

MEXICO

by LUIS BECERRA CELIS

in Mexico City

The trade is again concerned by the moves the local municipal government is making toward placing a ceiling on admissions for public amusements, particularly for motion picture theatres and vaudeville revues. There have been renewed and increased complaints about the $1.50 charged for the vaudeville-revue shows and the 85 cents charged for many first runs. Reports are that the Government will seek to place a 45- to 65-cent ceiling on first runs of ordinary pictures and 85 cents for a "super" film. Local first runs have made 85 cents standard during the last few years. Some have charged as high as $1.

▽

Salvador Toscano, the "Father of Mexican Motion Pictures," has died here at the age of 76. He was the first to import motion picture cameras and other equipment, produced two-reel films in 1904, and opened Mexico's first two cinemas in 1905.

Greek Orphans Drive Showing Results

In telegrams last Thursday to district and branch managers, and circuit heads, Ned Depinet, S. H. Fabian and Jack Cohn, national co-chairman, and Tom Connors, national distributor chairman, of the industry's Appeal for the War Orphans of Greece, called for an all-out effort to bring the $1,200,000 drive in honor of Spyros P. Skouras to a successful conclusion. Among those circuits which have already subscribed in accordance with the formula of the drive—one orphan for every theatre—are Warner Brothers Theatres, Philadelphia and Pittsburgh; RKO Theatres, Comerford Circuit, Century Circuit, Skouras Theatre Circuit, National Theatres Corporation, Balaban & Katz, and Netco.

Louis de Rochemont Wins American Design Award

Louis de Rochemont, producer for Twentieth Century-Fox, was one of four leaders in the cultural arts awarded checks of $1,000 April 17 in New York by the American Design Awards, originated and sponsored by Lord and Taylor, a New York department store. Mr. de Rochemont was honored for incorporating documentary technic in motion pictures to achieve authenticity and realism. His latest feature using this technic is "Boomerang."

New Newsreel Is Ready to Start

A new newsreel, the Telenews Digest, which will be issued once weekly, with the first scheduled for May 1, has been announced by Telenews Productions of New York, an affiliate of the Telenews theatre circuit.

According to the announcement from the company the Telenews Digest is not being produced to compete with the existing five major newsreels, but will be used to supplement the reels currently in existence. The newsreel will be made in addition to Telenews Productions' short subject program, now under way.

The move to enter the newsreel production field by Telenews was caused by the great amount of duplications of stories now found in the major newsreel releases, the announcement said.

Response to the proposed reel by newsreel theatre operators throughout the country has been good, the company says. For New York, the reel has been contracted for by the Embassy and Trans-Lux groups, as well as the Grand Central Newsreel house. The reel will be made available for regular theatres.

Three MGM Trade Shows Announced for May

MGM will tradeshow three features in May. They will be "Cynthia," with Elizabeth Taylor, George Murphy and Mary Astor, in Los Angeles and New York, May 12 and elsewhere May 15; "Fiesta," in Technicolor, starring Esther Williams, in Los Angeles and New York, May 19 and elsewhere May 20, and "Romance of Rosy Ridge," starring Van Johnson with Thomas Mitchell, May 26 in Los Angeles and New York and other exchanges May 27. The reissue, "Gone With the Wind," will be shown Monday at the New York exchange only. No release dates have been set for any of the pictures.

RKO Television Moves

The executive offices of RKO Television Corporation have been moved to the Pathe Building, 625 Madison Avenue, New York. Ralph B. Austrian, head of the corporation, said the move was the result of the color ruling of the Federal Communications Commission which gave the green light to producers of black-and-white receivers. Mr. Austrian said his company was now ready to produce everything from minute movies to multi-reel subjects for television sponsors.

Affiliated Screening Held

Affiliated Film Producers, Inc., of New York, held a screening of four of its subjects at the Museum of Modern Art, Tuesday evening. The subjects shown were "Journey Into Medicine," "East by North," "Osmosis" and "Puerto Rico." The latter is distributed by RKO Pathe as "Forgotten Island" in the "This Is America" series.

IN NEWSREELS

MOVIETONE NEWS—Vol. 29, No. 67—Disaster in Texas City. . . . Reynolds round-the-world flight. . . . Babe Ruth in Florida. . . . Royal show in Sydney, Australia.

MOVIETONE NEWS—Vol. 29, No. 68—Truman says prices must be kept down. . . . Texas City after disaster. . . . Windup of British family tour in South Africa. . . . Mama dog, who lost her pups, turns to catnapping. . . . Wood Memorial. . . . Boston Marathon. . . . Stanley Cup final.

NEWS OF THE DAY—Vol. 18, 265—The Texas City blast.

NEWS OF THE DAY—Vol. 18, 266—Texas City aftermath. . . . Truman warns of danger of high prices. . . . Queen Elizabeth aground. . . . Moscow hit by floods. . . . Dervish dance. . . . Mickey Rooney heads worthy cause. . . . New idea in style shows.

PARAMOUNT NEWS—No. 68—Admiral Byrd comes home. . . . Hirohito sports fan. . . . Vacation for Babe Ruth. . . . Blast wrecks Texas City.

PARAMOUNT NEWS—No. 69—Hockey world series; Toronto wins Stanley cup. . . . Morocco's Sultan rallies Arabs. . . . Boy, boy, boy meets girl, girl, girl. . . . Truman calls for price cut. . . . Texas City aftermath.

RKO PATHE NEWS—Vol. 18, No. 70—Reynolds round-the-world flight. . . . The Texas City blast.

RKO PATHE NEWS—Vol. 18, No. 71—Sultan snubs France. . . . Death camp bosses on trial. . . . Lost Czech children see parents. . . . Marchine harnesses sun's power. . . . Texas City aftermath.

UNIVERSAL NEWSREEL—Vol. 20, No. 31—First pictures of America's worst disaster in 30 years. . . . World flight record. . . . Emperor Hirohito goes democratic and congratulates soccer team.

UNIVERSAL NEWSREEL—Vol. 20, No. 32—Death and destruction in Texas City. . . . Truman urges prices cut. . . . Eggs bounce off rubber mat. . . . Korean wins Boston Marathon. . . . Maple Leaf wins Stanley Cup Trophy at Toronto.

Newsreels Had Texas Films On Screen in 48 Hours

Newsreel pictures of the Texas City disaster hit the screens of the nation's theatres only a little more than 48 hours following the first blast Wednesday morning of last week. The companies released their reels simultaneously Friday afternoon in New York, but pre-released the material in the rest of the country.

The initial films of the havoc wrought by the explosions were shot by freelance cameramen. All of the five major companies had from five to seven representatives in Texas City. A special army plane, carrying staff-men and sound equipment, left Washington Wednesday. RKO-Pathe had 700 feet of film on hand Thursday, but decided to hold it back pending further shipments. The company claimed an exclusive with first pictures in London theatres Saturday.

With an average of 4,000 feet of negative, most newsreels included material on the catastrophe in their issues again this week. The reels released last Friday each contained about 700 feet on the subject.

Kentucky ATO Fighting Percentage Pictures

Violent opposition to percentage pictures has been expressed among Kentucky exhibitors. Some members of the Kentucky Association of Theatre Owners have come forward with the suggestion that the Association organize so tightly that no owner in the state would buy on a percentage basis. Other members have suggested sponsoring state legislation which would kill or curb percentage pictures.

Metro Will Open Meeting Monday

Approximately 115 MGM home office officials and field personnel will attend the company's sales conference beginning Monday at the Hotel Astor in New York. William F. Rodgers, vice-president and general sales manager, will open the first of a series of meetings which are expected to last for at least a week.

The home office group to attend the session include: Edward M. Saunders and Edwin W. Aaron, assistant general sales managers; H. M. Richey, assistant to Mr. Rodgers and head of exhibitor relations, Howard Dietz, vice-president and director of advertising, publicity and exploitation; Silas F. Seadler, advertising manager; William R. Ferguson, exploitation head; Herbert Crooker, publicity manager; M. L. Simons and Maurice Wolf, assistants to Mr. Richey; Alan F. Cummings, in charge of exchange operations; Jay Eisenberg, liaison between sales and distribution; Pincus Sober, assistant to Mr. Eisenberg.

Also, Joel Bezahler, Charles F. Deesen, Irving Helfont, Leonard Hirsch and Paul J. Richrath, assistants to field sales managers; Jay Gove, manager, sales research; Harold Postman, assistant to Mr. Cummings; William B. Zoellner, head of reprints and importations; Max Wolff, purchasing head, and Max Weinberg, short subjects publicity.

Sales, district and branch managers, as well as head bookers, will attend from the field.

Liberty Sale to Paramount Blocked by Stevens

Hollywood Bureau

The sale of Liberty Films, Inc., to Paramount has been blocked by the refusal of George Stevens, one of the directors, to agree to the sale. His objection to the sale of the company, once almost sold to MGM, is believed to be based on his desire to remain an independent producer. He may, it is reported, join Leo McCarey in Rainbow Productions. Frank Capra, William Wyler and Samuel J. Briskin are the other heads of Liberty, which has assets of approximately $5,000,000.

MGM Previews Prize Cartoon

A special preview of the MGM cartoon, "The Cat Concerto," which won the Academy Award for the best cartoon of the year, was screened at the Biennial Convention of the National Federation of Music Clubs in Detroit Tuesday.

Beck Aide to Spitz

John Beck, formerly general manager of Universal-International's studio, has been promoted to an executive position under Leo Spitz. Edward Muhl, with Universal for a number of years, has been promoted to Mr. Beck's former position.

U. S. Approves 16 Bids for Theatre Building, Repair

Sixteen applications to build or repair theatres in various parts of the country have been approved by the Office of the Housing Expediter in Washington.

Six applications were approved on the basis of severe hardship: Richards-Lightman Theatres Corp., Hope, Ark., to replace a fire loss; Louis P. and J. R. Gold, Belle Blade, Fla., to replace a building condemned; H. N. Beamer, Hailey, Idaho, to relieve hardship through prior commitments; Tuscarawas Amusement Co., Ulrichsville, O., to repair a fire-damaged theatre; H. W. Leriger, Lyons, Neb., and Ross B. Mehl, Walnut Creek, Cal., because of eviction from present premises.

Neil Hellman, of Albany, received approval of an $8,000 open-air theatre on the grounds it would not interfere with housing.

Nine were approved on the basis of veteran ownership: Thomas C. Riddles, Palm City, Cal.; W. Lee Austin, Arvin, Cal.; Robert H. Perkins, Woodbine, Ky.; Keith A. Falcon, Zachary, La.; Leslie M. Kessler, Oakland, Cal.; Howard A. Anderson and John H. Holliday, Pamplico, S. C.; Weldon G. Girard, San Diego, Cal.; Walter H. Kahler, Butler, Mo., and Robert M. Rockoff, Delton, Wis.

A letter of authority to construct a drive-in theatre in Fall River, Mass., has been granted by the Board of Selectmen to Salvatore L. Romano. Mr. Romano's permit was approved by the Selectmen on the grounds that he was a wounded war veteran and that the Government already had approved the construction permit.

J. Leland Young, manager of the Broadway and Casino theatres in Clinton, S. C., has announced plans for a new $100,000 theatre, seating 846, in Spartanburg, S. C.

May Relax Restrictions On Drive-In Building

A spokesman for the Office of the Housing Expediter in Washington late last week said that a relaxation in restrictions on construction of drive-in theatres is being considered. A decision is expected by next week. The relaxation, it was reported, might take the form of a blanket exemption for all projects meeting certain qualifications or it might be in the standards the projects must meet to be approved by the Government.

Settle Dispute

Differences between owners of the Allerton, Beach, Kraft, Melba, and Park theatres, in New York, and the Motion Picture Theatres Operating Managers and Assistant Managers Guild were dissolved last week. The union and the owners agreed to a contract providing increased pay and other conditions.

Short Product in First Run Houses

NEW YORK—Week of April 21

CAPITOL: Hound Hunters	***MGM***
Diamond Demon	***MGM***
Feature: Smash-Up	Universal
CRITERION: Big House Blues	***Columbia***
Feature: Odd Man Out	Universal
GLOBE: Melody of Youth	***Warner Bros.***
One Meat Brawl	***Warner Bros.***
Feature: That's My Man	Republic
HOLLYWOOD: The Forgotten Casualty	***20th Cent.-Fox***
Rabbit Transit	***Warner Bros.***
Feature: The Two Mrs. Carrolls	Warner Bros.
MUSIC HALL: Double Dribble	***RKO***
San Francisco	***RKO***
Feature: The Late George Apley	20th Cent.-Fox
PALACE: Melody Time	***RKO***
Flicker Flashbacks	***RKO***
Feature: Trail Street	RKO
RIALTO: Gooch Parade	***Paramount***
Jumping Jacks	***Paramount***
Feature: Fear in the Night	Paramount
RIVOLI: Ice Skippers	***RKO***
Pepito's Serenade	***United Artists***
Feature: The Farmer's Daughter	RKO
ROXY: Dead End Cats	***20th Cent.-Fox***
Harvest of the Sea	***20th Cent.-Fox***
Feature: The Homestretch	20th Cent.-Fox
STRAND: Cat's Tale	***Warner Bros.***
A Boy and His Dog	***Warner Bros.***
So You Want to Be a Father	***Warner Bros.***
Feature: Stallion Road	Warner Bros.
WINTER GARDEN: Miniature Musical	***Universal***
Feature: Stairway to Heaven	Univ.-Int.

CHICAGO—Week of April 21

CHICAGO: Marine Miracles	***Paramount***
Feature: The Guilt of Janet Ames	Columbia
GERRICK: Kingdom of the Wild	***Warner Bros.***
Feature: 13 Rue Madeleine	20th Cent.-Fox
GRAND: Smoked Hams	***Universal***
Feature: Smash-Up	Universal-Int.
ORIENTAL: Vaudeville Revue	***Warner Bros.***
Feature: Boomerang	20th Cent.-Fox
ROOSEVELT: Sentimental Over You	***Warner Bros.***
Feature: Nora Prentiss	Warner Bros.
STATE-LAKE: Island Fling	***Paramount***
Feature: California	Paramount
UNITED ARTISTS: Squatter's Rights	***RKO (Disney)***
Feature: Lady in the Lake	MGM

Promotion Plans Are Set For Eagle-Lion Product

Eagle-Lion's "Repeat Performance" has been allotted a budget of at least $250,000 in national advertising and exploitation, it was announced this week with the return to New York from Hollywood conferences of Max E. Youngstein, director of advertising, publicity and exploitation, and Jerry Pickman, publicity manager. The picture will have its premiere May 22 in Zanesville, Ohio. Highlighting the campaign will be a managers' exploitation contest for which $2,500 or more will be awarded in prizes. Also discussed on the coast were campaigns for "Red Stallion," "Love from a Stranger," "Out of the Blue," "Lost Honeymoon," "Green for Danger" and "Caravan," the last two British pictures. Alfred W. Schwalberg, vice-president and sales manager, and Mr. Youngstein will tour the company's 31 exchanges next month.

Rocky Mountain Allied Increasing Membership

"Growing fast" was the verdict of officers of Allied Rocky Mountain Theatres, as they announced arrival of many letters and membership checks at the Denver office last week. Members may use the unit's Denver office so "they will not have to humbly ask to borrow a distributor's telephone," a unit bulletin stated. More office space and a permanent location are sought.

RCA Promotes O'Brien

Jack O'Brien, formerly manager of RCA Theatres Equipment sales, has been appointed manager of the division. He succeeds J. R. Little, now sales manager of RCA Distributed Products.

Joint Collection In N. Y. Talked

Joint collection in the New York area's 700-odd theatres for national "Health Week" was approved at a board meeting of the Metropolitan Motion Picture Theatres Association this week. Under the program, collection baskets for all charitable and disease-fighting organizations in the area would be passed.

This would be the first such joint collection by exhibitors. The idea itself is not new. It was brought up last year for application on a national scale and received prompt approval by the three national theatre groups, including Allied States, the American Theatres Association and the Motion Picture Theatre Owners of America. However, the plan had to be abandoned when both the March of Dimes and the American Red Cross expressed their unwillingness to participate.

Although none of these two groups is expected to change their stand on the matter, the New York exhibitor association will consider the launching of a joint collection campaign for other causes like the American Heart Foundation and other groups.

HENRY
R.
ARIAS
PURCHASING AGENT
Foreign and Domestic
Film Distribution
729 7th Ave., N. Y. 19, N. Y., Circle 5-4574
Serving the Industry Since 1913. Negotiations In Any Language
CABLE: HENARIAS, N. Y.

"WHAT THE PICTURE DID *FOR ME*"

. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product — providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS: What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

Columbia

ALIAS MR. TWILIGHT: Michael Duane, Trudy Marshall—Very good for a Sunday attraction. Played Sunday, March 9.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

BLAZING THE WESTERN TRAIL: Charles Starrett, Tex Harding—Good old Charles. Lots of support at the box office. Played Friday, Saturday, April 11, 12.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

DEAD RECKONING: Humphrey Bogart, Lizabeth Scott—A good Bogart melodrama which seemed to me to fall apart near the end. Also, considering that we played it first run for this vicinity, its drawing power was not exceptional. Business only fair. In this locality murder is slowly beginning to lose its appeal. Played Sunday-Tuesday, April 6-8.—John R. Cooney, Waldo Theatre, Waldoboro, Me.

DESERT HORSEMAN: Charles Starrett, Smiley Burnette—Good Durango Kid Western. They always please here. Business O.K. Played Saturday, March 22.—Joe R. Hayworth, Playhouse Theatre, Pink Hill, N. C. Small town patronage.

JOLSON STORY, THE: Larry Parks, William Demarest—All of our house attendance records fell before this one. Furthermore, its popularity is no result of trick advertising, but it is based on the solid fact that it is probably the best popular musical of its type anybody ever made. It is radical, for Hollywood's formula of telling, with only slight deviations from the truth, the simple story of Jolson's life plus one magnificently rendered song after another give it a fundamental appeal which other pictures have seldom approached. Whether or not you care for Al Jolson himself, or whether or not you have heard of him, the "Jolson Story" will go straight to your heart. You will hum its songs for weeks afterwards. You can see it over and over again and like it better each time. As an exhibitor you can play it in your theatre until Doomsday and pack the house every night. Played Sunday-Wednesday, March 23-26.—John R. Cooney, Waldo Theatre, Waldoboro, Me.

RENDEZVOUS WITH ANNIE: Eddie Albert, Faye Marlowe—If you haven't played this one, be sure to do so. The title won't draw them in, but if you play it on a Sunday double bill it will do well. Played Sunday, Monday.—W. P. Elkins, Lewis Theatre, Garrison, Ky. Small town and rural patronage.

TWO FISTED STRANGER: Charles Starrett, Smiley Burnette—Charles Starrett and Smiley Burnette are always welcome here. Good Western. Played Friday, Saturday, March 21, 22.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

VOICE OF THE WHISTLER: Richard Dix, Lynn Merrick—Used on weak half of double bill. Not worth using at all for our trade. Played Friday, Saturday, March 21, 22.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

Metro-Goldwyn-Mayer

COURAGE OF LASSIE: Elizabeth Taylor, Frank Morgan—It is a shame that Metro can't put out more features like this one. More power to "Lassie." We did extra business on this one for midweek. Played Wednesday, Thursday.—W. P. Eakins, Lewis Theatre, Garrison, Ky. Small town and rural patronage.

FAITHFUL IN MY FASHION: Tom Drake, Donna Reed—Weak in stars and rather weak in story as well. However, a good supporting cast put over the picture's lighter moments. Backed up with a Western, it makes fair entertainment. It gets sentimental in spots. Played Monday, March 17.—Fred J. Hutchings, Community Theatre, Leader, Sask., Can. Small town and rural patronage.

GREEN YEARS, THE: Charles Coburn, Tom Drake—I didn't see much of this picture because I was too busy trying to find empty seats for my customers. The customers said it was good. Business better the second night. It played in competition with a well attended Bingo game the first night. Played Tuesday, Wednesday, Jan. 7, 8.—Newman R. Robinson, Joy Theatre, West Rutland, Vt.

NO LEAVE, NO LOVE: Van Johnson, Marie Wilson—A better draw than "Easy to Wed," and just as funny. We had a sellout crowd for this effort. A good comedy is appreciated once in a while. The cast was good. We are looking forward to more of the same. Played Friday, March 14.—Fred J. Hutchings, Community Theatre, Leader, Sask., Can. Small town and rural patronage.

NO LEAVE, NO LOVE: Van Johnson, Marie Wilson—Played this early. That is, early for this community, and did less business than on "Night and Day"; however, it is a fair show and well liked. Played Sunday, Monday, March 23, 24.—W. F. Caudell, South Miami Theatre, South Miami, Fla. Suburban and rural patronage.

THREE WISE FOOLS: Margaret O'Brien, Lionel Barrymore—Didn't receive the good comments that the former Margaret O'Brien pictures have received. Business was a little below average. Played Sunday, Monday, March 16, 17.—Newman R. Robinson, Joy Theatre, West Rutland, Vt.

UNDERCURRENT: Robert Taylor, Katharine Hepburn—It was a different picture. The locals didn't care much for it, but those who came out to see it seemed to like it. Small towns usually go for more action. Played Sunday, Monday, March 2, 3.—G. R. Borden, Jr., Am-Bc Theatre, Blaine, Wash.

UNDERCURRENT: Katharine Hepburn, Robert Taylor—Fair show, but my audience didn't care for it, so business was only medium. Played Wednesday, Thursday, March 26, 27.—Logan Hedrick, Homer Theatre, Homer, Ill.

Monogram

DANGEROUS MONEY: Sydney Toler, Gloria Warren—This is the first Charlie Chan we have played, and it clicked. Played Friday, Saturday, March 21, 22.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

DON'T GAMBLE WITH STRANGERS: Kane Richmond, Bernadene Hayes—Despite the fact that we put out 3,000 heralds on this, it did poorly. Of course, business has been off since the first of January, but with the kind of advertising campaign we gave it, it should have grossed much more. However, it is a good program picture. Played Thursday, Friday, April 10, 11.—Abe H. Kaufman, Fountain Theatre, Terre Haute, Ind.

BOWERY BOMBSHELL: Leo Gorcey, Huntz Hall—This is a good picture of the type the East Side Kids, now known as Bowery Boys, usually make. Played Thursday, Friday, April 3, 4.—Abe H. Kaufman, Fountain Theatre, Terre Haute, Ind.

BRINGING UP FATHER: Joe Yule, Renie Riano—This one was O. K. for laughs. I double billed it with "Spook Busters" and had a dandy midweek. Played Tuesday-Thursday, March 11-13.—G. R. Borden, Jr., Am-Bc Theatre, Blaine, Wash.

SUSPENSE: Belita, Barry Sullivan—This one has suspense. We got a good print from Monogram for a change. This is a good picture if you can buy it right and it will stand alone in small towns and rural sections. Played Sunday, Monday.—W. P. Eakins, Lewis Theatre, Garrison, Ky. Small town and rural patronage.

SWEETHEART OF SIGMA CHI: Elyse Knox, Phil Regan—I predict that Miss Knox will go places. It would pay some big company to buy her contract and build her up as a star, as she has all it takes to go to the top. How would she be in Technicolor? Played Sunday, March 23.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

UNDER ARIZONA SKIES: Johnny Mack Brown, Raymond Hatton—Johnny Mack Brown seems to be picking up more customers now. Played Friday, Saturday, March 14, 15.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

Paramount

HERE COME THE WAVES: Bing Crosby, Betty Hutton—Didn't meet expenses on this show. Another program picture which Paramount sold me on percentage. Played Tuesday, Wednesday.—Newman R. Robinson, Joy Theatre, West Rutland, Vt.

LADIES MAN: Eddie Bracken, Virginia Welles—This was a picture that did the trick. Everybody liked the picture. No walkouts. Played Sunday through Tuesday. The weather was good. It is a good musical and there is comedy. It has a great cast with Eddie Bracken, Cass Daley, Virginia Welles and Spike Jones and the City Slickers. Played Monday-Tuesday, April 6-7—Larry Spaulding, Roxy Theatre, Flora, Ill.

STORK CLUB: Betty Hutton, Barry Fitzgerald—Just another percentage picture. I shouldn't have brought it in, even if it had been on flat rental. Played Tuesday, Wednesday, March 18, 19.—Newman R. Robinson, Joy Theatre, West Rutland, Vt.

STRANGE LOVE OF MARTHA IVERS, THE: Barbara Stanwyck, Van Heflin—This picture certainly did not deserve percentage terms. The print they sent I wouldn't wish on my competition. Played Tuesday, Wednesday, Feb. 11, 12.—Newman R. Robinson, Joy Theatre, West Rutland, Vt.

PRC

CARAVAN TRAIL, THE: Eddie Dean, Al LaRue—After seeing this picture, many of the patrons asked to see more of these color Westerns. Plenty of action and music and wonderful color. Played Saturday, March 22.—Bob Fulkerson, Village Theatre, Sunflower, Kan.

DOWN MISSOURI WAY: Martha O'Driscoll, William Wright—Don't play this. I doubled it with Warners' "Crime School." Got tired of counting the walkouts. Another casting like this and John Carradine will ruin his excellent acting career. Poor story material. Played Thursday, Friday, March 20, 21.—Newman R. Robinson, Joy Theatre, West Rutland, Vt.

MINSTREL MAN: Benny Fields, Gladys George—Did a bit better than average Sunday and Monday business due to the fact that this was played during spring vacation, when all the children are out of school. Good program picture. Used with a Three Stooges comedy and a cartoon. Played March 30, April 1.—Abe H. Kaufman, Fountain Theatre, Terre Haute, Ind.

SONG OF OLD WYOMING: Eddie Dean, Jennifer Holt—You can't go wrong on this Eddie Dean series and of course the color ones are the best. Doubled this one with "Town Went Wild," also from PRC, and the combination couldn't be beaten for small town patronage. Played Friday, Saturday, Feb. 7, 8.—W. P. Eakins, Lewis Theatre, Garrison, Ky. Small town and rural patronage.

Republic

IN OLD SACRAMENTO: William Elliott, Constance Moore—Doubled with "Faithful in My Fashion." Could have stood alone. Excellent Western story. Excellent acting by William Elliott. It has all that you could want in a high class Western. Played Thursday, Friday, March 6, 7.—Newman R. Robinson, Joy Theatre, West Rutland, Vt.

MAN FROM RAINBOW VALLEY: Monty Hale, Bobby Blake—This is a different type of color Western and our rural weekend crowd just loved it. I am looking forward to the next one in this color series. Played Friday, Saturday.—W. P. Eakins, Lewis Theatre, Garrison, Ky. Small town and rural patronage.

MY PAL TRIGGER: Roy Rogers, Dale Evans—An excellent horse picture which did good business. Played Thursday, Friday.—Newman R. Robinson, Joy Theatre, West Rutland, Vt.

RKO Radio

GENIUS AT WORK: Alan Carney, Anne Jeffreys—Used on my double bill program and I thought my house would shake down from all the laughter. It was one of the most pleasing pictures I have ever played on a double bill program. Played Friday, Saturday, March 14, 15.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

LADY LUCK: Robert Young, Barbara Hale—A good cast and a good picture for my town. Pleased all. Business good. Played Friday, March 21.—Joe R.

(Continued on following page)

(Continued from preceding page)

Hayworth, Playhouse Theatre, Pink Hill, N. C. Small town patronage.

NEVADA: Robert Mitchum, Anne Jeffreys—The first Zane Grey Western we have played. Although it was quite old it drew the action fans. Bad roads and Spring floods didn't keep our fans away. Doubled with a drama and they made a swell combination for entertainment. We only play about a dozen double features a year and the rest will have to be good to out-gross this one. Played Monday, March 17.—Fred J. Hutchings, Community Theatre, Leader, Sask., Can. Small town and rural patronage.

NOTORIOUS: Ingrid Bergman, Cary Grant—Superb acting and good suspense. Played Monday, Tuesday, March 10, 11.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

NOTORIOUS: Cary Grant, Ingrid Bergman—This is a well-made drama, but business was just above average. Played Sunday, Monday, March 30, 31.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

SONG OF THE SOUTH: Disney Feature Cartoon —We feel that this is the best film we have ever run through the projection machine. Business good. We are proud, and hope to show something like this again.—W. F. Caudell, South Miami Theatre, South Miami, Fla. Suburban and rural patronage.

TOMORROW IS FOREVER: Claudette Colbert, George Brent, Orson Welles—This one brought them out and it was well received. Played Wednesday, Thursday, April 9, 10.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

Screen Guild

MY DOG SHEP: Tom Neal, Helen Chapman—Played this with "Open the Door, Richard," from Astor. My folks liked the combination. I couldn't ask for more. Played Wednesday, Thursday, March 19, 20.—Joe R. Hayworth, Playhouse Theatre, Pink Hill, N. C. Small town patronage.

WILDFIRE: Bob Steele, Sterling Holloway—Terrible acting, sound recording and story material. We had a number of walkouts. The trailer was actually better made than the picture. My patrons expected to see a really good horse picture. There wasn't enough of the horse. Played Thursday, Friday, March 27, 28.—Newman R. Robinson, Joy Theatre, West Rutland, Vt.

Twentieth Century-Fox

ANNA AND THE KING OF SIAM: Irene Dunne, Rex Harrison—This picture proved no good. Pass it up. Played Monday, Tuesday, April 7, 8.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

BLACK BEAUTY: Mona Freeman, Richard Denning—Played this alone with a cartoon and a comedy. It is especially for the family trade and it packed the house. It is a well produced, if not always too well acted, presentation of the time-honored story, with a cleanliness and wholesomeness about it which cannot but have a strong appeal to audiences surfeited by murder and psychosis. Played Wednesday, April 2.—John R. Cooney, Waldo Theatre, Waldoboro, Me.

IF I'M LUCKY: Vivian Blaine, Harry James—This went over in a big way with my Sunday patrons. Played March 16.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

LEAVE HER TO HEAVEN: Gene Tierney, Vincent Price—Did not do business for me. Customers who really wanted to see this had two opportunities to see it before it got to me. Played Tuesday, Wednesday, Jan. 21, 22.—Newman R. Robinson, Joy Theatre, West Rutland, Vt.

MARGIE: Jeanne Craine, Alan Young—A box office natural from every viewpoint. The middle-agers came to reminisce and the bobby-soxers to see how Mommie and Daddie conducted themselves in the flapper days. Why can't the producers stay wise and realize that this is the sort of good clean entertainment that the American public wants. Box office results spell the answer. Played Sunday, Monday, April 6, 7.—Ted Keelen, Royal Theatre, Sheffield, Ill.

MY DARLING CLEMENTINE: Henry Fonda, Linda Darnell—The title does not fit the picture. There is only a short singing sequence of Clementine.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

MY DARLING CLEMENTINE: Henry Fonda, Linda Darnell—This should please any small town operator. It drew good business and pleased the customers. Perhaps the people in the wide open spaces aren't as appreciative of "art" as their city brethern but they surely go for stories of the good old U. S. A. with American actors. Played Sunday, Monday, March 16, 17.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

THREE LITTLE GIRLS IN BLUE: June Haver, Vivian Blaine—A lavishly produced musical in Technicolor, but it fell short at the box office. I guess the nearby larger towns milked it dry before it got to me. Played Monday, Tuesday, March 17, 18.—Joe R. Hayworth, Playhouse Theatre, Pink Hill, N. C. Small town patronage.

WHAT SPRING?

It's not what the picture did for me that's been the concern of A. L. Dove and his Bengough theatre, Bengough, Saskatchewan. It's been the weather.

In a disgusted kind of letter written to the Herald recently, Mr. Dove wants to know: "Can any exhibitor realize what a small town exhibitor has to put up with?" And, if you can't realize, here's his answer:

"Here we are living in a civilized country in the twentieth century and the climatic conditions are so bad that for weeks at a time there has been no mode of transportation into this locality except by air. Roads were all blocked by huge drifts of snow. Railroads were tied up. Where most of the people in this country are considering spring work, we are blocked in by snow. Farmers and their families here are certainly looking forward to getting back to enjoying motion picture entertainment."

WAKE UP AND DREAM: John Payne, June Haver ——Most people wondered why they made this one. Had some walkouts. There is no story and no need for color. Clem Bevans saved the show. Played Sunday, Monday, March 9, 10.—G. R. Borden, Jr., Am-Bc Theatre, Blaine, Wash.

United Artists

BREAKFAST IN HOLLYWOOD: Tom Breneman, Bonita Granville—Despite playing this on Easter Sunday with nice weather it did very poor business. Played Sunday, Monday, April 6, 7.—Abe H. Kaufman, Fountain Theatre, Terre Haute, Ind.

CAESAR AND CLEOPATRA: Vivian Leigh, Claude Rains—Georgeous Technicolor, good acting, wonderful sets, but the story was lacking. More action and less talk would have made a super film. Our patrons were disappointed. An above average crowd turned out so the box office didn't suffer. Played Friday, Saturday, March 21, 22.—Fred J. Hutchings, Community Theatre, Leader, Sask., Can. Small town and rural patronage.

FOOL'S GOLD: William Boyd, Andy Clyde—An entertaining Western which did good business on Friday and Saturday. However, the picture did not seem to be up to Hopalong's standard. Played April 4, 5.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

LITTLE IODINE: Jo Ann Marlowe, Marc Cramer—A good little family picture. It was thoroughly enjoyed by my patrons. Business good. Played Sunday, March 16.—Joe R. Hayworth, Playhouse Theatre, Pink Hill, N. C. Small town patronage.

LITTLE IODINE: Jo Ann Marlowe, Marc Cramer —You can do nicely without this. The public squawked and I can't blame them. The thing was "hammed" up with not much story and the clever stuff just didn't go over. I doubled it with the new Cassidy and that saved the day. Played Tuesday-Thursday, Feb. 25-27. —G. R. Borden, Jr., Am-Bc Theatre, Blaine, Wash.

STRANGE WOMAN, THE: Hedy Lamarr, George Sanders—Hedy Lamarr is beautiful as usual and the picture is no worse than the book, if not a little better in its modification of the original story. The picture has considerable box office appeal, although dramatically it is only second rate. Business very good. Played Sunday-Tuesday, March 30-April 1.—John R. Cooney, Waldo Theatre, Waldoboro, Maine.

Universal

BADMEN OF THE BORDER: Kirby Grant, Fuzzy Knight—There was a time when a cheap Western would be the next month's payment, but we are beginning to believe that people are getting better educated. This time we lost money.—W. F. Caudell, South Miami Theatre, South Miami, Fla. Suburban and rural patronage.

DEAD OF THE NIGHT: Mervyn Johns, Roland Carver—A below average crowd witnessed this. For the most part they were expecting something different and were disappointed. It is a strange and novel film which lacks star appeal. Played Monday, March 24.—Fred J. Hutchings, Community Theatre, Leader, Sask., Can. Small town and rural patronage.

EAST SIDE OF HEAVEN: Bing Crosby, Joan Blondell—We have had very good success with these reissues. They are well received and well liked and business is above normal.—W. F. Caudell, South Miami Theatre, South Miami, Fla. Suburban and rural patronage.

SHE WROTE THE BOOK: Joan Davis, Jack Oakie —This was no draw here. No adverse comments, but just no business. Played Friday, Saturday, March 21, 22.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

Warner Bros.

BIG SLEEP, THE: Humphrey Bogart, Lauren Bacall—A thriller that was really enjoyed by my patrons. Played Sunday, Monday, March 2, 3.—Bob Fulkerson, Village Theatre, Sunflower, Kan.

NIGHT AND DAY: Cary Grant, Alexis Smith—Played this late, but it was very good.—Business above average, which proves to us that a good show never gets old. Played Sunday, Monday, March 9, 10.—W. F. Caudell, South Miami Theatre, South Miami, Fla. Suburban and rural patronage.

NOBODY LIVES FOREVER: John Garfield, Geraldine Fitzgerald—They liked this one. It has a good story, some comedy and lots of action. It held their interest and we had many fine remarks about it. Played Friday, Saturday, March 7, 8.—G. R. Borden, Jr., Am-Bc Theatre, Blaine, Wash.

NORA PRENTISS: Ann Sheridan, Kent Smith—This didn't please my first night crowd, but the second night patrons raved about it. Oh, well, that's show business. If Nora Prentiss kept her mouth shut, why can't I? Played Monday, Tuesday, March 17, 18. —James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

Short Features

Columbia

HOT WATER: All Star Comedies—Very good slapstick comedy which we played again. Customers laughed at it as much as they did on the original showing.—Abe H. Kaufman, Fountain Theatre, Terre Haute, Ind.

Metro-Goldwyn-Mayer

CAT FISHIN': Tom and Jerry Cartoons—This is the best cartoon I have ever seen on the screen and I expect it to keep this private rating until Metro sends us a better one, which will probably not be long, as each T&J always seems to be better than the last one. They are only three or four laps ahead of the nearest competitor from any other producer.—John R. Cooney, Waldo Theatre, Waldoboro, Maine.

HENPECKED HOBOES: MGM Technicolor Cartoon, like everything from the Quimby factory.—John R. Cooney, Waldo Theatre, Waldoboro, Maine.

Paramount

JASPER IN A JAM: George Pal Puppetoons—A wonderful Puppetoon with plenty of hot music and terrific Technicolor. — Bob Fulkerson, Village Theatre, Sunflower, Kan.

RKO Radio

EARLY TO BED: Walt Disney Cartoons — Good color cartoon.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

NOISY NEIGHBORS: Edgar Kennedy—Usual good Edgar Kennedy comedy. There is a lot of slapstick hokum that our patrons like.—Abe H. Kaufman, Fountain Theatre, Terre Haute, Ind.

WHAT, NO CIGARETTES?: Edgar Kennedy—Very amusing comedy.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

Twentieth Century-Fox

THE UNINVITED PESTS: Terrytoons — Pleasing color cartoon.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

Warner-Vitaphone

ALICE IN MOVIELAND: Featurettes — Another good feature from this studio. We play all their shorts and only occasionally find cause to complain. This was up to their usual standard.—Fred J. Hutchings, Community Theatre, Leader, Sask., Can.

HAVE YOU GOT ANY CASTLES? Blue Ribbon Cartoons—A reissue cartoon which pleased.——E. M. Freiburger, Paramount Theatre, Dewey, Okla.

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

WALTER BROOKS, Director

¶ The juvenile problem in Yreka, Cal., until quite recently was the talk of the town. The change set in about two months ago when Walter W. Doerre assumed the management of the Broadway theatre there. Warned by the outgoing manager that he could expect trouble from the local high school student body, Doerre decided to do something about it.

Reasoning that although the adults blamed the kids for everything, the adults themselves were at fault for not providing the youngsters with recreation facilities, Doerre reduced his prices to bring them within range of students' pocketbooks. For this purpose, student passes were printed and distributed. The youngsters carry the passes with them at all times and when presented at the box office these entitle them to a large reduction.

The reaction of students was immediate. They are grateful and cooperative and there is no more rowdyism or noise in the theatre.

¶ An inexpensive way of getting the theatre message across to the public for exhibitors in small towns who do not use a monthly calendar has successfully been attempted by Harry J. Lankhorst of the Sioux theatre, Hawarden, Ia. He sends a year's subscription to the weekly newspaper to any patron who does not subscribe to the paper.

Since starting this promotion, Lankhorst has been able to sell members of the local Chamber of Commerce the idea that they assume responsibility of seeing that every person in the trade territory receives the weekly. The newspaper has responded by providing Chamber of Commerce members with a special rate.

The promotion serves the dual purpose of creating goodwill and assuring Lankhorst of complete coverage for his theatre advertising.

Announcing

WALTER BROOKS, DIRECTOR

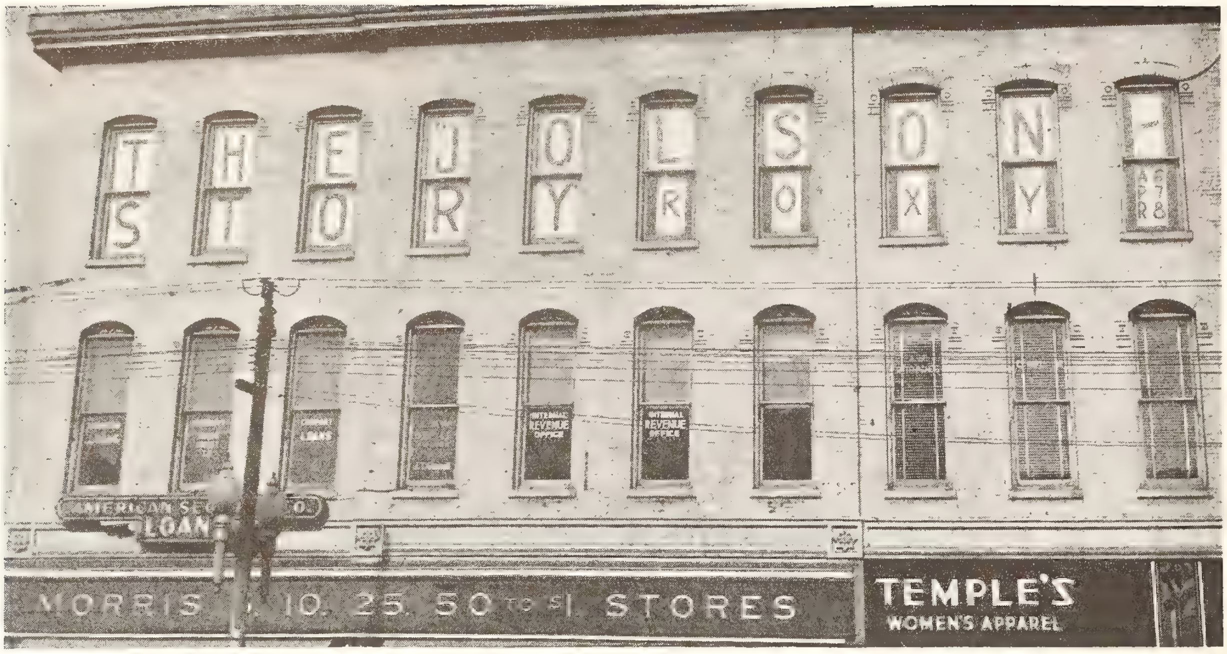
Walter Brooks, showman of wide and long experience, is the new director of The Round Table department of Motion Picture Herald. He returns from a tour of middle western centers to take over his desk in this office Monday next.

Along with so many of his contemporaries, Mr. Brooks began his motion picture career with small town small theatre exhibition in his early youth. He brings to his new post an equipment of understanding and observation built through the years since in a consistent sequence of activities in distribution, production and both promotional publicity and public relations functions. For the last three years he has been engaged in the activities of the exhibitor relations organization of Metro-Goldwyn-Mayer as assistant to Henderson M. Richey, director. He has travelled widely in exhibition contacts and in attendance at exhibitor gatherings all over the land, meeting the issues and problems of showmen out where they are.

After his considerable theatre and roadshow experience, Mr. Brooks came into New York to become the advertising and publicity director for Educational Film Exchanges, Inc., and succeeded to the post of production manager and assistant to the president, an engagement destined to continue some ten years. Thence he became associated with Eddie Dowling in a long sequence of activities in motion pictures, the stage and radio. In the early war period he joined the office of the Coordinator of Inter-American Affairs as an authority on specialized production and distribution for the purposes of the Latin American program. He went in 1944 to the M-G-M exhibitor relations assignment.

Mr. Brooks is a resident of New York, where he is a member of Motion Picture Associates, Associated Motion Picture Advertisers, Society of Motion Picture Engineers and of the Variety Club, the Columbus, Ohio, tent.

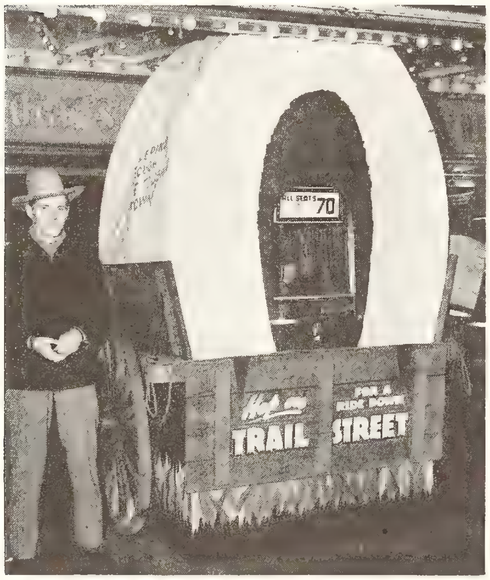
TERRY RAMSAYE,
Editor of Motion Picture Herald



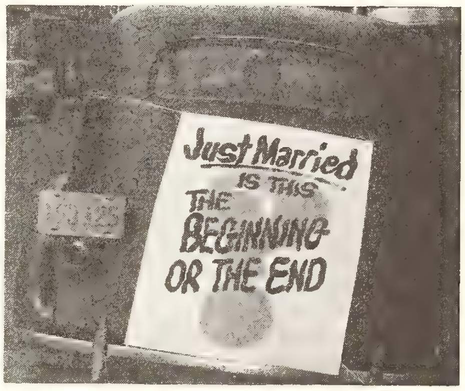
CIRCUS FLASH

—was the result of an energetic bit of promotion by George Pappas, manager of the Roxy theatre in Peru, Ind. Pappas' message on "The Jolson Story" was stretched across the windows of two prominent buildings in the main shopping section, left. He also promoted a double truck cooperative ad and a masthead slug across the front page of the Peru *Daily Tribune.*

WORLD WIDE SHOWMANSHIP



Ray Connors, manager of the RKO Palace, New York, converted theatre boxoffice to resemble a prairie schooner exploiting "Trail Street".



Arthur Groom, manager, Loew's, Evansville, Ind., injects this humorous angle to publicize "Beginning or the End".

Manager Alfonzo Laserno created this impressive set-piece on "Claudia and David" in the lobby entrance of the Faenza theatre, Bogota, Colombia, S. A.

At right, this giant moving poster was used to exploit "San Antonio" at the Regent, Brisbane, Australia. Moving billboard mounted on a trolley covered all sections of the city.

THE MOST REMARKABLE PICTURE OF NEXT ...
Robert WALKER Audrey TOTTER Brian DONLEVY
THE BEGINNING OR THE END
TOM DRAKE · BEVERLY TYLER

This immense display, at left, almost fills the lobby of the Paramount Omaha, Nebr., as advance promotion for manager Don Shane.

At right, front view of the Tivoli theatre, London, England, shows special treatment directed by manager J. Hunt to ballyhoo "It's a Wonderful Life".

The Selling Approach

ON NEW PRODUCT

[The material below reflects pressbooks now in preparation and represents the point of view of the distributors' exploiteers on selling points and special merit of these pictures.]

BLAZE OF NOON (Paramount): This is an epic drama of the air mail service, starring Anne Baxter, William Holden, Sonny Tufts, William Bendix and Sterling Hayden.

For street ballyhoo, have a man carry a large card through the streets made up in the form of an air mail letter with the title of the picture and the name of the theatre in place of an address. A "deliver the print" promotion with the cooperation of a local airline and post office might be worth a try. The airline could send a special plane to pick up the film, or you could arrange with the exchange to send it on the regular run, notifying you as to arrival time for local fanfare and coverage.

Ask stamp collectors to submit their air mail stamp collections for display in the lobby. You could inject some competition into it by running a contest, to be judged by the head of the local stamp club and the postmaster. Entrants who submit the best collections in the opinion of the judges could be awarded guest tickets.

Toy parachutes could be used effectively for a marquee decoration, with star heads suspended from them. Instead of the heads, names of the stars could be substituted for a simpler display. Plant tack cards in the airport with the following copy: "Thrill to the story of the flyers who pioneered the airmail. See . . . ", etc.

THE ARNELO AFFAIR (Metro-Goldwyn-Mayer): John Hodiak, George Murphy and Frances Gifford star in this melodrama. Use the headline: "Don't judge any woman in love . . . until you've seen 'The Arnelo Affair'," over a special advance and current 40x60 display. Fill it with star photos selling Hodiak, Gifford and Murphy, plus a real compact, key, blood-red impression of a woman's lips and a simulated cover of a diary. They are all a part of the picture's plot. Sensationalize each item with an exclamatory caption.

Use large lip impression and the headline, "These are the lips of the kiss-killer!", on teaser tack cards, sidewalk stencil, throwaways, blotters, postcards, in tieups with current best-selling crime stories, or as the top part of a special lobby thrill board. Fill a diary with scenes from the picture and caption them for a display on a lobby table.

Assign a young and attractive girl to walk the streets, enter stores and buses, etc. Offer cash prizes for identification of her as "the girl in 'The Arnelo Affair'." Show torn reproduction of a halftone scene of Hodiak and Gifford in a small throwaway. Copy should announce that persons finding the other half of the scene (printed on another throwaway) will receive guest tickets to your attraction.

Shapiro Ties-up Food Stores for "California"

A total of 6,000 imprinted paper bags were distributed by four food stores through a tieup manager Norton Shapiro promoted to exploit the playdate of "California" at the Rivoli theatre, Roxbury, Mass.

In another tieup with the four local branches of the Boston Public Library System, a list of books concerning California were printed on book marks and distributed in the branches. 2,500 heralds were passed out house-to-house in Roxbury and adjoining neighborhoods. 500 heralds were inserted in newspapers at one of the local newspaper stands.

A large cutout of "Popeye" was spotlighted in the lobby with a card calling attention to the playdate of "California" and the cartoon carnival that was used to supplement the Saturday matinee show. An 8x10 (long way top) card sign was used in the coming attraction board, with two 8x10 upright stills on each side two weeks in advance.

Attractive Lobby Display Helps "Cross My Heart"

An attractive three-sheet cut-out and still board combination was used in the lobby a week in advance to exploit the playdate of "Cross My Heart" at the Bradley theatre, Columbus, Ga. The display was moved to the front of the theatre for the run of the picture. 2,000 heralds were distributed in the residential sections of the town. Radio spot announcements also were used. The campaign was arranged by W. D. Hendley, publicist for the Georgia Theatre Company.

Sets Promotional Tieup In Calgary, Canada

Through a tieup with a local radio station, restaurant and taxi company, a "Nite Out" promotion has been inaugurated by assistant manager Carl Egan at the Palace theatre, Calgary, Alberta, Canada. For this promotion, a couple is selected on the radio program "Serenade to Midnight" to spend a night as guests of the restaurant, cab company and theatre. Considerable free newspaper and radio publicity has resulted from the promotional tieup.

Display Exploits "Passage"

An attractive vestibule display helped to exploit the engagement of "Canyon Passage" at the Plaza Cinema, Southfields, London, England. The display consisted of a scenic background, carved to give the effect of depth; a cutout scene of a covered wagon, a "Canyon Passage" sign post, rocks, etc. The display was illuminated. The campaign was arranged by manager Alec Reid.

Contest Draws Heavy Response

A gratifying response was accorded a poem contest arranged by manager Sid Holland to exploit his playdate of "I've Always Loved You" at the Palace theatre, Akron, Ohio. The competition was conducted with the cooperation of the Akron *Beacon Journal*. Contestants were required to write a poem and include the words "I've Always Loved You."

Wrecked Plane Aids "Angels"

A wrecked German Junkers plane was used in front of the theatre by manager George Borden, Jr., to exploit the revival of "Hell's Angels" at the AM-BC theatre, Blaine, Wash.

UNBREAKABLE
BRASS
DATE
SLIDES
SEND FOR FREE CATALOGUE
NATIONAL STUDIOS
145 W. 45 ST., N.Y. 19, N.Y.

"Betty Zane" POPCORN
TOP QUALITY Ohio Super Yellow
Packed in convenient 50 pound individual bags $5.00
100 to 500 pounds per 100 lbs. $9.75
500 lb. or more. per 100 lbs...... $9.50
Packed in either 50 lb. or 100 lb. moisture-proof bags at same price per 100 pounds
Prices F.O.B. Marion, Ohio
★
"Lou-Ana" COCOANUT OIL
In returnable drums or 38½ lb. tins
Immediate Delivery . . . . Prices on Request
★
POPCORN BOXES per 1000 $7.50
F.O.B. Chicago
(PRICES SUBJECT TO CHANGE)
★
Distributors for
CRETORS Popcorn Machines
POPPERS BOY PRODUCTS CO.
56 E. 13th St., Chicago 5

Street Ballyhoo Draws Attention To "Diddlebock"

A young man attired in a fishing outfit helped to exploit manager George Ackerman's engagement of "The Sin of Harold Diddlebock" at the Broadway theatre, Portland, Ore. The young man parked himself on a busy sidewalk with his fishing pole hanging over the curb. A wide, orange sombrero worn by the mock fisherman helped to attract crowds. He carried a sign reading: "I'm crazy because I'm not at the Broadway theatre, seeing, etc."

All parking meters in downtown Portland were placarded with copy reading: "You'll need two hours to laugh at Harold Lloyd in, etc." A "Diddlebock" drink was promoted at soda fountains and cocktail bars. A "Kilroy's gone but Diddlebock's at the Broadway" sticker was used well in advance to publicize the playdate.

Three different styles of heralds were distributed in the Multnomah and Benson hotels to each person attending the meetings of the Advertising Club, Real Estate Club, Kiwanis, Lions, Executives Club and the Junior Chamber of Commerce. The heralds were in the form of gag cartoons, with copy crediting the theatre and playdate.

Girl Distributes Nuggets To Promote "California"

A pretty girl dressed in western fashion distributed pebbles treated to simulate gold nuggets in front of department stores and on busy street corners during the noon rush hour daily to exploit "California" at the Paramount and Oriental theatres, Portland, Ore. The gilt pebbles were attached to cards with scotch tape. Copy on the cards read: "This gold nugget is to remind that you will miss a gold mine of entertainment if you don't see, etc." The cards were numbered. The recipient was asked to check the number against a list in the lobby of both theatres for guest tickets. The promotion was arranged by manager Frank Pratt of the Paramount.

Tieup with Radio Program Promotes "It's Spring"

A tieup with "KCBC Goes to a Party," the station's outstanding new program, drew considerable attention to manager Harold Lyon's engagement of "Suddenly It's Spring" at the Des Moines theatre, Des Moines, Ia. Mary Jane Schinn and Gene Milner, KCBC party-goers, attended a special screening of the picture for members of the United Commercial Travelers of America and recorded an interview with the guests. The record was played back over the air the day before the picture opened. United Commercial Travelers sent out over 800 mailing pieces asking their members to be sure to listen to the broadcast.

PROMINENT CITIZEN IS "MACOMBER" BOOSTER

A neat piece of newspaper publicity, which involved tying in one of Buffalo's most prominent citizens, was engineered for the opening of "The Macomber Affair" at the Buffalo theatre there. The prominent citizen is Daniel W. Streeter, president of the Chamber of Commerce, chairman of the civil service commission, a director of some 15 large organizations, and a famous author and big game hunter. Taking advantage of this latter fact, Charles B. Taylor, advertising and publicity director for Shea's Buffalo theatres, arranged to have Gregory Peck, star of "The Macomber Affair", present a citation to Mr. Streeter for his spirit of adventure. The citation was prepared in Buffalo and presented in behalf of Peck by Ellsworth Jaeger, executive secretary and curator of education of the Buffalo Society of Natural Sciences. Reports and photographers covered the events for local newspapers.

Morton Arranges Radio Contest

A campaign which started four weeks in advance and which was highlighted by considerable newspaper publicity and a radio contest heralded the opening of "The Best Years of Our Lives" at the RKO Albee theatre, Providence, R. I. The campaign was arranged by Bill Morton, publicity director for the theatre.

To achieve full press coverage, Morton held an advance screening for motion picture editors and critics. The Rhode Island Congress of Parent-Teachers magazine, issued to every member of the organization in the state, paid high tribute to the picture in their publication three weeks prior to playdate. A co-op ad was set with Wilson's Chief Market.

A letter writing contest was promoted over radio station WEAN, with $100 being awarded for the 13 best letters on what the contestants considered the best years of their lives. The station plugged the contest and playdate on two 15-minute programs daily well in advance.

Both men's and women's clubs were advised about the engagement. Bookmarks were supplied to the entire Providence Public Library system. Window tieups, bus and street car cards and imprinted menus also helped to advertise the picture.

Perry Sets Two Page Co-Ops

Full-page cooperative newspaper ads were promoted by manager Fred Perry for two recent playdates at the Liberty theatre, Cumberland, Md. The ads were promoted for "Magnificent Doll" and "Ladies Man."

Contests, Tieups Aid "Sinbad" in Four Situations

I AM SINBAD the SAILOR

NEW ORLEANS BALLYHOO

Extensive promotional campaigns have been carried out for the opening of "Sinbad the Sailor" at RKO theatres throughout the country. Highlights from four of these outstanding campaigns are presented in the following paragraphs.

Three principal factors marked a highly successful campaign for manager W. T. Hastings at the Orpheum in Denver, Col. They were the personal appearance of Maureen O'Hara, star of the picture; a treasure chest promotion, and a coloring contest.

The treasure chest promotion was arranged through a tieup with Vogue Furniture, Frumess Jewelers and Dupler's Furriers. The three merchants distributed keys with a card attached, reading: "This key may open 'Sinbad's' Treasure Chest," and with a listing of the prizes to be won. The chest was located in the lobby of the theatre.

A man dressed as "Sinbad" and carrying a banner to identify him paraded the streets of New Orleans to ballyhoo the playdate of the picture at the Orpheum and Liberty theatres there. The campaign was arranged by manager Victor Meyer of the Orpheum.

Holds Midnight Show

A midnight show held 10 days before playdate was exploited on three radio stations as well as through newspaper ads. The New Orleans Public Library and four branches featured book displays with stills from the picture for two weeks in advance.

A coloring contest was promoted by manager Matt Plunkett to publicize the opening of the picture at the Grand theatre, Chicago, Ill. The competition was sponsored by the Lerner newspapers and the *Downtown Shopping News.*

Manager G. A. Martin conducted a teaser ad campaign for "Sinbad the Sailor" starting three weeks in advance of the playdate of the picture at the Virginia theatre, Champaign, Ill. A coloring contest was arranged with the *News-Gazette.* 350 answers were received. Heralds, money wrappers, throwaways, window cards, coasters, etc., also helped to advertise the engagement.

Spring Is Harbinger of Showmanship Drives

Spring showmanship drives are underway or about to begin in various sections of the country. Regardless of location circuits are stressing the return to the old-time brand of showmanship which fell by the wayside during the lush war years.

The Florida State Theatres, with headquarters in Jacksonville, inaugurated an eight week drive April 6th. Known as the "Frank Rogers Spring Festival Celebration," the drive is in recognition of the achievements of the president of the circuit during the past five years and his 40th anniversary in show business. Prize money, divided into three groups, will be awarded to circuit showmen for theatre operation and maintenance, candy and popcorn, sales, promotion and exploitation.

Manual Points Way to Showmen

The circuit's advertising and publicity department has distributed a comprehensive manual covering all phases of the drive, including several pages devoted to suggestions for exploiting playdates. Suggestions include Saturday midnight shows, dancing school contest, cartoon shows, queen for a day or lady for a day contest, flower show in the lobby, classified newspaper contest, cinderella contest, bathing beauty competition and many others.

The manual also suggests mayors' proclamations, cooperative newspaper ads, radio and merchant tieups, heralds, bus and street car cards, post cards, imprinted paper napkins, etc.

The Minnesota Amusement Company, with headquarters in Minneapolis, is conducting a 1947 May-June Drive with C. W. Winchell, vice-president, as drive chairman. Cash prizes of $2,075 will be awarded in the drive period.

In the manual, prepared by the advertising and publicity department, for distribution to managers, emphasis is placed on the annual crop of school graduation parties. "Enterprising managers," according to the manual, "have developed this patronage to a point where each Spring it means many thousands of dollars in extra business."

Hints for Graduation Parties

Most success is reported where managers start early in contacting school officials, class presidents or entertainment committees, selling the idea of enjoying the final school celebration or social function with entertainment at the theatre.

The following observations concerning graduation parties, gleaned from experience of previous years, are pointed out in the manual: "Contact nearby schools in person, outlying schools by letter. Outline advantages, economy and entertainment value of the plan.

"Some managers have joined forces with restaurants in selling a dinner and a theatre party. Others have sold local merchant associations to sponsor theatre parties for graduation classes from schools in adjacent territory. In these days of youth delinquency, school authorities are apt to look askance at a class dance in favor of the students having a theatre party in a well-supervised theatre."

A 13 week "Schine Showmanship Drive" recently got under way with regional managers' meetings in various cities. The circuit has headquarters in Gloversville, N. Y.

In the Schine drive, pictures which need extra selling will be designated "Bonus Pictures." Managers are encouraged to redouble their exploitation efforts on these pictures and submit their completed campaigns to a home office committee which will appraise them solely on their exploitation value, and credit the managers accordingly with a number of points. At the end of the drive, managers with the greatest number of points will be awarded cash prizes.

Letter Writing Contest Aids "Miss Pilgrim"

A letter writing contest was arranged through a tieup with a local merchant by manager Frank Lanterman to exploit "The Shocking Miss Pilgrim" at Reade's Jersey theatre, Morristown, N. J. The Morristown Typewriter Exchange offered a portable typewriter to the person submitting the best letter on "What the typewriter has meant to me in school or business." Heralds publicizing the contest and the picture were distributed.

Display Draws Attention To Special Attraction

An eye-arresting lobby display was set up by Manager Tony Cirasio to advertise a special attraction which he himself arranged at the Alhambra theatre, Philadelphia, Pa. Cirasio gathered together prints of official prize fight pictures of the past 20 years, edited and spliced them together into one subject which he used as an added attraction. To publicize the show, the lobby display was set up. It consisted of pictures of famous fighters in characteristic sparring poses and a still from the Louis-Galento fight.

Uses Dice Game for "Luck"

Manager Ted E. Waggoner built a miniature dice table and used it in the lobby a week in advance to promote "Lady Luck" at the Wallace theatre, Tahoka, Tex. Each lady attending the theatre was given the chance to roll five dice and add the top numbers to give her a score. The 15 winners, out of a total of approximately 1,000 women, received free tickets to see the picture.

Press Coverage, Tieups Promoted For "Duel" Date

A series of striking newspaper ads backed by special feature stories with art on the various stars in the local press heralded the southern premiere of "Duel in the Sun" at the Colony theatre, Miami Beach, Fla. The campaign was arranged by manager Arthur Bookbinder and Paramount publicist Tom Jefferson.

An airplane banner was employed to get the playdate message across to the beach and racetrack crowds, estimated at upwards of 175,000 persons. A tieup was arranged with local high school students to wear the "Duel in the Sun" T-shirts. Bumper strips were used on all jitneys covering Venetian Way.

Wide distribution was accorded a special tabloid throwaway. Through a tieup with Ronrico rum, cocktail coasters were supplied to night clubs, hotels and bars throughout the city. A special "Duel in the Sun" race was promoted at the Gulfstream Racetrack.

Radio played an important part in the campaign, with special announcements breaking many times daily over the four local outlets.

Holden Sets Coloring Contest

A coloring contest was arranged by manager Earle M. Holden to publicize "Song of the South" at the Center theatre, Hickory, N. C. 1,500 contest heralds were handed out, mostly at a Saturday kiddie show. Post cards, exploiting the playdate, were mailed. Book marks were distributed at the library.

UNIFORMS
IMMEDIATE DELIVERY!
USHER — USHERETTE
CASHIER UNIFORMS
SEND FOR NEW 1947
ILLUSTRATED BROCHURE
BANNERS
MARQUEE VALANCES
— FLAGS — BANNERS
NOW READY
COOL
BANNERS
HOLLYWOOD
ADVERTISING COMPANY
600 West 45th Street, New York City
1914 S. Vermont Ave., Los Angeles, Cal.
1927 - 1947
20 YEARS IN SHOW BUSINESS

SHOWMEN PERSONALS

In New Posts: E. F. Kistner, manager, Capitol theatre, Whiting, Ind. Jimmy Pisapia, College, Astoria, Long Island, N. Y. Louis Franciose, State, Jewett City, Conn. Pat Bucherri, Rialto, Hartford, Conn. Paul Purdy, Newington, Newington, Conn.

Victor Grygue, Strand, Plainville, Conn. Hubert Mitchell, Gem, Marianna, Fla. William Meany, Altec, Rochester, N. Y. Rollin K. Stonebrook, Orpheum, Omaha, Nebr. Carl Russell, Gateway, Chicago, Ill. French Harvey, Howell, Palatka, Fla.

Tom Allen, State, Columbia, S. C. Henry Long, Palace, Dallas, Texas. R. W. McIlvaine, Brandeis, Omaha, Nebr. J. C. Bond, Joy, Dardanelle, Ark. Howard Palmer, Sunrise, Ft. Pierce, Fla. William Hester, Rose and Vogue theatres, Portland, Ore.

Assistant Managers: Louis Calameier, Apollo, Chicago, Ill. Norman Levinson, College, New Haven, Conn. Ed Maranski, Plainfield, Plainfield, Conn. Jack Lightner, Roseland, Chicago, Ill. Ben Wassell, Rialto, Hartford, Conn. Lorne McCartney, Strand, Vancouver, B. C.

Betty Yeakle, Annex, Detroit, Mich. B. Nagel, Chicago, Chicago, Ill. Gerald Pratt, Huntington, Huntington, Long Island, N. Y. John Jackson, Fantasy, Rockville Centre, Long Island, N. Y. Arthur Pearce, Floral, Floral Park, Long Island, N. Y.

Doris Martin, Fisher, Detroit, Mich. Albert Moss, Vogue, Vancouver, B. C. Don Hofstetter, United Artists, Chicago, Ill. George Rudloff, Grand, Wilmington, Del.

Junior Showmen: David Marc, born to Mr. and Mrs. Dick Peffley of Fremont, Ohio. Father is manager of the Paramount theatre there.

Birthday Greetings: Lorenzo Gelabert, Jack P. Blitt, Maurice Verbin, Paul Kessler, Galon R. Miller, Ray H. Meyer, Keith Chambers, Rupert C. Hendry, Henry Silverman, Boris Bernardi, Gerald J. Novak, Herrwood E. Hobbs, Edwin P. Dalton.

Carroll L. Hannah, Fred E. Forry, Catron Jackson, Kurt Stevens, Natalie Tolman, John F. Power, Charles E. Payne, Jack Murray, Millard Lee, Mort Morgolius, Alfred A. Simon, Armand Champagne, Raymond Klein, J. R. MacEachron, Albert F. Badeau, Henry R. Tobin, Duncan Campbell, Ray W. Bowman.

Robert A. Gilmore, Paul Epstein, Norman W. Lofthus, John C. Musclow, Harry Murray, Homer Harman, Joseph H. Feulner, Gilbert L. Higgins, LeRoy Kenneth, Angelo Bozonelis.

Dance Review on Stage Advertises "Specter"

A dance review held on the stage by a local teacher of dancing three weeks in advance helped to exploit manager David Dallas' playdate of "Specter of the Rose" at the Wareham theatre, Manhattan, Kan. Ten days prior to opening, Dallas persuaded the City Librarian to arrange a display in the main hall of the library building. Cards were sent to dancing schools and groups interested in the ballet. Usherettes wore white dresses and a single red rose in their hair.

Novelty Heralds, Programs Sell "The Big Sleep"

Novelty "Open the Door, Richard" heralds were passed out from house to house and placed on store counters downtown a week in advance to promote manager Roy Peffley's engagement of "The Big Sleep" at the Voge theatre, East Chicago, Ind. 3,000 were distributed. 5,000 weekly programs also were distributed from house to house and at the theatre. 100 cards and 15 one-sheets were placed in windows around town.

Display Aids Serial Opening

A special lobby display, attractive front and heralds attracted attention to the opening of the serial "Son of the Guardsman" at the Fox threatre, LaPorte, Ind. Manager Bob Gustafson arranged the campaign.

Throwaways Used for "Heart"

Novelty throwaways were used to sell the engagement of "The Secret Heart" at the Park theatre, Cleveland, Ohio. The first page of the throwaway had copy, reading: "If you are the blushing type don't look at these startling revelations." A heart on the page opened up to a scene from the picture. They were placed in separate racks in stores with a sign reading "Free, Take One." The campaign was arranged by manager Abe Ludacer.

Promotes Caricature Contest

A newspaper contest which invited readers to identify caricatures of the stars in "Till the Clouds Roll By" was promoted by manager Maynard Nelson to exploit the picture at the Empress theatre, Fremont, Nebr. Guest tickets were awarded to winners.

Co-Ops, Tieups Boost Playdates Of "Macomber"

Cooperative newspaper ads and tieups highlighted the campaigns arranged for the day-and-date engagements of "The Macomber Affair" at Loew theatres in five cities.

In Indianapolis, manager Boyd Sparrow of Loew's promoted a co-op with Block's Department Store, a full window in the Sportsman's Store and a display in Rogers Jewelry Store. Passersby were questioned concerning the cast of the picture over a "Man on the Street" broadcast.

Manager Ted Teschner worked tieups with the public library to feature jungle books with stills from the picture for the playdate at the Valentine theatre, Toledo, Ohio. Ernest Hemingway's books were featured in all Toledo book stores and displays were arranged with Lamson's, LaSalle and Koch, Hirsch's and Teidtke's.

Fifty Dayton, Ohio, stores used displays of Joan Bennett in connection with the national Kellogg Pep Package promotion. Manager Bill Reisinger engineered the tieup for his date on the picture at Loew's.

Cooperative newspaper ads featured manager Milton Kaufman's campaign at the State, Norfolk, Va. Meeking-Roughton, Cooper Jewelers, Sunlight Laundry and Swartz's Department Store ran co-ops on opening day. A singing contest from the stage of the theatre and broadcast over station WRVA also drew attention to the engagement.

Radio played an important role in manager George Peters' campaign at Loew's in Richmond, Va. The picture was exploited over "Battle of the Crooners" WLEE program, two WRVA broadcasts and by extra free spot announcements over WMBG. Window tieups were arranged with Flippen, Hartis and Company, Greunwald's, Miller and Rhoads, Woolworth's.

CANADIAN VISITORS to New York and the Round Table recently were left to right, exhibitors Raymond Mager and René Mager, and projectionist Roland Gobeil of the Bellrive theatre in Valley Field, Quebec.

OUTDOOR REFRESHMENT CONCESSIONAIRES from Coast to Coast over 1/4 Century
Now Specializing in Refreshment Concessions for DRIVE-IN THEATRES
SPORTSERVICE, Inc. JACOBS BROS.
HURST BLDG. BUFFALO, N. Y.

PICTURE GROSSES

A statistical compilation and comparison of Box Office Performance in first run theatres

Figures directly below picture title compare estimated dollar gross with average gross and show relative percentage of all engagements tabulated.

Figures opposite theatre names represent percentage of tabulated grosses to average weekly business based on the six months' period ending January 31, 1947.

SYMBOLS: (DB) Double Bill—associate feature title; (SA) Stage Attraction; (MO) Move-Over Run; (AA) Advance Admission.

INDEX: Over-all performance percentage figures from previously published final reports appear in Service Data section of Product Digest. See last column of Release Chart for Index.

THE EGG AND I (Univ.)

First Report:

Total Gross Tabulated	$282,900
Comparative Average Gross	168,800
Over-all Performance	167.4%

CINCINNATI—Keith's, 1st week	243.3%
CINCINNATI—Keith's, 2nd week	180.7%
INDIANAPOLIS—Keith's, 1st week	205.4%
INDIANAPOLIS—Keith's, 2nd week	191.7%
KANSAS CITY—Esquire, 1st week	176.1%
KANSAS CITY—Esquire, 2nd week	170.4%
KANSAS CITY—Uptown, 1st week	201.4%
KANSAS CITY—Uptown, 2nd week	197.0%
LOS ANGELES—Iris, 1st week	168.7%
LOS ANGELES—Iris, 2nd week	156.2%
LOS ANGELES—Ritz, 1st week	154.9%
LOS ANGELES—Ritz, 2nd week	115.9%
LOS ANGELES—Studio, 1st week	148.8%
LOS ANGELES—Studio, 2nd week	125.0%
LOS ANGELES—United Artists, 1st week	258.3%
LOS ANGELES—United Artists, 2nd week	129.4%
TORONTO—Uptown, 1st week	147.7%
TORONTO—Uptown, 2nd week	115.3%

•

THE MACOMBER AFFAIR (U.A.)

First Report:

Total Gross Tabulated	$78,800
Comparative Average Gross	75,900
Over-all Performance	103.8%

ATLANTA—Loew's Grand	115.6%
BALTIMORE—Century	98.2%
INDIANAPOLIS—Loew's (DB) Blondie's Holiday (Col.)	88.6%
KANSAS CITY—Midland (DB) Millie's Daughter (Col.)	104.6%
TORONTO—Loew's	113.6%

•

THE LOCKET (RKO)

Final Report:

Total Gross Tabulated	$424,100
Comparative Average Gross	437,200
Over-all Performance	97.0%

BALTIMORE—Hippodrome (SA) Vaudeville	87.5%
BOSTON—Memorial (DB) Singin' In the Corn (Col.)	106.0%
BUFFALO—20th Century (DB) Queen of Burlesque (PRC)	110.3%
CHICAGO—Palace (DB) Sweetheart of Sigma Chi (Mono.)	95.0%
CINCINNATI—RKO Palace	73.1%
CLEVELAND—RKO Palace	63.7%
DENVER—Orpheum (DB) Beat the Band (RKO)	107.7%
KANSAS CITY—Orpheum (DB) Beat the Band (RKO)	86.1%
LOS ANGELES—Belmont, 1st week (DB) Code of the West (RKO)	120.4%
LOS ANGELES—Belmont, 2nd week (DB) Code of the West (RKO)	72.2%
LOS ANGELES—El Rey, 1st week (DB) Code of the West (RKO)	130.4%
LOS ANGELES—El Rey, 2nd week (DB) Code of the West (RKO)	101.4%
LOS ANGELES—Orpheum, 1st week (DB) Code of the West (RKO)	130.6%
LOS ANGELES—Orpheum, 2nd week (DB) Code of the West (RKO)	73.8%
MINNEAPOLIS—RKO Orpheum	119.3%
NEW YORK—Palace, 1st week	118.2%
NEW YORK—Palace, 2nd week	74.3%
NEW YORK—Palace, 3rd week	50.6%
OMAHA—RKO Brandeis (DB) Beat the Band (RKO)	103.8%
PHILADELPHIA—Karlton, 1st week	219.7%
PHILADELPHIA—Karlton, 2nd week	159.3%
PHILADELPHIA—Karlton, 3rd week	110.0%
PHILADELPHIA—Karlton, 4th week	82.4%
SALT LAKE CITY—Centre	99.3%
SALT LAKE CITY—Studio, MO 1st week	109.0%
SALT LAKE CITY—Studio, MO 2nd week	109.0%
SAN FRANCISCO—Golden Gate (SA) Vaudeville	84.9%
TORONTO—Shea's	108.2%

•

THE FABULOUS DORSEYS (U.A.)

First Report:

Total Gross Tabulated	$130,000
Comparative Average Gross	133,900
Over-all Performance	97.0%

LOS ANGELES—Music Hall Beverly Hills, 1st week (DB) Little Iodine (UA)	104.1%
LOS ANGELES—Music Hall Beverly Hills, 2nd week (DB) Little Iodine (UA)	62.5%
LOS ANGELES—Music Hall Downtown, 1st week (DB) Little Iodine (UA)	137.9%
LOS ANGELES—Music Hall Downtown, 2nd week (DB) Little Iodine (UA)	68.9%
LOS ANGELES—Music Hall Hawaii, 1st week (DB) Little Iodine (UA)	100.0%
LOS ANGELES—Music Hall Hawaii, 2nd week (DB) Little Iodine (UA)	66.6%
LOS ANGELES—Music Hall Hollywood, 1st week (DB) Little Iodine (UA)	108.6%
LOS ANGELES—Music Hall Hollywood, 2nd week (DB) Little Iodine (UA)	65.2%
MINNEAPOLIS—State	75.7%
PHILADELPHIA—Stanton, 1st week	133.5%
PHILADELPHIA—Stanton, 2nd week	133.5%
PITTSBURGH—Warner	120.4%
SAN FRANCISCO—United Artists, 1st week (DB) The Phantom Thief (Col.)	87.1%
SAN FRANCISCO—United Artists, 2nd week (DB) The Phantom Thief (Col.)	56.8%

•

THE BRASHER DOUBLOON (20th-Fox)

First Report:

Total Gross Tabulated	$66,000
Comparative Average Gross	69,400
Over-all Performance	95.1%

BALTIMORE—New	107.7%
KANSAS CITY—Tower (DB) Fabulous Suzanne (Rep.)	100.0%
PITTSBURGH—Fulton, 1st week	92.7%
PITTSBURGH—Fulton, 2nd week	77.3%
SALT LAKE CITY—Rialto (DB) 'Neath Canadian Skies (Screen Guild)	127.6%
SAN FRANCISCO—Warfield (DB) Alexander's Ragtime Band (R) (20th-Fox)	89.0%

Warner Seeks Industry Drive For Americanism

Anti-American influences currently at work have inspired Jack L. Warner, vice-president in charge of production for Warner Brothers, to call for a "militant intensification of the motion picture industry's fight against un-American ideologies."

Coupled with the announcement of production plans for a new feature exposing the effects of Communism and Fascism influences upon American democracy, Mr. Warner issued this statement:

"We believe that our films must reflect positive Americanism founded on the fundamental principles of the Declaration of Independence, our Constitution and our Bill of Rights. . . . America needs awakening. The backsliders, the in-betweeners and the straddlers are too content to drift with the dangerous tides the subversive elements are stirring. And too many sound-to-the-core Americans are thoughtlessly ignoring those tides. We've got to jar ourselves into alert awareness of what is going on."

The instrument Mr. Warner is going to use is "Up Until Now," which will not be "a middle of the road" picture. With a background in Boston, the feature will detail America's "war against threats to American Democracy," according to Mr. Warner. Location sites for the picture have already been picked.

The picture, said the producer, "is not the opening gun by 40 years. It will not be a single barrage. We are working on other topical stories to combat insidious influences that threaten our country. We will shoot them as rapidly as they are ready for production."

ASCAP To Talk Increase With Exhibitor Leaders

Officials of the American Society of Composers, Authors and Publishers are seeking to arrange meetings with exhibitor leaders for a discussion of ASCAP's proposed increase in music tax rates. Last week, ASCAP met with Herman Levy, general counsel of Motion Picture Theatre Owners of America, who has stated his opposition to the proposed increase. It has been indicated that ASCAP will seek meetings with representatives of Allied States and other organizations.

MGM's Metro Theatre Opens in Belgium

Metro-Goldwyn-Mayer's Metro theatre in Antwerp, Belgium, opened April 11 with Arthur M. Loew, president of Loew's International, in attendance. The opening picture was "Thrill of a Romance." The Metro, which had been known as the Scala, was damaged by buzz-bombs during the war. Acquired by Loew's, it has been completely rebuilt and re-equipped.

CLASSIFIED ADVERTISING

Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, $1. Four insertions for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P. M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)

POSITIONS WANTED

MANAGER — CIRCUIT AND INDEPENDENT experience. Capable of managing any type theatre. Reliable references. BOX 2112, MOTION PICTURE HERALD.

USED EQUIPMENT

THEATRE CHAIRS — 3,000 USED SPRING cushioned, part full upholstered back and part insert panel back, with spring edge and box-spring cushions; 1,000 veneer chairs; 800 good back, 500 spring cushions, and hinges. Immediate delivery. Advise how many you need. Write for prices and photographs. Phone Lenox 3445. JESSE COLE, 2565 McClellan Avenue, Detroit, Michigan.

325 REBUILT VENEER CHAIRS EXTRA HEAVY duty exceptionally good, ready to be shipped, $3.60 each. 800 Heywood-Wakefield chairs, has spring, veneer back, rebuilt, $5.50 each. BODELSON & CO., 10-38 Jackson Ave., Long Island City, N. Y.

FOR SALE: POWER PLANT EQUIPMENT. Sizes 50 to 112 KVA. GRIFFITH THEATRES, Box 1334, Oklahoma City, Okla.

COMPLETE LINE OF GENUINE REPLACEment parts for United Research Sound Equipment. BODELSON & CO., 10-38 Jackson Ave., Long Island City, N. Y.

BELL & HOWELL FILMOARC 16MM. HIGH-intensity, perfect condition. Late model on rollaway stand. Complete, $1,195. BRANTS, 1202 Wabash Ave., Terre Haute, Ind.

WAR SURPLUS SOUND OUTFITS—SHARP REductions — 16mm. RCA, $149.50; Bell-Howell, Ampro, Victor, DeVry, $195; Ampro arc HI, $1,295; 35mm. Holmes LI Arc equipments, $1,295; DeVry HI theatre equipments, $2,495; rebuilt Super Simplex RCA sound, $3,850; Simplex E7 ditto, $4,500. S. O. S. CINEMA SUPPLY CORP., 449 W. 42nd St., New York 18.

SMALL FLOOR MODEL STAR POPCORN MAchine. Nice appearance and condition. Clean. $175.00 crated. STAR, Willow Springs, Mo.

1,000 HEYWOOD-WAKEFIELD FULL UPHOLstered back, box-spring cushion chairs, excellent, $4.95 (rebuilt $6.50); 340 General full upholstered back, box-spring cushion, rebuilt, $7.95; 200 veneers, excellent, $3.95. Wire for list. S. O. S. CINEMA SUPPLY CORP., 449 W. 42nd St., New York 18.

ARMY SURPLUS—DE VRY, HOLMES AND SIMplex-Acme projectors at bargain prices; Gold Seal 2-unit ticket machines, $175; hand-operated 2-unit, $100—all rebuilt, guaranteed. Many others available. Simplex mechanisms, genuine rear shutters, double bearing, spiral gears, $330, completely rebuilt; Powers, $109.50. Catalog available. STAR CINEMA SUPPLY COMPANY, 459 West 46th St., New York 19.

FOR SALE — ARCTIC-NU-AIR FAN. PRICE $100. VICTOR THEATRE, 1112 Harrison Ave., Cincinnati, Ohio.

FOR SALE—PG59 RCA SOUNT SYSTEM COMplete with motors; 5 h.p. 3-phase double 25 amp. Hobart Bros. Generator; 2 Powers machines with stands and magazines; 2 Strong 25 amp. rheostats. PALACE THEATRE, Gallatin, Tenn.

STUDIO EQUIPMENT

BH EYEMO TURRET CAMERA, $395, LESS lens; Eyemo Bomb Spotter Cameras, $119.50, less lens; 35mm. Positive Stock, $11.95 per M; BH Hispeed Shuttles, $195; WE Dynamic Microphones, $39.50; Cine Kodak special Camera, with 3 lenses and case, $695; New Bell & Howell Sound Printers, $3,250; Fresnellite Studio Spots, 2,000W, $67.50; new Mitchell 24V Motors, $295; Neumade 16mm. Automatic Film Cleaners, $135; New 35mm. Film Phonographs, $795. Send for latest stock list. S. O. S. CINEMA SUPPLY CORP., 449 West 42nd St., New York 18.

HELP WANTED

WANTED — MANAGER FOR PERMANENT position for second run theatre in city of 25,000 in Illinois. Give qualifications, salary expected, age, married, snapshot in first letter. BOX 2109, MOTION PICTURE HERALD.

WANTED—EXPERIENCED THEATRE MANAger for permanent position. State age, experience, references, married or single. HUDSON THEATRES CO., Richmond, Tenn.

NEW EQUIPMENT

AUTOMATIC RECORD CHANGERS, $19.95; 1000W GE Mogpref base lamps, 50% discount; Zeiss Portable Sound Projectors, $275; Carbon Savers, 6mm. to 13mm., 1/3 cost, 77c; 500W Stereopticons, $27.50; Snow-like flameproof soundscreens up to 10', 21½c sq. ft.; Panic bolts, $22.50. Catalog mailed. S. O. S. CINEMA SUPPLY CORP., 449 W. 42nd St., New York 18.

NEW CHAIRS, PROMPT DELIVERY! ATTRACtive, modern, durable. Veneer, $5.50, 30 days. Veneer back spring edge cushion, $9.35; Applied upholstered back spring edge cushions, $11.00; full upholstered back spring edge cushion, $11.95, 60 days; all-steel unbreakable standards, high grade mohair or heavy leatherette upholstery. Wire or 'phone. S. O. S. CINEMA SUPPLY CORP., 449 W. 42nd St., New York 18.

BUSINESS BOOSTERS

BINGO CARD, DIE CUTS, 1 TO 100 OR 1 TO 75. $2.75 per thousand. $25.00 per 10,000. S. KLOUS, Care of MOTION PICTURE HERALD.

TRAINING SCHOOLS

THEATRE EMPLOYEES, TRAIN FOR BETTER position. Learn modern theatre management and advertising. Big opportunities for trained men. Established since 1927. Write now for free catalog. THEATRE MANAGERS SCHOOL, Elmira, New York.

BOOKS

INTERNATIONAL MOTION PICTURE ALmanac—the big book about your business—1946-47 edition now available. Contains over 12,000 biographies of important motion picture personalities. Also all industry statistics. Complete listing of feature pictures 1937 to date. Order your copy today. $3.25 in the U. S. A., $5.00 elsewhere. Send remittance to QUIGLEY BOOKSHOP, 1270 6th Avenue, New York 20, N. Y.

RICHARDSON'S BLUEBOOK OF PROJECTION. Best seller since 1911. Now in 7th edition. Revised to present last word in Sound Trouble Shooting Charts. Expert information on all phases of projection and equipment. Special new section on television. Invaluable to beginner and expert. $7.25 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20

THEATRES

THEATRE WANTED — FOR LEASE ANYwhere in Florida. About 500 seats. BOX 2104, MOTION PICTURE HERALD.

THEATRES. BEFORE YOU BUY OR SELL, contact J. C. BUTLER, A. B. C. Brokerage Co., 304 S. W. 4th Ave., Portland, Ore.

WANTED TO BUY A SMALL THEATRE DOing good business in a small town in Michigan. Wouid be interested in lease if could purchase equipment with a chance to buy later. Contact ALBERT HEFFERAN, Coopersville, Mich.

FOR SALE — LEASES AND EQUIPMENT ON two well-paying neighborhood theatres in large city in Virginia. Seating, 500 each. Well located. Second-run on all major products. $85,000, cash only. Will stand rigid investigation. Write BOX 2107, MOTION PICTURE HERALD.

THEATRE WANTED—600 SEATS WITHIN HUNdred mile radius of Manhattan. Details desired. BOX 2113, MOTION PICTURE HERALD.

Planning Latin-American Offices for Eagle-Lion

Top Eagle-Lion officials will meet in Mexico City the latter part of this month to set up the company's Latin-American distribution organization. Attending will be Sam L. Seidelman, head of foreign operations; Arthur B. Krim, president, and Robert S. Benjamin, president of the J. Arthur Rank Organization, distributing through Eagle-Lion. The company's office in Latin America will handle distribution of all the 1946-47 PRC productions in that country.

OBITUARIES

William H. Gueringer Dies in New Orleans

William H. Gueringer, 61, retired theatre executive, died April 20 at his residence in New Orleans following a brief illness. He had been retired since 1930. In 1905, in association with the late Herman Fichenberg, he opened a penny arcade in New Orleans which was the forerunner of the Fichenberg theatre, which he managed until 1917. That year, Mr. Gueringer and his partner merged their interests with the Saenger Amusement Company, with Mr. Gueringer becoming assistant general manager of the circuit.

J. C. Nugent

J. C. Nugent, 69, veteran stage and screen actor and playwright, died Monday in New York at the Lambs Club. He is the father of Elliott Nugent, stage and screen actor and director. Mr. Nugent first went to Hollywood in 1929 as an actor, author and director for MGM.

Arthur O. Dillenback

Funeral services were held Wednesday at Manhasset, L. I., New York, for Arthur O. Dillenback, 60, motion picture editor of *Household* magazine. He had been connected with the picture industry for a number of years.

Legion of Decency Reviews Twelve New Productions

The National Legion of Decency reviewed 12 new productions this week, approving all but one. In Class A-I, unobjectionable for general patronage, were: "San Demetrio, London," "That's My Man," "This Happy Breed," "Three on a Ticket," "West of Dodge City" and "Yankee Fakir." In Class A-II, unobjectionable for adults, were: "The Arnelo Affair," "Carnival of Sinners," "The Egg and I," "The Ghost Goes Wild" and "Tarzan and the Huntress." "Fear in the Night" was placed in Class B, objectionable in part, because it "reflects the acceptability of suicide as a solution to human problems."

Memphis Cuts "Macomber", Bans "Destry", "Daltons"

The Memphis Board of Censors Monday announced that "The Macomber Affair" would have to be cut severely before it could be shown in the city. The cuts were so numerous that Loew's Palace theatre announced that it had cancelled its booking of the feature rather than play the cut version. At the same time, it was learned that Memphis censors had completely banned the showing of "Destry Rides Again" and "When the Daltons Rode," which the Palace had planned to show as a double feature. Both pictures played Memphis several years ago, it was reported. Lloyd T. Binford, chairman of the Memphis Board of Censors, said of "The Macomber Affair": "It is with a feeling of regret that (the board) unanimously decided that 'The Macomber Affair' violates a city ordinance."

PRODUCT DIGEST

SHOWMEN'S REVIEWS
SHORT SUBJECTS
ADVANCE SYNOPSES
COMPANY CHART
SERVICE DATA
THE RELEASE CHART

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

The Homestretch

20th-Fox—Racing, Romance

Just in time to cash in on the general interest stirred by the opening of the racing season, here is a picture that ought to make a hit with racing fans. Photographed in beautiful Technicolor, it shows 11 tracks in three countries and brings to the screen a series of racing events. The story serves merely as a framework for the exciting racing shots.

There are perhaps few other subjects which the Technicolor camera can record better than the turbulent commotion of the racing crowd in the stands, the smart costumes, the excited prancing of well-groomed horses and, of course, the thrilling course of the race itself. All of this, as well as additional atmosphere color shots in both England and South America, should keep the fans happy.

"The Homestretch" was produced by Robert Bassler and directed by Bruce Humberstone from an original screenplay by Wanda Tuchock. In the romance department, Cornel Wilde and Maureen O'Hara look their handsome best. However, Wilde, as the not-so-rich playboy, and Miss O'Hara, as the aristocratic beauty, get in some ardent love-making.

Famous tracks shown in the picture include Ascot in England, Palermo in South America, and Churchill Downs, Jamaica, Aqueduct, Hollywood Park, Santa Anita, Belmont, Hialeah, Arlington and Saratoga in the United States. With the film's action laid in 1938, several Technicolor takes of the Coronation in London are included. The South American sequence features some pleasing Latin background music and calls on Mr. Wilde to converse in Spanish.

Easy-going horse-lover Wilde swindles an old lady, Ethel Griffies, on the purchase of a horse and is found out by beautiful Maureen. He finds out that she's engaged to Glenn Langan, a young diplomat and follows her to London, entering the horse in the famed Ascot Gold Cup. The two fall in love.

Already on the boat for South America, Wilde is visited by Maureen. They are married by the captain and are next seen arriving in Buenos Aires. There Miss O'Hara is jealous of Helen Walker, an old friend of Wilde's. Maureen wants Cornel to settle down on his old Maryland farm, but he has racing in his blood. They separate. Wilde gives the horse to his wife who wins race after race with it. Meanwhile Cornel, converted, takes a job and returns to his farm. The two get together after his horse loses by only a head to his former racer. James Gleason, as the trainer, gives a good performance.

Previewed at the home office projection room. Reviewer's Rating: Good.—Fred Hift.

Release date, May, 1947. Running time, 96 min. PCA No. 11756. General audience classification.

Jock	Cornel Wilde
Leslie Hale	Maureen O'Hara
Bill Van Dyke	Glenn Langan

Helen Walker, James Gleason, Henry Stephenson, Margaret Bannerman, Ethel Griffies, Tommy Cook

The Captive Heart

U-I - Prestige—War Drama

The task of bringing to the screen the long days, months and years that filled the lives of men in the prisoner-of-war camps is at best a tempting and at worst an exacting one. In "The Captive Heart," director Basil Dearden happily has not confined himself to the changes wrought in men through their long confinement behind barbed wire enclosures, although there is enough in the picture to indicate that such changes do take place. In giving the story a thread of continuity that brings it to a logical, although not necessarily credible, conclusion, he has created the element of suspense coupled with a fine sense of the grim cycle of hope and despair that permeated the thinking of the prisoners.

The plot of this British-made production, produced by Michael Balcon from a screenplay by Angus MacPhail and Guy Morgan, deals with a group of men, British soldiers, captured by the Germans in 1940. It is moving and tender in parts, exciting and realistic in others. At times its action drags and its dialogue lacks sparkle. British accents are heavy and even cause important lines to be lost. The art-theatre patron should love it.

To explain the background of its characters, the picture uses the flashback technique in the beginning. All performances are flawless and, in some instances, deeply moving. There is the Scotch lad, Gordon Jackson, blinded in both eyes, taking it on the chin; Michael Redgrave, as the Czech captain, an escapee from a German concentration camp, with fake British identification papers. He finds love by writing to the wife of a man whose name and rank he assumed and whom he eventually joins, barely escaping the clutches of the Gestapo; and there is Jack Warner as the earthy British corporal. Eventually, all of these return to England and a new life.

Previewed at the home office projection room. Reviewer's Rating: Good.—F. H.

Release date, not set. Running time, 86 min. Adult audience classification.

Capt. Karel Hasek	Michael Redgrave
Celia Mitchell	Rachel Kempson
Mr. Mowbray	Frederick Leister
Pte. Evans	Mervyn Johns

Rachel Thomas, Jack Warner, Gladys Henson, James Harcourt, Gordon Jackson, Elliot Mason, Margot Fitzsimons, David Keir, Basil Radford

Cheyenne

Warners—Super-Western

"Don't spare the horses" appears to have been the motto of producer Robert Buckner and director Raoul Walsh in making a Western which is longer, more elaborate and livelier than run-of-the mine rawhide opera. Certainly few Westerns come to mind which include so many and so frequent chase sequences, each climaxed by a stagecoach robbery.

Dennis Morgan, Jane Wyman, Janis Paige and Bruce Bennett are the principals. With the exception of Miss Paige, who brings great gusto to her portrayal of the dancehall girl, they move through their parts at a far slower clip than do the equine performers. Walsh's direction, in fact, leans heavily upon the chase sequences, and a tempestuous musical score by Max Steiner.

Each robbery nets an unknown thief some $20,000, and to put a stop to this state of affairs Morgan is assigned to catch the culprit. His investigations involve him with both the young ladies mentioned above, but his affections soon center on Miss Wyman. She is somewhat handicapped by the fact that she is married—and to the stagecoach robber, at that—a circumstance which she overcomes by betraying her husband to Morgan. Fatally wounded, the thief is led off to die, leaving Miss Wyman and Morgan to find love in each other's arms. A substantial reward for the capture of Miss Wyman's first husband assures financial backing for a honeymoon with her second.

One of the song numbers offered by Miss Paige might be offensive to family audiences with respect to the lyrics of the song she sings, the costume that she wears, and the suggestive manner in which she is photographed.

Alan LeMay and Thames Williamson wrote the screenplay.

Seen at the studio. Reviewer's Rating: Average.—Thalia Bell.

Release date, not set. Running time, 100 min. PCA No. 11668. General audience classification.

James Wylie	Dennis Morgan
Ann Kincaid	Jane Wyman

Janis Paige, Bruce Bennett, Alan Hale, Arthur Kennedy, John Ridgely, Barton MacLane, Tom Tyler, Bob Steele, John Compton

Dishonored Lady

United Artists-Hunt Stromberg—Psychiatry and Crime

Combining three familiar themes, this Hunt Stromberg production is designed for those people whose cinema tastes lean towards the psychiatric, the criminal and/or the romantic type of film fare. Produced by Jack Chertok, director Robert Stevenson has taken these individuals elements, has skillfully woven them and has emerged with a picture which should satisfy most audiences.

Starring Hedy Lamarr, Dennis O'Keefe and John Loder, the story is an examination of the mental quirks of a nymphomaniac who fruitlessly seeks happiness in a series of swift-paced romances. Consulting a psychiatrist before committing suicide, he persuades her to discontinue her old ways and begin life anew. This she does.

She then meets and falls in love with a struggling young doctor from whom her past is kept a secret. In a moment of weakness she joins a former lover in his apartment, but resists his advances. Later she is charged with his murder. Her sympathetic psychiatrist convinces the young doctor that he should forget his injured pride and prove her innocence. The picture ends on a happy note when she is acquitted.

Since it is a story of the frailties of human nature, audiences undoubtedly will be emotionally stirred. Edmund H. North's screenplay, based on a play by Edward Sheldon and Margaret Ayer Barnes, seems to have been directed in more footage than would seem to be required for the telling of the story.

Reviewed at a trade press screening in the United Artists projection room in New York. Reviewer's Rating: Good.—George H. Spires.

Release date, May 16, 1947. Running time, 85 min. PCA No. 11928. Adult audience classification.
Madeleine Damien . ...Hedy Lamarr
Dr. Cousins ....Dennis O'Keefe
Ethel ....Natalie Schafer
Felix Courtland ....John Loder
William Lundigan, Paul Cavanagh, Morris Carnovsky, Douglass Dumbrille, Nicholas Joy, Margaret Hamilton

Calcutta

Paramount—Adventure Story

Take a couple of romantic professions, jewel thieving and flying the "Hump" between Chunking and Calcutta, take a couple of romantic characters like Alan Ladd and William Bendix, and put all this down into a romantic country like India, stir in a couple of gamblers and a sultry woman or two and you've got Paramount's latest, "Calcutta."

Here's the story of American fliers unwittingly aiding Indian jewel theives in smuggling stolen goods across the border and being wrongly suspected of murder by a couple of not very far-seeing English police officials.

It all begins when Ladd, Bendix and John Whitney, three inseparable flier-pals, suddenly have their numbers reduced by one: Whitney is found strangled to death. Ladd, being the tight-lipped smart character, makes the most headway in discovering who did the dirty work. Bendix, being the bumbling but loveable character, tags along and is somewhat ignored in this picture.

Ladd finds Whitney's girl friend, Gail Russell, and questions her about the murder. She says she doesn't know anything. Ladd believes her and falls in love with her. But the more evidence Ladd collects the more suspect Miss Russell becomes.

One day Ladd grabs Miss Russell, gives her a slapping about the head, and Miss Russell confesses. Yes, she says, she was mixed up in the murder. Love is not blind. Ladd turns her over to the police.

Though filled with the basic essentials of romance, mystery and aventure, "Calcutta" does not fully capitalize on them, does not get all the suspense out of them. Miscasting is at fault here and the direction is slack. However, the film boasts powerful marquee names which can be capitalized.

The feature was produced and written by Seton I. Miller and directed by John Farrow.

Seen at the home office projection room. Reviewer's Rating: Fair.—Ray Lanning.

Release date, May 30, 1947. Running time, 83 min. PCA No. 11115. Adult audience classification.
Neale Gordon.................................Alan Ladd
Virginia Moore ....Gail Russell
Pedro Blake.........................William Bendix
Marina Taney..........................June Duprez
Lowell Gilmore, Edith King, Paul Singh, Gavin Muir, John Whitney, Benson Fong

Philo Vance Returns

PRC—Murders Galore

Produced by Howard Welsch and directed by William Beaudine, "Philo Vance Returns" is another episode in this particular series of crime melodramas which closely follows the format long used to engage the audience's attion by inviting them to participate in tracking down the culprit.

With William Wright in the title role the story concerns a wealthy playboy who is murdered. Suspected is any one of his half-dozen ex-wives who may be seeking his estate. It isn't until five other murders are also committed that Philo Vance, the master-detective, has sufficient clues to expose the least suspected member of the cast.

In supporting roles are Terry Austin as an ex-wife; Leon Belasco, who handles the comedy as the detective's assistant, and Clara Blandick, as the murdered man's wealthy grandmother. Robert E. Kent wrote the original screenplay.

Reviewed at Lloyd's projection room in New York. Reviewer's Rating: Average.—G. H. S.

Release date, April 14, 1947. Running time, 64 min. PCA No. 12256. General audience classification.
Philo Vance ....William Wright
Lorena Simms ....Terry Austin
Alexis ....Leon Belasco
Stella Blendon ....Clara Blandick
Ramsey Ames, Damian O'Flynn, Frank Wilcox, Iris Adrian, Ann Staunton, Tim Murdock, Mary Scott

SHORT SUBJECTS

FORGOTTEN ISLAND (RKO Pathe)

This Is America (73,706)

"Forgotten Island" is a film analysis of one of America's chief problems — Puerto Rico. About half the size of Massachusetts and almost barren of productive soil, the subject shows that the island's inhabitants are largely dependent upon imports for sustenance. As further proof of the country's plight the film shows the limited production facilities of the island and the large slum areas in which many thousands live. However, the camera takes the audience on a graphic tour to show what is being done to aid the Puerto Rican people, including the building and operation of experimental stations to exploit the island's scanty resources; importing pure bred cattle and the development of vocational schools.

Release date, April 4, 1947 18 *minutes*

GOOFY GROCERIES (WB)

Blue Ribbon Cartoon (3307)

The various cans and packages on a grocery store shelf come to life: a ferocious inmate of the animal cracker box breaks loose and almost succeeds in totally destroying his neighbors. In Technicolor.

Release date April 19, 1947 7 *minutes*

REMEMBER WHEN (WB)

Featurette (3106)

This re-release is set in the background of an old-time dance and music hall of the Gay Nineties. The Eaton Boys double as singers and waiters. Joe Sodja plays a hot banjo. The Three Wiles dance. The finale is a minstrel show.

Release date, April 5, 1947 20 *minutes*

TENNIS WIZARDS (Col.)

Sport Reels (8807)

Here are the world's professional tennis champions in action: Bobby Riggs and Don Budge. These two skilled players offer the basic elements of the game and then play an exhibition match.

Release date, March 20, 1947 9 *minutes*

BIRTH OF A NOTION (WB)

Merrie Melodies Cartoon (2716)

Daffy Duck decides to ignore his migratory instincts by not going south for the winter with the rest of the ducks. He beds down in the nice warm house of a scientist. But this scientist turns out to be Peter Lorre who has definite use for a duck in his experiments so Daffy sprouts jet-propelled wings and catches up with his feathered friends in the South. In Technicolor.

Release date, April 12, 1947 7 *minutes*

FLICKER FLASHBACKS (RKO Radio)

No. 6 (74,206)

The memory of days long gone is recalled in this latest issue of Flicker Flashbacks, which brings to the screen some of the films that thrilled granddad in the nickleodeon days. One deals with a couple of crooks, chased by the police. The other, "The Violinist," tells the tragi-comic story of a girl who dies while the man she loves plays her favorite tune on the violin. The whole reel is packed with laughs.

Release date, April 11, 1947 9 *minutes*

BIG HOUSE BLUES (Col.)

Color Rhapsody (8503)

Flippy, the canary, reads a book on crime and then immediately thinks of his cage as a cell and himself as stir-crazy. He escapes from the cage only to be confronted by his eternal enemy, the cat, now a prison guard. The usual chase results. In color.

Release date, March 6, 1947 7 *minutes*

BRIDE AND GLOOM (Col.)

All-Star Comedy (8439)

Shemp Howard gets into a marital mixup which involves him in spinning around in a love nest with the wrong woman. Shemp's wife-to-be is left waiting at the church as the comedy opens and from then on it is a free-for-all.

Release date, March 27, 1947 16 *minutes*

STRAIGHT SHOOTERS (RKO Radio)

Walt Disney Cartoon (64,117)

Donald Duck, as a barker in a shooting gallery at a carnival, is finding it difficult to attract customers until he lures his three nephews. They manage to break the clay pipes, but are none too happy about the small boxes of candy Donald gives out as prizes. So he gives them a fake gun, but discovers that his nephews are too smart for him. A merry chase through the carnival grounds, involving adventures in the "Mystic Medium" booth, winds up the lively color cartoon.

Release date, April 18, 1947 6 *minutes*

WACKY QUACKY (Col.)

Color Phantasy (8703)

The old story of the hunter and the duck is given a backhanded twist in this one with the duck, Quacky, chasing the hunter.

Release date, March 20, 1947 6 *minutes*

HARNESS RACING (WB)

Sports Parade (3507)

This short traces the career of the "standard-bred" horse from his first days of training to the big day of the race. Highlight of the film is the Western Harness Racing Association's grand circuit meet at Santa Anita. In Technicolor.

Release date, May 3, 1947 10 *minutes*

GEORGE TOWNE AND HIS ORCHESTRA (Col.)

Thrills of Music (8957)

George Towne and his orchestra combine their musical talents with the vocalizing of Ray Eberle and Lita Terris. The songs include: "Without You," "One Night of Love" and "Managua, Nicaragua."

Release date, March 27, 1947 10 *minutes*

VAUDEVILLE REVUE (WB)

Melody Master Band (3605)

The music, songs and dances of the variety shows of the horse and buggy days are brought back to life in this short. The variety show was the forerunner of vaudeville.

Release date, April 12, 1947 10 *minutes*

THE GOOD BAD EGG (Col.)

All-Star Comedy (8438)

Joe De Rita stars in this one. As an inventor, unhappy about his bachelorhood, he reads a proposal written on an egg by a lonely woman. He marries the woman and then, too late, finds she has a destructive young son who wrecks Joe's invention.

Release date, March 20, 1947 17 *minutes*

I'LL CLOSE MY EYES (Col.)

Community Sing (8658)

The Song Spinners, with Don Baker at the organ, bring this quintet of tunes to the screen: "I'll Close My Eyes," "I Tipped My Hat," "Far Away Island," "Lullaby of Broadway" and "September Song."

Release date, April 17, 1947 10 *minutes*

ADVANCE SYNOPSES
and information

SUMMER HOLIDAY
(MGM)

PRODUCER: Arthur Freed. DIRECTOR: Douben Mamoulian. PLAYERS: Mickey Rooney, Gloria DeHaven, Walter Houston, Frank Morgan, Marilyn Maxwell.

MUSICAL. Based on the play, "Ah Wilderness," by Eugene O'Neill, this is a story of family life at the turn of the century. It is chiefly concerned with the adventures and first love affair of the adolescent son of the family.

THUNDER MOUNTAIN
(RKO Radio)

PRODUCER: Herman Schlom. DIRECTOR: Lew Landers. PLAYERS: Tim Holt, Richard Martin, Martha Hyer, Robert Clarke, Steve Brodie, Virginia Owen.

WESTERN. A young man returns to his Arizona ranch, which some crooks are planning to buy because a dam will be built there. The crooks incite two brothers who have long feuded with the young man's family to kill him, but they are restrained by their sister. The crooks kill one of the brothers, and the young man is charged with the murder, but the real culprits are exposed, and the feud is ended.

OREGON TRAIL SCOUTS
(Republic)

PRODUCER ASSOCIATE: Sidney Picker. DIRECTOR: R. G. Springsteen. PLAYERS: Allan Lane, Bobby Blake, Martha Wentworth, Roy Barcroft, Emmett Lynn, Edmund Cobb.

WESTERN. "Red Ryder" battles a bandit for the right to trap fur-bearing animals on land belonging to an Indian chief. The bandit resorts to murder in an attempt to capture "Little Beaver," the chief's grandson. Ryder protects the Indian child, and the latter, in turn, is instrumental in saving Rider from an attack by the bandit. When peace has been restored, the Indian boy decides to remain with Ryder, rather than return to his people.

DESPERATE
(RKO Radio)

PRODUCER: Michel Kraike. DIRECTOR: Anthony Mann. PLAYERS: Steve Brodie, Audrey Long, Douglas Fowley, Raymond Burr, Freddie Steele, Paul E. Burns.

MELODRAMA. A gangster determines to reform, and start life over again out west with his wife and infant son. The mob to which he belonged, however, hold him responsible for the capture of several of their members. They pursue him from state to state and town to town. A detective also trails the fugitive in an attempt to learn the mob's whereabouts. Just as the mob is about to close in on the reformed gangster, the police close in on the mob, and all ends well.

WINTER WONDERLAND
(Republic - Walter Colmes Productions)

ASSOCIATE PRODUCERS: Walter Colmes and Henri Sokal. DIRECTOR: Bernard Vorhaus. PLAYERS: Lynn Roberts, Charles Drake, Eric Blore, Renee Godfrey.

ROMANTIC DRAMA. A skiing instructor, who works at a large resort hotel, falls in love with a young woman, an exhibition skier, who works at a small, struggling hotel nearby. After many complications, the two are married, and the resources of the hotels are combined, thereby saving the backers of the small hotel from bankruptcy.

THE BIRDS AND THE BEES
(MGM)

PRODUCER: Joe Pasternak. DIRECTOR: Fred Wilcox. PLAYERS: Jeannette MacDonald, Jose Iturbi, Jane Powell, Ann Todd, Mary Eleanore Donahue, Harry Davenport.

COMEDY WITH MUSIC. Having divorced her first husband, a war correspondent, a woman with three children meets and marries a pianist. She hesitates to tell her daugters of her remarriage, since the girls believe that the nature of their father's work was the real reason for the divorce. Thinking that their mother is grieved by their father's absence, the girls plead with his publisher to transfer him home again. The publisher, however, knowing that the father is not the man the girls think he is, persuades them to accept the fact of their mother's remarriage, and her new husband as a second father.

THEY WON'T BELIEVE ME
(RKO Radio)

PRODUCER: Joan Harrison. DIRECTOR: Irving Pichel. PLAYERS: Robert Young, Susan Hayward, Jane Greer, Rita Johnson, Tom Powers.

MELODRAMA. A playboy, married to a wealthy woman, becomes infatuated with a newspaperwoman. His wife, in order to break up the affair, takes him to Los Angeles and buys him an interest in a brokerage firm. He becomes infatuated with his secretary, and plans to rob his wife and run away with the secretary. In order to break up this second affair, the wife buys a ranch in the Sierras and takes him there. He leaves her nonetheless, whereupon she drowns herself. The playboy elopes with his secretary, and in an automobile accident she is killed and her body burned beyond recognition. He is convicted of the murder of his secretary.

DARK PASSAGE
(Warners)

PRODUCER: Jerry Wald. DIRECTOR: Delmer Daves. PLAYERS: Humphrey Bogart, Lauren Bacall, Agnes Moorehead, Bruce Bennett, Tom d'Andrea.

MELODRAMA. An innocent man, convicted of the murder of his wife, escapes from prison, has his face altered by means of plastic surgery, and sets out to find his wife's killer. He is aided and abetted by a girl drawn to him because of the similarity between his conviction and that of her father, also condemned for a crime he did not commit. When the fugitive succeeds in locating the killer, however, the latter commits suicide. His last hope of clearing his name gone, he sets out for Peru, where the girl has promised to meet him.

MY WILD IRISH ROSE
(Warners)

PRODUCER: William Jacobs. DIRECTOR: David Butler. PLAYERS: Dennis Morgan, Andrea King, Arlene Dahl, Alan Hale, George Tobias, George O'Brien, Ben Blue.

MUSICAL BIOGRAPHY. This is a fictionalized biography of Chauncey Olcott, the Irish tenor. Unhappy at home, he breaks away to carve out a singing career. He meets Lillian Russell, and becomes her leading man. She plans to marry him, but gives him up when she learns he loves another. He finally marries the girl of his choice, despite her father's objections.

DICK TRACY'S DILEMMA
(RKO Radio)

PRODUCER: Herman Schlom. EXECUTIVE PRODUCER: Sid Rogell. DIRECTOR: John Rawlins. PLAYERS: Ralph Byrd, Lyle Latell, Jack Lambert, Ian Keith, Tony Barnett, Richard Powers, William Davidson, Al Bridges, Kay Christopher, Charles Marsh, Bernadine Hayes.

MELODRAMA. A fur company is robbed and the night watchman killed. Dick Tracy is assigned to the case, and learns that the robbery was engineered by three crooks, led by a man with an artificial hand. After many complications, Tracy rounds up the crooks. The leader of the gang is electrocuted when his steel hand comes in contact with a live trolley wire.

ADVENTURES OF DON COYOTE
(UA - Comet)

PRODUCER: Buddy Rogers and Ralph Cohn. DIRECTOR: Reginald LeBorg. PLAYERS: Frances Rafferty, Marc Cramer, Val Carlo, Bennie Bartlett, Frank Fenton, Byron Foulger, Edwin Parker, Pierce Lyden, Frank McCarroll.

WESTERN. A group of bandits try by every possible means to force a young girl off her ranch, across which the railroad plans to run a spur. Two Mexican cowboys come to her aid, and the villains are impounded in the county jail.

WOMAN ON THE BEACH
(RKO Radio)

PRODUCER: Jack J. Gross. DIRECTOR: Jean Renoir. PLAYERS: Joan Bennett, Robert Ryan, Charles Bickford, Virginia Huston.

MELODRAMA. An officer in the Coast Guard falls in love with a woman who is married to a man presumed to be blind. The two plot to get rid of the husband, but the officer comes to his senses before the plan can be put into execution. Discovering that the treacherous wife is not worthy of his love, he turns to another woman.

VARIETY GIRL
(Paramount)

PRODUCER: Daniel Dare. DIRECTOR: George Marshall. PLAYERS: Mary Hatcher, Olga San Juan, De Forest Kelley, Frank Ferguson, Paramount stars.

MUSICAL ROMANCE. Suggested by the history of the Variety Clubs of America, this musical relates the adventures of two girls who crash the gates of Paramount Studio. Both land minor screen contracts.

I WAKE UP DREAMING
(RKO Radio - Goldwyn)

PRODUCER: Samuel Kennedy. DIRECTOR: Norman Z. McLeod. PLAYERS: Danny Kaye, Virginia Mayo, Fay Bainter, Boris Karloff, Thurston Hall, Florence Bates, Ann Rutherford.

COMEDY-DRAMA. A clerk in a publishing house, dominated by his employer at the office, and by his mother at home, compensates for his frustration by continual day-dreaming. He dreams he is a gangster, a pirate, a G-man, etc., and in all his dreams the same girl figures as heroine. When he becomes involved in a real-life murder committed by a gang of jewel-thieves, his mother, his employer and his psychiatrist think it is just one more day-dream. After many complications, he proves that he is telling the truth by capturing the killers.

RELEASE CHART

By Companies

This chart lists feature product tradeshown or released since August 1, 1946. For listing of 1945-46 Features by Company, see Product Digest pages 3151-3152 issue of August 17, 1946.

For Stars, Running Time, Review and other Service Data references, turn to the Alphabetical Chart in this issue.

(T) before a date in the list below is the tradeshow date; release dates are given as soon as availble.

COLUMBIA

Prod. No.	Title	Tradeshow or Release Date
7039	Personality Kid	Aug. 8,’46
7210	Heading West	Aug. 15,’46
7038	It’s Great to Be Young	Sept. 12,’46
7224	Singing on the Trail	Sept. 12,’46
7002	Gallant Journey	Sept. 24,’46
7042	Shadowed	Sept. 26,’46
7006	Thrill of Brazil	Sept. 30,’46
805	So Dark the Night	Oct. 10,’46
806	Blondie Knows Best	Oct. 17,’46
861	Landrush	Oct. 17,’46
816	Crime Doctor’s Man Hunt	Oct. 24,’46
818	Secret of the Whistler	Nov. 7,’46
862	Terror Trail	Nov. 21,’46
824	Betty Co-ed	Nov. 28,’46
829	Return of Monte Cristo	Dec.,’46
822	Boston Blackie and the Law	Dec. 12,’46
854	Lone Star Moonlight	Dec. 12,’46
863	The Fighting Frontiersman	Dec. 19,’46
828	Alias Mr. Twilight	Dec. 24,’46
804	Singin’ in the Corn	Dec. 26,’46
831	The Jolson Story	Jan.,’47
807	Blondie’s Big Moment	Jan. 9,’47
823	Lone Wolf in Mexico	Jan. 16,’47
865	South of the Chisholm Trail	Jan. 30,’47
830	Dead Reckoning	Feb.,’47
832	Mr. District Attorney	Feb.,’47
825	Blind Spot	Feb. 6,’47
826	Cigarette Girl	Feb. 13,’47
852	Over the Santa Fe Trail	Feb. 13,’47
833	Johnny O’Clock	Mar.,’47
866	The Lone Hand Texan	Mar. 6,’47
819	The Thirteenth Hour	Mar. 6,’47
814	Millie’s Daughter	Mar. 20,’47
....	King of Wild Horses	Mar. 27,’47
864	West of Dodge City	Mar. 27,’47
....	Framed	Apr.,’47
....	The Guilt of Janet Ames	Apr.,’47
808	Blondies’ Holiday	Apr. 10,’47
867	Law of the Canyon	Apr. 24,’47
....	Gunfighters	May,’47
....	Last of the Redmen	May,’47
....	For the Love of Rusty	May 1,’47
....	Bulldog Drummond at Bay	May 15,’47
....	Prairie Raiders	May 29,’47
....	The Millerson Case	May 29,’47

EAGLE-LION

(Physical distribution through PRC exchanges.)

Prod. No.	Title	Tradeshow or Release Date
....	It’s a Joke, Son	Jan. 15,’47
....	Bedelia	Jan. 29,’47
....	The Adventuress	Mar. 14,’47
....	Lost Honeymoon	Mar. 29,’47
....	Red Stallion	May 1,’47
....	Repeat Performance	May 15,’47

MGM

BLOCK 17

Prod. No.	Title	Tradeshow or Release Date
625	Boys’ Ranch	July 18,’46
626	Courage of Lassie	Aug. 8,’46
627	Faithful In My Fashion	Aug. 22,’46
628	Three Wise Fools	Aug. 29,’46

●

Prod. No.	Title	Tradeshow or Release Date
....	Captains Courageous (R)	(T) Aug. 21,’46
701	Holiday in Mexico	Sept.,’46
703	The Cockeyed Miracle	Oct.,’46
704	No Leave, No Love	Oct.,’46
705	Rage in Heaven (R)	Oct.,’46
706	Two Smart People	Nov.,’46
707	Undercurrent	Nov.,’46
708	The Show-Off	Dec.,’46
709	Secret Heart	Dec.,’46
702	Gallant Bess	Jan.,’47
711	Mighty McGurk	Jan.,’47
712	Lady in the Lake	Jan.,’47
710	Till the Clouds Roll By	Jan.,’47
714	Love Laughs at Andy Hardy	Feb.,’47
715	My Brother Talks to Horses	Feb.,’47
713	Boomtown (R)	Feb.,’47
....	The Arnelo Affair	(T) Feb. 13,’47
716	The Beginning or the End	Mar.,’47
718	It Happened in Brooklyn	Apr.,’47
719	Little Mr. Jim	Apr.,’47
720	Sea of Grass	Apr.,’47
....	Dark Delusion	(T) Apr. 7,’47
717	The Yearling	May,’47
721	High Barbaree	May,’47
722	Undercover Maisie	May,’47
723	The Great Waltz (R)	May,’47

MONOGRAM

Prod. No.	Title	Tradeshow or Release Date
520	Below the Deadline	Aug. 3,’46
567	Shadows on the Range	Aug. 10,’46
525	The Missing Lady	Aug. 17,’46
512	Spook Busters	Aug. 24,’46
517	High School Hero	Sept. 7,’46
601	Decoy	Sept. 14,’46
568	Trigger Fingers	Sept. 21,’46
602	Gentleman Joe Palooka	Oct. 5,’46
603	Dangerous Money	Oct. 12,’46
605	Wife Wanted	Nov. 2,’46
531	Beauty and the Bandit	Nov. 9,’46
563	Silver Range	Nov. 16,’46
604	Bringing Up Father	Nov. 23,’46
607	The Trap	Nov. 30,’46
608	Mr. Hex	Dec. 7,’46
612	Silver Stallion (R)	Dec. 14,’46
606	Sweetheart of Sigma Chi	Dec. 21,’46
607	Song of the Sierras	Dec. 28,’46
609	Ginger	Jan. 4,’47
610	Riding the California Trail	Jan. 11,’47
564	Raiders of the South	Jan. 18,’47
611	Vacation Days	Jan. 25,’47
683	Rainbow Over the Rockies	Feb. 8,’47
675	Valley of Fear	Feb. 15,’47
613	Fall Guy	Mar. 15,’47
614	The Guilty	Mar. 22,’47
676	Trailing Danger	Mar. 29,’47
684	Six Gun Serenade	Apr. 5,’47
615	Violence	Apr. 12,’47
616	Hard Boiled Mahoney	Apr. 26,’47
671	Land of the Lawless	May 3,’47
618	Sarge Goes to College	May 10,’47
....	High Conquest	June 1,’47
....	Backfire	June 7,’47

PARAMOUNT

SPECIAL

Prod. No.	Title	Tradeshow or Release Date
4532	Monsieur Beaucaire	Aug. 30,’46

●

BLOCK 6

Prod. No.	Title	Tradeshow or Release Date
4526	O. S. S.	July 26,’46
4527	The Searching Wind	Aug. 9,’46
4528	Swamp Fire	Sept. 6,’46
4529	Strange Love of Martha Ivers	Sept. 13,’46

●

Prod. No.	Title	Tradeshow or Release Date
R5-3620	Jungle Princess (R)	Sept. 1,’46
R5-3624	The Plainsman (R)	Sept. 1,’46
4601	Two Years Before the Mast	Nov. 22,’46
4602	Blue Skies	Dec. 27,’46
4603	Cross My Heart	Jan. 10,’47
4604	Perfect Marriage	Jan. 24,’47
4605	Ladies’ Man	Feb. 7,’47
4622	Big Town	(T) Feb. 14,’47
4623	Danger Street	(T) Feb. 21,’47
4624	I Cover Big Town	(T) Feb. 21,’47
4625	Jungle Flight	(T) Feb. 21,’47
4606	California	Feb. 21,’47
4607	Easy Come, Easy Go	Mar. 7,’47
4608	Suddenly It’s Spring	Mar. 21,’47
4620	Seven Were Saved	Mar. 28,’47
4609	My Favorite Brunette	Apr. 4,’47
4621	Fear in the Night	Apr. 18,’47
4610	The Imperfect Lady	Apr. 25,’47
4611	Blaze of Noon	May 2,’47
4612	Calcutta	May 30,’47
4613	Welcome, Stranger	June 13,’47

PROD. REL. CORP.

Prod. No.	Title	Tradeshow or Release Date
....	Terrors on Horseback	Aug. 14,’46
....	Down Missouri Way	Aug. 15,’46
....	Secrets of a Sorority Girl	Aug. 15,’46
....	Overland Riders	Aug. 21,’46
....	Blonde for a Day	Aug. 29,’46
....	Strange Holiday	Sept. 2,’46
....	Outlaw of the Plains	Sept. 22,’46
SP71	Her Sister’s Secret	Sept. 23,’46
....	Accomplice	Sept. 29,’46
714	The Brute Man	Oct. 1,’46
741	Driftin’ River	Oct. 1,’46
....	Gas House Kids	Oct. 28,’46
742	Tumbleweed Trails	Oct. 28,’46
....	Don Ricardo Returns	Nov. 5,’46
743	Stars Over Texas	Nov. 18,’46
....	Lady Chaser	Nov. 25,’46
706	Wild West	Dec. 1,’46
....	Lighthouse	Jan. 10,’47
705	Born to Speed	Jan. 12,’47
744	Wild Country	Jan. 17,’47
....	The Return of Rin Tin Tin	Feb. 20,’47
751	Law of the Lash	Feb. 28,’47
701	Devil on Wheels	Mar. 2,’47
745	Range Beyond the Blue	Mar. 17,’47
....	Philo Vance’s Secret Mission	Mar. 20,’47
SP72	Untamed Fury	Mar. 22,’47
731	Kit Carson (R)	Mar. 22,’47
732	The Last of the Mohicans (R)	Mar. 22,’47
715	Three on a Ticket	Apr. 5,’47
....	Philo Vance’s Gamble	Apr. 12,’47
....	West to Glory	Apr. 12,’47
....	Philo Vance Returns	Apr. 14,’47
....	The Big Fix	Apr. 19,’47
763	Raiders of Red Gap	Apr.26,’47
761	Frontier Fighters	Apr. 26,’47
762	Thundergap Outlaws	Apr. 26,’47
764	Shootin’ Irons	Apr. 26,’47
765	Panhandle Trail	Apr. 26,’47
766	Code of the Plains	Apr. 26,’47
....	Border Feud	May 10,’47
....	Too Many Winners	May 24,’47
....	Corsican Brothers (R)	May 24,’47
....	International Lady (R)	May 24,’47
....	Killer at Large	May 31,’47

REPUBLIC

SPECIAL

Prod. No.	Title	Tradeshow or Release Date
601	I’ve Always Loved You	Dec. 2,’46

●

Prod. No.	Title	Tradeshow or Release Date
526	The Inner Circle	Aug. 7,’46
527	The Last Crooked Mile	Aug. 9,’46
528	G. I. War Brides	Aug. 12,’46
529	The Invisible Informer	Aug. 19,’46
530	Earl Carroll Sketchbook	Aug. 22,’46
541	Under Nevada Skies	Aug. 26,’46
531	Mysterious Mr. Valentine	Sept. 3,’46
558	Rio Grande Raiders	Sept. 9,’46
542	Roll on Texas Moon	Sept. 12,’46
5542	Home in Oklahoma	Nov. 8,’46
532	Plainsman and the Lady	Nov. 15,’46
661	Santa Fe Uprising	Nov. 15,’46
603	Affairs of Geraldine	Nov. 18,’46
681	Sioux City Sue	Nov. 21,’46
5503	Out California Way	Dec. 5,’46
604	Fabulous Suzanne	Dec. 15,’46
543	Heldorado	Dec. 15,’46
553	That Brennan Girl	Dec. 23,’46
662	Stagecoach to Denver	Dec. 23,’46
602	The Pilgrim Lady	Jan. 22,’47
682	Trail to San Antone	Jan. 25,’47
607	Calendar Girl	Jan. 31,’47
5504	Last Frontier Uprising	Feb. 1,’47
608	Angel and the Badman	Feb. 15,’47
641	Apache Rose	Feb. 15,’47
606	The Magnificent Rogue	Feb. 15,’47
603	Vigilantes of Boomtown	Feb. 15,’47
605	The Ghost Goes Wild	Mar. 8,’47
610	Hit Parade of 1947	Mar. 22,’47
664	Homesteaders of Paradise Valley	Apr. 1,’47
683	Twilight on the Rio Grande	Apr. 1,’47
611	Yankee Fakir	Apr. 1,’47
612	Spoilers of the North	Apr. 24,’47
....	Oregon Trail Scouts	May 15,’47
....	Winter Wonderland	May 17,’47

RKO-RADIO

SPECIALS

Prod. No.	Title	Tradeshow or Release Date
761	Notorious	Sept. 6,’46
792	Fantasia (R)	Sept. 28,’46
751	Best Years of Our Lives	Nov. 20,’46
791	Song of the South	Nov. 20,’46
781	It’s a Wonderful Life	Jan. 7,’47
762	Sinbad the Sailor	Jan. 13,’47

●

BLOCK 6

Prod. No.	Title	Tradeshow or Release Date
626	Till the End of Time	Aug. 1,’46
627	Crack-Up	Sept. 6,’46
628	Bedlam	May 10,’46
629	The Falcon’s Alibi	July 1,’46
630	The Bamboo Blonde	July 15,’46

●

BLOCK 1

Prod. No.	Title	Tradeshow or Release Date
705	Step by Step	Aug. 30,’46
704	Sunset Pass	Oct. 1,’46
701	Sister Kenny	Oct. 10,’46
702	Lady Luck	Oct. 18,’46
703	Great Day (British)	Oct. 30,’46

●

BLOCK 2

Prod. No.	Title	Tradeshow or Release Date
708	Child of Divorce	Oct. 15,’46
710	Genius at Work	Oct. 20,’46
706	Nocturne	Oct. 29,’46
709	Criminal Court	Nov. 20,’46

●

BLOCK 3

Prod. No.	Title	Tradeshow or Release Date
713	Vacation in Reno	Dec. 10,’46
715	Falcon’s Adventure	Dec. 13,’46
712	San Quentin	Dec. 17,’46
714	Dick Tracy Versus Cueball	Dec. 18,’46
711	The Locket	Dec. 20,’46

●

BLOCK 4

Prod. No.	Title	Tradeshow or Release Date
716	The Farmer’s Daughter	Feb. 18,’47
717	Trail Street	Feb. 19,’47
718	Beat the Band	Feb. 19,’47
719	The Devil Thumbs a Ride	Feb. 20,’47
720	Code of the West	Feb. 20,’47

●

BLOCK 5

Prod. No.	Title	Tradeshow or Release Date
721	Honeymoon	(T) Apr. 14,’47
722	Born to Kill	(T) Apr. 14,’47
723	Tarzan and the Huntress	Apr. 5,’47
724	A Likely Story	(T) Apr. 14,’47
725	Banjo	(T) Apr. 14,’47

●

BLOCK 6

Prod. No.	Title	Tradeshow or Release Date
....	The Woman on the Beach	(T) May 13,’47
....	They Won’t Believe Me	(T) May 12,’47
....	Desperate	(T) May 14,’47
....	Dick Tracy’s Dilemma	(T) May 12,’47
....	Thunder Mountain	(T) May 13,’47

SCREEN-GUILD

Prod. No.	Title	Tradeshow or Release Date
4604	Death Valley	Aug. 15,'46
4605	Flight to Nowhere	Oct. 1,'46
4606	'Neath Canadian Skies	Oct. 15,'46
4607	Rolling Home	Nov. 1,'46
4610	North of the Border	Nov. 15,'46
4609	My Dog Shep	Dec. 1,'46
4612	Renegade Girl	Dec. 25,'46
4611	Queen of the Amazons	Jan. 15,'47
4608	Scared to Death	Feb. 1,'47
4613	Buffalo Bill Rides Again	Feb. 15,'47
4614	Bells of San Fernando	Mar. 1,'47
4615	Shoot to Kill	Mar. 15,'47
4616	Bush Pilot	Apr. 15,'47
....	Desirable Lady	Apr. 15,'47

SELZNICK REL. ORG.

Prod. No.	Title	Tradeshow or Release Date
....	Duel in the Sun	Apr. 17,'47

20TH CENTURY-FOX

Prod. No.	Title	Tradeshow or Release Date
633	Centennial Summer	Aug.,'46
634	Anna and the King of Siam	Aug.,'46
635	Deadline for Murder	Aug.,'46
636	Black Beauty	Sept.,'46
637	Claudia and David	Sept.,'46
638	If I'm Lucky	Sept.,'46
641	Sun Valley Serenade (R)	Sept.,'46
639	Three Little Girls in Blue	Oct.,'46
640	Home Sweet Homicide	Oct.,'46
642	The Bowery (R)	Oct.,'46
644	Wanted for Murder (Brit.)	Nov.,'46
645	My Darling Clementine	Nov.,'46
646	Margie	Nov.,'46
648	Dangerous Millions	Dec.,'46
649	Wake Up and Dream	Dec.,'46
701	The Razor's Edge	Jan.,'47
702	13 Rue Madeleine	Jan.,'47
703	The Shocking Miss Pilgrim	Jan.,'47
704	Les Miserables (R)	Jan.,'47
705	Stanley and Livingstone (R)	Jan.,'47
706	Boomerang	Feb.,'47
707	The Brasher Doubloon	Feb.,'47
708	Strange Journey	Feb.,'47
709	Alexander's Ragtime Band (R)	Mar.,'47
711	Backlash	Mar.,'47
710	Carnival in Costa Rica	Apr.,'47
712	The Late George Apley	Apr.,'47
714	San Demetrio, London (Brit.)	Apr.,'47
713	Homestretch	May.,'47
715	The Ghost and Mrs. Muir	May.,'47
716	Jewels of Brandenburg	May.,'47

UNITED ARTISTS

Prod. No.	Title	Tradeshow or Release Date
....	Mr. Ace	Aug. 2,'46
....	Caesar and Cleopatra (Brit.)	Aug. 16,'46
....	The Bachelor's Daughters	Sept. 6,'46
....	Angel on My Shoulder	Sept. 20,'46
....	Little Iodine	Oct. 11,'46
....	Strange Woman	Oct. 25,'46
....	Devil's Playground	Nov. 15,'46
....	The Chase	Nov. 22,'46
....	Susie Steps Out	Dec. 13,'46
....	Abie's Irish Rose	Dec. 27,'46
....	Fool's Gold	Jan. 31,'47
....	The Red House	Feb. 7,'47
....	The Fabulous Dorseys	Feb. 21,'47
....	The Private Affairs of Bel Ami	Mar. 7,'47
....	The Macomber Affair	Mar. 21,'47
....	Unexpected Guest	Mar. 28,'47
....	The Sin of Harold Diddlebock	Apr. 4,'47
....	New Orleans	Apr. 18,'47
....	Ramrod	May 2,'47
....	Adventures of Don Coyote	May 9,'47
....	Fun on a Weekend	May 15,'47
....	Dishonored Lady	May 16,'47
....	Dangerous Venture	May 23,'47
....	Copacabana	May 30,'47

UNIVERSAL

Prod. No.	Title	Tradeshow or Release Date
543	The Black Angel	Aug. 2,'46
544	Slightly Scandalous	Aug. 2,'46
545	Wild Beauty	Aug. 9,'46
1105	Rustler's Roundup	Aug. 9,'46
546	The Time of Their Lives	Aug. 16,'46
1106	Lawless Breed	Aug. 16,'46
517	Dead of Night (Brit.)	Aug. 23,'46
...	Brief Encounter (Brit.) (T)	Aug. 24,'46
1107	Gunman's Code	Aug. 30,'46
548	The Killers	Aug. 30,'46
549	Little Miss Big	Aug. 30,'46
550	White Tie and Tails	Aug. 30,'46
...	Men of Two Worlds (Brit.)	Sept. 9,'46
1063	They Were Sisters (Brit.)	Sept. 20,'46
....	Johnny Frenchman (Brit.)	Oct.,'46
601	Dark Mirror	Oct.,'46
....	A Lady Surrenders (Brit.) (T)	Oct. 4,'46
602	Magnificent Doll	Nov.,'46
603	Notorious Gentleman (Brit.)	Nov 1,'46
604	Temptation	Dec.,'46
611	Stairway to Heaven (Brit.)	(T) Dec. 9,'46
605	Wicked Lady (British)	Jan.,'47
606	Swell Guy	Jan.,'47
607	I'll Be Yours	Jan.,'47
609	Smash-Up	Mar.,'47
610	Michigan Kid	Mar.,'47
....	Destry Rides Again (R)	Mar.,'47
...	When the Daltons Rode (R)	Mar.,'47
....	Stairway to Heaven	Mar.,'47
612	Buck Privates Come Home	Apr.,'47
..	You Can't Cheat an Honest Man (R)	Apr.,'47
....	I Stole a Million (R)	Apr.,'47
....	The Dark Web	May,'47
....	Time Out of Mind	May,'47
....	Vigilantes Return	May,'47

WARNER BROTHERS

Prod. No.	Title	Tradeshow or Release Date
523	Night and Day	Aug. 3,'46
524	Two Guys from Milwaukee	Aug. 17,'46
601	The Big Sleep	Aug. 31,'46
602	Shadow of a Woman	Sept. 14,'46
603	Cloak and Dagger	Sept. 28,'46
604	Nobody Lives Forever	Oct. 12,'46
605	Deception	Oct. 26,'46
606	Never Say Goodbye	Nov. 9,'46
607	The Verdict	Nov. 23,'46
608	Kings Row (R)	Dec. 7,'46
609	Wild Bill Hickok Rides (R)	Dec. 7,'46
610	Time, Place and Girl	Dec. 28,'46
611	The Man I Love	Jan. 11,'47
612	Humoresque	Jan. 25,'47
613	The Beast with Five Fingers	Feb. 8,'47
614	Nora Prentiss	Feb. 22,'47
615	Pursued	Mar. 8,'47
616	That Way with Women	Mar. 29,'47
617	Stallion Road	Apr. 12,'47
....	Cheyenne	(T) Apr. 21,'47
618	The Sea Hawk (R)	Apr. 26,'47
619	The Sea Wolf (R)	Apr. 26,'47
620	Love and Learn	May 3,'47
621	The Two Mrs. Carrolls	May 24,'47

SERVICE DATA on features

Service Data appearing in this issue of Product Digest include the over all performance percentage figures from final reports previously published in PICTURE GROSSES. Reference to Round Table Exploitation and Legion of Decency ratings with audience classification are also listed. Index to Service Data may be found in the Release Chart starting on page 3602.

Calendar Girl (Rep.)

Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—March 22, '47, p. 61; April 19, '47, p. 52.

California (Para.)

Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—April 12, '47, pp. 49, 52; April 19, '47, p. 48.

The Devil Thumbs a Ride (RKO)

Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—April 12, '47, p. 49.

The Fabulous Dorseys (UA)

Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—March 8, '47, pp. 54, 55; March 15, '47, p. 68; April 19, '47, p. 52.

The Farmer's Daughter (RKO)

Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—April 12, '47, p. 51.

Framed (Col.)

Audience Classification—Adult
Legion of Decency Rating—Class A-2
Round Table Exploitation—April 12, '47, p. 51.

It's a Wonderful Life (RKO)

Audience Classification—General
Legion of Decency Rating—Class A-2
Picture Gross, Over-all Performance—111.3%
Round Table Exploitation—February 22, '47, pp. 64, 66; March 1, '47, pp. 56, 57; April 9, '47, p. 50.

It Happened in Brooklyn (MGM)

Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—April 19, '47, p. 49.

Lady in the Lake (MGM)

Audience Classification—Adult
Legion of Decency Rating—Class A-2
Picture Gross, Over-all Performance—106.2%
Round Table Exploitation—February 22, '47, pp. 62, 67; March 22, '47, pp. 58, 59; April 5, '47, p. 51.

Margie (20th Cent.-Fox)

Audience Classification—General
Legion of Decency Rating—Class A-1
Picture Gross, Over-all Performance—116.3%
Round Table Exploitation—November 30, '46, p. 106; January 4, '47, p. 94; January 11, '47, p. 61; January 25, '47, p. 60; February 8, '47, p. 59; March 8, '47, p. 59; April 5, '47, p. 50; April 12, '47, p. 51.

The Perfect Marriage (Para.)

Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—November 30, '46, p. 108; March 1, '47, p. 56; April 12, '47, p. 51.

LEGION of DECENCY Ratings

Class A-1	Unobjectional
Class A-2	Unobjectionable for Adults
Class B	Objectionable in Part
Class C	Condemned

Pursued (WB)

Audience Classification—Adult
Legion of Decency Rating—Class A-2
Round Table Exploitation—March 8, '47, p. 55; March 29, '47, p. 54; April 19, '47, p. 50.

The Shocking Miss Pilgrim (20th-Fox)

Audience Classification—General
Legion of Decency Rating—Class A-1
Picture Gross, Over-all Performance—93.7%
Round Table Exploitation—February 22, '47, pp. 62, 63; March 15, '47, pp. 68, 69, 71; March 29, '47, p. 54; April 12, '47, p. 53; April 19, '47, p. 49.

The Show-Off (MGM)

Audience Classification—General
Legion of Decency Rating—Class A-1
Picture Gross, Over-all Performance—114.5%
Round Table Exploitation—November 23, '46, p. 72; January 18, '47, p. 62; February 22, '47, p. 66; March 29, '47, pp. 54, 55; April 19, '47, p. 48.

Sister Kenny (RKO)

Audience Classification—General
Legion of Decency Rating—Class A-1
Picture Gross, Over-all Performance—95.7%
Round Table Exploitation—October 5, '46, p. 52; November 16, '46, p. 65; November 23, '46, p. 73; December 14, '46, p. 74; March 29, '47, p. 55; April 19, '47, p. 49.

Stairway to Heaven (British) (Univ.)

Audience Classification—Adult
Legion of Decency Rating—Class A-2
Round Table Exploitation—April 19, '47, p. 52.

THE RELEASE CHART

Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change. Running times are the official times supplied by the distributor.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

For Legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation, see Service Data page numbers in last column.

Short Subjects Chart with Synopsis Index can be found on pages 3588-3589, issue of April 19, 1947.

Feature product listed by Company on pages 3600-3601, issue of April 26, 1947. For listing of 1945-46 Features by Company, see Product Digest, pages 3151-3152, issue of August 17, 1946.

(T) before a date in the list below is the tradeshow date; release dates are given as soon as available.

(†) indicates a Box Office Champion.

						REVIEWED			
Title	*Company*	*Prod. Number*	*Stars*	*Tradeshow or Release Date*	**Running Time**	*M. P. Herald Issue*	*Product Digest Page*	*Advance Synopsis Page*	*Service Data Page*
ABIE'S Irish Rose	UA	....	Michael Chekhov-Joanna Dru	Dec. 27,'46	96m	Nov. 30,'46	3334	3066	3492
Accomplice	PRC	....	Richard Arlen-Veda Ann Borg	Sept. 29,'46	68m	Sept. 28,'46	3224	3187	3464
Adventures of Don Coyote	UA	....	Frances Rafferty-Marc Cramer	May 9,'47	....	....	....	3599	....
Adventuress (Br.) (Eagle-lion)	PRC	....	Deborah Kerr-Trevor Howard	Mar. 14,'47	98m	Mar. 8,'47	3513	....	....
Affairs of Geraldine, The	Rep.	603	Jane Withers-James Lydon	Nov. 18,'46	68m	Nov. 30,'46	3334	2951	....
Alexander's Ragtime Band (R.)	20th-Fox	709	Tyrone Power-Alice Faye	Mar.,'47	106m	Jan. 4,'47	3398	....	....
Alias Mr. Twilight	Col.	828	Michael Duane-Trudy Marshall	Dec. 24,'46	69m	Dec. 28,'46	3386	3312	3412
Angel and the Badman, The	Rep.	608	John Wayne-Irene Rich	Feb. 15,'47	100m	Feb. 15,'47	3474	3336	3553
† Angel on My Shoulder	UA	....	Paul Muni-Anne Baxter	Sept. 20,'46	101m	Sept. 21,'46	3210	2859	3464
† Anna and the King of Siam	20th-Fox	634	Irene Dunne-Rex Harrison	Aug.,'46	128m	June 8,'46	3029	2907	3288
Apache Rose (color)	Rep.	641	Roy Rogers-Dale Evans	Feb. 15,'47	75m	Mar. 29,'47	3549	3434	....
Arch of Triumph	UA	....	Ingrid Bergman-Charles Boyer	Not Set	....	....	....	3487	....
Arnelo Affair, The	MGM	....	John Hodiak-George Murphy	(T) Feb. 13,'47	87m	Feb. 15,'47	3473	3459	....
Avalanche	PRC	....	Bruce Cabot-Roscoe Karns	June 20,'46	70m	May 4,'46	2973	....	....
BACHELOR and the Bobby Soxer, The	RKO	....	Cary Grant-Myrna Loy-S. Temple	Not Set	....	....	....	3363	....
Bachelor's Daughters, The	UA	....	Gail Russell-Claire Trevor	Sept. 6,'46	88m	Sept. 14,'46	3197	3007	3350
Backfire	Mono.	....	Johnny Mack Brown-Raymond Hatton	June 7,'47	....	....	....	3587	....
Backlash	20th-Fox	711	Richard Travis-Jean Rogers	Mar.,'47	66m	Mar. 29,'47	3550	3503	....
Bad Bascomb (Block 16)	MGM	619	Wallace Beery-Margaret O'Brien	Apr.-May,'46	112m	Feb. 9,'46	2837	2784	3288
Bamboo Blonde (Block 6)	RKO	630	Frances Langford-Russell Wade	July 15,'46	67m	June 22,'46	3054	2784	....
Banjo (Block 5)	RKO	725	Sharyn Moffett-Jacqueline White	(T) Apr. 14,'47	68m	Apr. 19,'47	3586	3539	....
Beast with Five Fingers, The	WB	613	Robert Alda-Andrea King	Feb. 8,'47	88m	Dec. 21,'46	3374	2786	3577
Beat the Band (Block 4)	RKO	718	Frances Langford-Gene Krupa	Feb. 19,'47	67m	Mar. 1,'47	3501	3126	....
Beauty and the Bandit	Mono.	531	Gilbert Roland-Ramsay Ames	Nov. 9,'46	77m	Dec. 7,'46	3347	3312	....
Bedelia (British) (Eagle-Lion)	PRC	....	Margaret Lockwood-Ian Hunter	Jan. 29,'47	83m	Feb. 1,'47	3445	....	3492
Beginning or the End, The	MGM	716	Brian Donlevy-Robert Walker	Mar.,'47	110m	Feb. 22,'47	3485	3076	3553
Bells of San Angelo (color)	Rep.	....	Roy Rogers-Dale Evans	Not Set	....	....	....	3488	....
Bells of San Fernando	Screen Guild	4614	Donald Woods-Gloria Warren	Mar. 1,'47	74m	Apr. 5,'47	3562	3422	....
Below the Deadline	Mono.	520	Warren Douglas-Ramsay Ames	Aug. 3,'46	65m	Sept. 28,'46	3224	3127	....
† Best Years of Our Lives (Spcl.)	RKO	751	Myrna Loy-Fredric March	Nov. 20,'46	172m	Nov. 30,'46	3335	3312	3553
Betty Co-ed	Col.	824	Jean Porter-William Mason	Nov. 28,'46	71m	Dec. 7,'46	3346	3274	3553
Beware	Astor	....	Louis Jordan-Frank Wilson	July,'46	55m	June 22,'46	3054	....	....
Beware of Pity (Br.)	Eagle-Lion PRC	....	Lilli Palmer-Albert Lieven	July 22,'46	105m	Aug. 3,'46	3126	....	....
Big Fix, The	PRC	702	James Brown-Sheila Ryan	Apr. 19,'47	63m	....	....	3574	....
† Big Sleep, The	WB	601	Humphrey Bogart-Lauren Bacall	Aug. 31,'46	114m	Aug. 17,'46	3249	3126	3577
Big Town	Para.	4622	Philip Reed-Hillary Brooke	(T) Feb. 14,'47	60m	Feb. 22,'47	3486	3776	....
Birds and the Bees, The	MGM	....	Jeannette MacDonald-Jose Iturbi	Not Set	....	....	....	3599	....
Black Angel, The	Univ.	543	Dan Duryea-June Vincent	Aug. 2,'46	80m	Aug. 10,'46	3137	3076	....
Black Beauty	20th-Fox	636	Mona Freeman-Richard Denning	Sept.,'46	76m	July 20,'46	3102	2778	3492
Blaze of Noon	Para.	4611	Anne Baxter-Sterling Hayden	May 2,'47	90m	Mar. 8,'47	3513	3503	....
Blind Spot	Col.	825	Chester Morris-Constance Dowling	Feb. 6,'47	73m	Feb. 1,'47	3445	3388	....
Blonde for a Day	PRC	....	Hugh Beaumont-Katheryn Adams	Aug. 29,'46	68m	Aug. 10,'46	3137	3030	....
Blondie Knows Best	Col.	806	Penny Singleton-Arthur Lake	Oct. 17,'46	70m	Sept. 21,'46	3211	3031	3350
Blondie's Big Moment	Col.	807	Penny Singleton-Arthur Lake	Jan. 9,'47	69m	Dec. 14,'46	3361	3347	....
Blondie's Holiday	Col.	808	Penny Singleton-Arthur Lake	Apr. 10,'47	67m	Mar. 8,'47	3514	3488	....
† Blue Skies (color)	Para.	4602	Bing Crosby-Fred Astaire	Dec. 27,'46	104m	Sept. 28,'46	3221	2884	3492
Bob, Son of Battle (color)	20th-Fox	....	Peggy Ann Garner-Lon McCallister	Not Set	....	....	....	3539	....
Bon Voyage	20th-Fox	....	Jeanne Crain-Sir Aubrey Smith	Not Set	....	....	....	2230	....
Boomerang	20th-Fox	706	Dana Andrews-Jane Wyatt	Feb.,'47	88m	Feb. 1,'47	3446	3434	3553
Boom Town (R.)	MGM	713	Clark Gable-Claudette Colbert	Feb.,'47	119m	Sept. 28,'46	3225	....	....
Border Feud	PRC	....	Al "Lash" La Rue-Al "Fuzzy" St. John	May 10,'47	55m	....	....	....	....
Born to Kill (Block 5)	RKO	722	Claire Trevor-Lawrence Tierney	(T) Apr. 14,'47	92m	Apr. 19,'47	3585	3078	....
Born to Speed	PRC	705	Johnny Sands-Terry Austin	Jan. 12,'47	61m	Jan. 25,'47	3434	3410	....
Boston Blackie and the Law	Col.	822	Chester Morris-Trudy Marshall	Dec. 12,'46	69m	Nov. 23,'46	3322	3312	....
Bowery, The (Reissue)	20th-Fox	642	George Raft-Wallace Beery	Oct.,'46	84m	Aug. 24,'46	3162	....	....
Bowery Bombshell	Mono.	511	Leo Gorcey-Huntz Hall	July 20,'46	65m	July 27,'46	3114	....	....
Boy, a Girl and a Dog, A	Film Classics	....	Jerry Hunter-Sharyn Moffett	July,'46	77m	June 29,'46	3065	3031	....
Boys' Ranch (Block 17)	MGM	625	James Craig-"Butch" Jenkins	July 18,'46	97m	May 4,'46	2973	2926	3464
Brasher Doubloon, The	20th-Fox	707	George Montgomery-Nancy Guild	Feb.,'47	72m	Feb. 8,'47	3458	3238	....

						REVIEWED			
Title	*Company*	*Prod. Number*	*Stars*	*Tradeshow or Release Date*	**Running Time**	*M. P. Herald Issue*	*Product Digest Page*	*Advance Synopsis Page*	*Service Data Page*
Brief Encounter (Brit.)	Univ.	....	Celia Johnson-Trevor Howard	(T) Aug. 24,'46	86m	Aug. 31,'46	3174	....	3228
Bringing Up Father	Mono.	604	Joe Yule-Renie Riano	Nov. 23,'46	68m	Oct. 19,'46	3262	3186	3553
Brute Man, The	PRC	714	Rondo Hatton-Jane Adams	Oct. 1,'46	60m	Oct. 26,'46	3273	2764	
Buck Privates Come Home	Univ.	612	Bud Abbott-Lou Costello	Apr.,'47	77m	Mar. 15,'47	3525	...	
Buffalo Bill Rides Again	Screen Guild	4613	Richard Arlen-Jennifer Holt	Feb. 15,'47	70m	Apr. 5,'47	3562	3410	
Bulldog Drummond at Bay	Col.	....	Ron Randell-Anita Louise	May 15,'47	...	....	...	3587	
Bush Pilot	Screen Guild	....	Rochelle Hudson-Jack LaRue	Apr. 15,'47	....	. .		3539	
† CAESAR and Cleopatra (color) (British)	UA	....	Claude Rains-Vivian Leigh	Aug. 16,'46	126m	Aug. 10,'46	3137		3288
Calcutta	Para.	4612	Alan Ladd-William Bendix	May 30,'47	83m	Apr. 26,'47	3598	2884	
Calendar Girl	Rep.	607	Jane Frazee-William Marshall	Jan. 31,'47	88m	Feb. 15,'47	3475	3335	3601
† California (color)	Para.	4606	Ray Milland-Barbara Stanwyck	Feb. 21,'47	98m	Dec. 21,'46	3373	2784	3601
† Canyon Passage (color)	Univ.	541	Dana Andrews-Susan Hayward	July 26,'46	90m	July 20,'46	3101	2883	3350
Captains Courageous (R.)	MGM	....	Freddie Bartholomew-Spencer Tracy	(T) Aug. 21,'46	117m	Aug. 24,'46	3162	..	...
Captain from Castile (color)	20th-Fox	....	Tyrone Power-Jean Peters	Not Set		..		3562	.
Captive Heart, The (British)	Univ.	....	Michael Redgrave-Rachel Kempson	Not Set	86m	Apr. 26,'47	3597		
Carnegie Hall	UA	....	Marsha Hunt-William Prince	Not Set	134m	Mar. 1,'47	3501	.	..
Carnival in Costa Rica (col.)	20th-Fox	710	Dick Haymes-Celeste Holme	Apr.,'47	95m	Mar. 29,'47	3549	3090	..
† Centennial Summer (color)	20th-Fox	633	Jeanne Craine-Cornel Wilde	Aug.,'46	102m	June 8,'46	3030	2884	3492
Chase, The	UA	....	Robert Cummings-Michele Morgan	Nov. 22,'46	86m	Oct. 19,'46	3263		3577
Cheyenne	WB	....	Dennis Morgan-Jane Wyman	(T) Apr. 21,'47	100m	Apr. 26,'47	3597	2939	
Child of Divorce (Block 2)	RKO	708	Sharyn Moffett-Regis Toomey	Oct. 15,'46	62m	Oct. 19,'46	3262	2972	
Cigarette Girl	Col.	826	Leslie Brooks-Jimmy Lloyd	Feb. 13,'47	67m	Feb. 15,'47	3475	3411	....
Claudia and David	20th-Fox	637	Dorothy McGuire-Robert Young	Sept.,'46	78m	July 27,'46	3113	2939	3350
† Cloak and Dagger	WB	603	Gary Cooper-Lilli Palmer	Sept. 28,'46	106m	Sept. 14,'46	3197	2939	3288
† Cluny Brown	20th-Fox	628	Charles Boyer-Jennifer Jones	June,'46	100m	Apr. 27,'46	2961	2859	3164
Cockeyed Miracle, The	MGM	703	Frank Morgan-Keenan Wynn	Oct.,'46	81m	July 20,'46	3102	2883	3412
Code of the Plains	PRC	766	Buster Crabbe-Al "Fuzzy" St. John	Apr. 26,'47	38m	....	....	....	....
Code of the West (Block 4)	RKO	720	James Warren-Debra Alden	Feb. 20,'47	57m	Mar. 1,'47	3502	3410	....
Colorado Serenade (color)	PRC	....	Eddie Dean-Roscoe Ates	June 30,'46	68m	June 15,'46	3042	2884	...
Conquest of Cheyenne	Rep.	568	"Wild" Bill Elliot-Alice Fleming	July 29,'46	55m	June 29,'46	3065	....	....
Copacabana	UA	....	Carmen Miranda-Andy Russell	May 30,'47	....	....	....	....	....
Corpse Came C.O.D., The	Col.	....	George Brent-Joan Blondell	Not Set	...	....	....	3562	....
Corsican Brothers (Reissue)	PRC	....	Douglas Fairbanks, Jr.-Ruth Warrick	May 24,'47	111m	....	...	...	...
Courage of Lassie (color) (Bl. 17)	MGM	626	Elizabeth Taylor-"Lassie"-Frank Morgan	Aug. 8,'46	93m	May 11,'46	2985	2926	3412
Cowboy Blues	Col.	7223	Ken Curtis-Jeff Donnell	July 18,'46	....	....	....	3055	....
Crack-Up (Block 6)	RKO	627	Pat O'Brien-Claire Trevor	Sept. 6,'46	93m	June 22,'46	3054	2951	3228
Crime Doctor's Man Hunt, The	Col.	816	Warner Baxter-Ellen Drew	Oct. 24,'46	61m	Sept. 21,'46	3210	3187	....
Criminal Court (Block 2)	RKO	709	Tom Conway-Martha O'Driscoll	Nov. 20,'46	59m	Aug. 10,'46	3137	2963	....
Cross My Heart	Para.	4603	Betty Hutton-Sonny Tufts	Jan. 10,'47	83m	Nov. 23,'46	3321	3055	3553
Cry Wolf	WB	....	Errol Flynn-Barbara Stanwyck	Not Set	....	....	....	3138	....
Cuban Pete	Univ.	542	Desi Arnaz-Ethel Smith	July 26,'46	61m	Sept. 14,'46	3198	3066	....
DANGEROUS Business	Col.	7037	Forrest Tucker-Lynn Merrick	June 20,'46	....	....	....	2963	....
Dangerous Millions	20th-Fox	648	Kent Taylor-Dona Drake	Dec.,'46	69m	Dec. 7,'46	3345	3336	....
Dangerous Money	Mono.	603	Sydney Toler-Gloria Warren	Oct. 12,'46	49m	Oct. 12,'46	3250	3186	....
Dangerous Venture	UA	....	William Boyd-Andy Clyde	May 23,'47	59m	Feb. 22,'47	3487	...	....
Danger Street	Para.	4623	Jane Withers-Robert Lowery	(T) Feb. 21,'47	66m	Mar. 15,'47	3526	2972	....
Danger Woman	Univ.	539	Brenda Joyce-Don Porter	July 12,'46	60m	July 13,'46	3089	3030	....
Dark Delusion	MGM	....	Lucille Bremer-James Craig	(T) Apr. 7,'47	90m	Apr. 12,'47	3573	3459	....
Dark Horse, The	Univ.	540	Phil Terry-Ann Savage	July 19,'46	59m	July 20,'46	3102	3030	....
† Dark Mirror, The	Univ.	601	Olivia de Havilland-Lew Ayres	Oct.,'46	85m	Oct. 5,'46	3237	2883	3553
Dark Passage	WB	....	Humphrey Bogart-Lauren Bacall	Not Set	....	....	....	3599	....
Dark Web, The	Univ.	....	Edmond O'Brien-Ella Raines	May,'47	....	....	....	....	..
Deadlier Than the Male	RKO	....	Claire Trevor-Lawrence Tierney	Not Set	....	....	...	3078	...
Deadline for Murder	20th-Fox	635	Paul Kelly-Kent Taylor	Aug.,'46	65m	June 22,'46	3053	2963	..
Dead of Night (British)	Univ.	547	Mervyn Johns-Roland Carver	Aug. 23,'46	77m	July 6,'46	3077	....	..
Dead Reckoning	Col.	830	Humphrey Bogart-Lizabeth Scott	Feb.,'47	100m	Jan. 4,'47	3397	3387	3553
Death Valley (color)	Screen Guild	4604	Robert Lowery-Helen Gilbert	Aug. 15,'46	72m	....	....	3090	...
Deception	WB	605	Bette Davis-Paul Henried	Oct. 26,'46	112m	Oct. 19,'46	3261	3238	3492
Decoy	Mono.	601	Jean Gillie-Edward Norris	Sept. 14,'46	76m	Sept. 14,'46	3198	3031	....
Desert Horseman, The	Col.	7209	Charles Starrett-Smiley Burnette	July 11,'46	57m	July 27,'46	3124	3055	...
Desirable Lady	Screen Guild	....	Jan Wiley-Phil Warren	Apr. 15,'47	....	....	....	...	..
Desperate (Block 6)	RKO	....	Steve Brodie-Audrey Long	(T) May 14,'47	....	....	....	3599	..
Destry Rides Again (R.)	Univ.	....	Marlene Dietrich-James Stewart	Mar.,'47	94m	Feb. 22,'47	3487	....	....
Devil on Wheels	PRC	701	Damian O'Flynn-Lenita Lane	Mar. 2,'47	67m	Feb. 1,'47	3446	3410	....
Devil's Playground, The	UA	....	William Boyd-Andy Clyde	Nov. 15,'46	62m	Sept. 21,'46	3211	3078	...
Devil Thumbs a Ride, The (Bl. 4)	RKO	719	Lawrence Tierney-Nan Leslie	Feb. 20,'47	63m	Mar. 1,'47	3501	3410	3601
Dick Tracy's Dilemma (Block 6)	RKO	....	Ralph Byrd-Lyle Latell	(T) May 12,'47	...	....	....	3599	..
Dick Tracy Versus Cueball (Bl. 3)	RKO	714	Morgan Conway-Anne Jeffreys	Dec. 18,'46	62m	Nov. 16,'46	3310	3031	...
Dishonored Lady	UA	....	Hedy LaMarr-Dennis O'Keefe	May 16,'47	85m	Apr. 26,'47	3597	...	.
Don Ricardo Returns	PRC	....	Fred Colby-Isabelita	Nov. 5,'46	63m	Dec. 7,'46	3347	3240	....
Don't Gamble with Strangers	Mono.	508	Kane Richmond-Bernadene Hayes	June 22,'46	68m	May 25,'46	3005	....	..
Down Missouri Way	PRC	....	Martha O'Driscoll-William Wright	Aug. 15,'46	75m	July 20,'46	3102	3007	3288
Down to Earth (color)	Col.	....	Rita Hayworth-Larry Parks	Not Set	....	....	....	3126	..
Dressed to Kill	Univ.	534	Basil Rathbone-Nigel Bruce	June 7,'46	72m	May 25,'46	3007	2987	.
Driftin' River	PRC	741	Eddie Dean-Shirley Patterson	Oct. 1,'46	57m	Oct. 5,'46	3237	3187	.
Duel in the Sun (color)	Selznick	....	Jennifer Jones-Joseph Cotten	Apr. 17,'47	135m	Jan. 11,'47	3409	3363	..
EARL Carroll Sketchbook	Rep.	530	Constance Moore-William Marshall	Aug. 22,'46	90m	Aug. 24,'46	3162	2939	3228
Easy Come, Easy Go	Para.	4607	Sonny Tufts-Diana Lynn	Mar. 7,'47	77m	Feb. 8,'47	3458	2748	3553
† Easy to Wed (color) (Special)	MGM	624	Esther Williams-Van Johnson	July 25,'46	111m	Apr. 13,'46	2937	2366	3350
Egg and I, The	Univ.	....	Claudette Colbert-Fred MacMurray	Not Set	108m	Mar. 29,'47	3549	3312	...
Escape Me Never	WB	....	Errol Flynn-Ida Lupino	Not Set	....	....	...	2861	

						— REVIEWED —			
Title	*Company*	*Prod. Number*	*Stars*	*Tradeshow or Release Date*	**Running Time**	*M. P. Herald Issue*	*Product Digest Page*	*Advance Synopsis Page*	*Service Data Page*
FABULOUS Dorseys, The	UA	....	Tommy Dorsey-Jimmy Dorsey	Feb. 21,'47	91m	Mar. 1,'47	3502	3475	3601
Fabulous Suzanne	Rep.	604	Barbara Britton-Rudy Vallee	Dec. 15,'46	71m	Dec. 21,'46	3374	2926	....
Faithful in My Fashion (Bl. 17)	MGM	627	Tom Drake-Donna Reed	Aug. 22,'46	81m	June 15,'46	3042	2951	....
Falcon's Adventure, The (Bl. 3)	RKO	715	Tom Conway-Madge Meredith	Dec. 13,'46	61m	Dec. 14,'46	3362	3348	....
Falcon's Alibi, The (Block 6)	RKO	629	Tom Conway-Rita Corday	July 1,'46	63m	Apr. 20,'46	2950		....
Fall Guy	Mono.	613	Clifford Penn-Robert Armstrong	Mar. 15,'47	64m	Mar. 8,'47	3514	3410	....
Fantasia (R.) (Spl.) (Color)	RKO	792	Disney Musical Feature	Sept. 28,'46	124m	Oct. 5,'46	3238	....	.
Farmer's Daughter, The (Bl. 4)	RKO	716	Loretta Young-Joseph Cotten	Feb. 18,'47	97m	Mar. 1,'47	3502	3364	3601
Fear in the Night	Para.	4621	Paul Kelly-Kay Scott	Apr. 18,'47	72m	Feb. 22,'47	3486	3459	..
Fiesta (color)	MGM	....	Esther Williams-Ricardo Montalban	Not Set	....	....	....	2939	....
Fighting Frontiersman, The	Col.	863	Charles Starrett-Smiley Burnette	Dec. 19,'46	61m	Nov. 16,'46	3309		....
Flight to Nowhere	Screen Guild	4605	Alan Curtis-Evelyn Ankers	Oct. 1,'46	74m	....	....	3078	....
Fool's Gold	UA	....	William Boyd-Andy Clyde	Jan. 31,'47	63m	Oct. 12,'46	3249		....
Forever Amber (color)	MGM	....	Linda Darnell-Cornel Wilde	Not Set	....	....	....	3475	....
For the Love of Rusty	Col.	....	Ted Donaldson-Ann Doran	May 1,'47	....	....	....	3587	....
Framed	Col.	....	Glenn Ford-Janis Carter	Apr.,'47	82m	Mar. 8,'47	3514	3503	3601
Freddie Steps Out	Mono.	515	Freddie Stewart-June Preisser	June 29,'46	75m	June 1,'46	3017	2926	....
Frontier Fighters	PRC	761	Buster Crabbe-Al "Fuzzy" St. John	Apr. 26,'47	39m	....	....	....	....
Fun on a Weekend	UA	....	Eddie Bracken-Priscilla Lane	May 15,'47	93m	Apr. 19,'47	3586	3503	....
GALLANT Bess (color)	MGM	702	Marshall Thompson-George Tobias	Jan.,'47	98m	Sept. 7,'46	3185	2778	3492
Gallant Journey	Col.	7002	Glenn Ford-Janet Blair	Sept. 24,'46	86m	Sept. 14,'46	3198	2939	3412
Gas House Kids	PRC	....	Robert Lowery-Teala Loring	Oct. 28,'46	68m	Oct. 12,'46	3250	3238	....
Genius at Work (Block 2)	RKO	710	Alan Carney-Anne Jeffreys	Oct. 20,'46	61m	Aug. 10,'46	3138	3078	....
Gentleman from Texas, The	Mono.	562	Johnny Mack Brown-Claudia Drake	June 8,'46	55m	Aug. 31,'46	3174	2963	....
Gentleman Joe Palooka	Mono.	602	Leon Errol-Joe Kirkwood	Oct. 5,'46	72m	Sept. 28,'46	3221	3126	3492
Ghost Goes Wild, The	Rep.	605	James Ellison-Anne Gwynne	Mar. 8,'47	66m	Apr. 5,'47	3561	2972	
Ghost of Hidden Valley	PRC	....	Buster Crabbe-Al "Fuzzy" St. John	June 3,'46	56m	June 1,'46	3017	....	....
Ghost and Mrs. Muir, The	20th-Fox	715	Gene Tierney-Rex Harrison	May,'47	...	....	....	3563	....
Ginger	Mono.	609	Frank Albertson-Barbara Reed	Jan. 4,'47	67m	Jan. 25,'47	3434	3312	....
G.I. War Brides	Rep.	528	James Ellison-Anna Lee	Aug. 12,'46	69m	Aug. 17,'46	3150	3127	....
Great Day (British) (Block 1)	RKO	703	Eric Portman-Flora Robson	Oct. 30,'46	69m	July 27,'46	3114	....	....
Great Expectations (Brit.)	Univ.	....	John Mills-Valerie Hobson	Not Set	115m	Mar. 29,'47	3549	....	3577
Great Waltz, The (R.)	MGM	723	Luise Rainer-Fernand Gravet	May,'47	106m	Sept. 21,'46	3212	....	....
Green Dolphin Street	MGM	....	Lana Turner-Van Heflin	Not Set	....	....	....	3587	....
† Green Years, The (Special)	MGM	623	Charles Coburn-Tom Drake	July 4,'46	128m	Mar. 16,'46	2893	2883	3228
Guilt of Janet Ames, The	Col.	....	Rosalind Russell-Melvyn Douglas	Apr.,'47	81m	Mar. 8,'47	3513	3488	3553
Guilty, The	Mono.	614	Bonita Granville-Don Castle	Mar. 22,'47	71m	Mar. 22,'47	3537	3410	....
Gunfighters (color)	Col.	....	Randolph Scott-Barbara Britton	May,'47	....	....	....	3587	....
Gunman's Code	Univ.	1107	Kirby Grant-Fuzzy Knight	Aug. 30,'46	....	....	....	3187	....
HARD Boiled Mahoney	Mono.	616	Leo Gorcey-Huntz Hall	Apr. 26,'47	....	....	....	3488	....
Heading West	Col.	7210	Charles Starrett-Smiley Burnette	Aug. 15,'46	56m	Aug. 24,'46	3161	3127	3188
Heldorado	Rep.	543	Roy Rogers-George "Gabby" Hayes	Dec. 15,'46	70m	Jan. 4,'47	3397	3348	....
Henry the Fifth (British) (color)	UA	....	Laurence Olivier-Robert Newton	(T) June 17,'46	134m	Sept. 1,'45	2626	....	....
Her Adventurous Night	Univ.	538	Dennis O'Keefe-Helen Walker	July 5,'46	75m	June 29,'46	3065	3007	....
Here Comes Trouble	UA	....	William Tracy-Beverly Lloyd	Not Set	....	....	....	3363	....
Her Sister's Secret	PRC	SP71	Nancy Coleman-Philip Reed	Sept. 23,'46	85m	Sept. 21,'46	3210	3090	3492
High Barbaree	MGM	721	Van Johnson-June Allyson	May,'47	91m	Mar. 15,'47	3525	3238	....
High Conquest	Mono.	....	Anna Lee-Warren Douglas	June 1,'47	83m	Mar. 15,'47	3525	3435	....
High School Hero	Mono.	517	Freddie Stewart-June Preisser	Sept. 7,'46	69m	Aug. 24,'46	3161	3126	....
Hit Parade of 1947	Rep.	610	Eddie Albert-Constance Moore	Mar. 22,'47	....	....	....	3459	....
† Holiday in Mexico (color)	MGM	701	Walter Pidgeon-Ilona Massey	Sept.,'46	128m	July 27,'46	3113	2764	3288
Home in Oklahoma	Rep.	5542	Roy Rogers-Dale Evans	Nov. 8,'46	72m	Nov. 9,'46	3298	3163	....
Homesteaders of Paradise Valley	Rep.	664	Allan Lane-Bobby Blake	Apr. 1,'47	....	....	....	3475	....
Homestretch, The (color)	20th-Fox	713	Cornel Wilde-Maureen O'Hara	Apr.,'47	96m	Apr. 26,'47	3597	3488	....
Home Sweet Homicide	20th-Fox	640	Lynn Bari-Randolph Scott	Oct.,'46	90m	July 27,'46	3124	2939	3492
Honeymoon (Block 5)	RKO	721	Shirley Temple-Guy Madison	(T) Apr. 14,'47	74m	Apr. 19,'47	3585	3539	....
Hot Cargo (Block 5)	Para.	4523	William Gargan-Philip Reed	June 28,'46	57m	Mar. 16,'46	2894	2870	....
How Green Was My Valley (R.)	20th-Fox	....	Walter Pidgeon-Maureen O'Hara	Not Set	118m	Jan. 4,'47	3398	.	....
Hucksters, The	MGM	....	Clark Gable-Deborah Kerr	Not Set	....	....	....	3574	....
† Humoresque	WB	612	Joan Crawford-John Garfield	Jan. 25,'47	125m	Dec. 28,'46	3385	3363	3492
I COVER Big Town	Para.	4624	Philip Reed-Hillary Brooke	(T) Feb. 21,'47	63m	Mar. 1,'47	3502	3459	....
If I'm Lucky	20th-Fox	638	Vivian Blaine-Harry James	Sept.,'46	79m	Aug. 31,'46	3174	3066	3412
If You Knew Susie	RKO	....	Eddie Cantor-Joan Davis	Not Set	....	....	....	3475	....
I'll Be Yours	Univ.	607	Deanna Durbin-Tom Drake	Jan.,'47	93m	Jan. 25,'47	3433	3348	3492
Imperfect Lady	Para.	4610	Teresa Wright-Ray Milland	Apr. 25,'47	97m	Mar. 15,'47	3526	2870	3601
In Fast Company	Mono.	510	Leo Gorcey-Huntz Hall	June 22,'46	63m	May 11,'46	2986	2972	....
Inner Circle, The	Rep.	526	Warren Douglas-Lynn Roberts	Aug. 7,'46	57m	Sept. 21,'46	3211	3127	....
Inside Job	Univ.	537	Preston Foster-Ann Rutherford	June 28,'46	65m	June 22,'46	3053	2987	....
International Lady (Reissue)	PRC	...	George Brent-Ilona Massey	May 24,'47	102m	....	....	....	....
Invisible Informer, The	Rep.	529	Linda Stirling-William Henry	Aug. 19,'46	57m	Aug. 24,'46	3161	3127	....
I Stole a Million (R.)	Univ.	....	George Raft-Claire Trevor	Apr.,'47	75m	Mar. 15,'47	3527	....	....
It Happened in Brooklyn	MGM	718	Frank Sinatra-Kathryn Grayson	Apr.,'47	103m	Mar. 8,'47	3513	3238	3601
It Happened on Fifth Avenue (Allied Artists)	Mono.	...	Don DeFore-Ann Harding	Not Set	115m	Feb. 8,'47	3457	....	....
It's Great To Be Young	Col.	7038	Leslie Brooks-Jimmy Lloyd	Sept. 12,'46	68m	Sept. 21,'46	3210	3163	....
It's a Joke, Son (Eagle-Lion)	PRC	....	Kenny Delmar-Una Merkel	Jan. 15,'47	64m	Jan. 25,'47	3433	3387	3492
† It's a Wonderful Life (Special)	RKO	781	James Stewart-Donna Reed	Jan. 7,'47	130m	Dec. 21,'46	3373	3186	3601
It Shouldn't Happen to a Dog	20th-Fox	632	Carole Landis-Allyn Joslyn	July,'46	70m	June 1,'46	3017	2963	...
† I've Always Loved You (color) (Special)	Rep.	601	Maria Ouspenskaya-Philip Dorn	Dec. 2,'46	117m	Sept. 7,'46	3185	2628	3464
I Wake Up Dreaming (color)	RKO	...	Danny Kaye-Virginio Mayo	Not Set	....	....	....	3599	..
I Wonder Who's Kissing Her Now (color)	20th-Fox	....	June Haver-Mark Stevens	Not Set	....	....	....	3563	....

Title	Company	Prod. Number	Stars	Tradeshow or Release Date	Running Time	— REVIEWED — M. P. Herald Issue	Product Digest Page	Advance Synopsis Page	Service Data Page
JANIE Gets Married	WB	520	Joan Leslie-Robt. Hutton	June 22,'46	91m	June 8,'46	3029	2655	3228
Jewels of Brandenburg	20th-Fox	716	Richard Travis-Micheline Cheirel	May,'47	64m	Apr. 12,'47	3573	. .	.
Johnny Frenchman (British)	Univ.	....	Francoise Rosay-Tom Walls	Oct.,'46	104m	Nov. 2,'46	3286		
Johnny O'Clock	Col.	833	Dick Powell-Evelyn Keyes	Mar.,'47	85m	Jan. 4,'47	3397	3388	3492
† Jolson Story, The (color)	Col.	831	Larry Parks-William Demarest	Jan.,'47	128m	Sept. 21,'46	3209	2883	3577
Jungle Flight	Para.	4625	Robert Lowery-Ann Savage	(T) Feb. 21,'47	67m	Mar. 1,'47	3502	3126	
Jungle Princess (Reissue)	Para.	R5-3620	Dorothy Lamour-Ray Milland	Sept. 1,'46	84m	Sept. 21,'46	3212		
† **KID** from Brooklyn, The (color)	RKO	652	Danny Kaye-Virginia Mayo	Special	114m	Mar. 30,'46	2918	2628	3412
Killer at Large	PRC	....	Robert Lowery-Anabel Shaw	May 31,'47	....	....	....	...	.
† Killers, The	Univ.	548	Burt Lancaster-Ava Gardner	Aug. 30,'46	102m	Aug. 17,'46	3150	3055	3464
King of the Wild Horses	Col.	....	Preston Foster-Gail Patrick	Mar. 27,'47	79m	Mar. 22,'47	3537	3527	
Kings Row (Reissue)	WB	608	Ann Sheridan-Robert Cummings	Dec. 7,'46	127m	Nov. 2,'46	3286	. .	
Kit Carson (Reissue)	PRC	731	Dana Andrews-Lynn Bari	Mar. 22,'47	97m	Aug. 31,'40	....	.	. .
LADIES' Man	Para.	4605	Eddie Bracken-Virginia Welles	Feb. 7,'47	90m	Jan. 11,'47	3409	2809	3577
Lady Chaser	PRC	....	Robert Lowery-Ann Savage	Nov. 25,'46	58m	Dec. 28,'46	3386	3312	. .
Lady in the Lake	MGM	712	Robert Montgomery-Audrey Totter	Jan.,'47	105m	Nov. 30,'46	3333	3312	3601
Lady Luck (Block I)	RKO	702	Robert Young-Barbara Hale	Oct. 18,'46	97m	July 20,'46	3102	2756	3350
Lady Surrenders, A (Brit.)	Univ.	....	Margaret Lockwood-Stewart Granger	(T) Oct. 4,'46	103m	Oct. 12,'46	3249	...	...
Land of the Lawless	Mono.	671	Johnny Mack Brown-Raymond Hatton	May 3,'47	....	....	....	3539	...
Landrush	Col.	861	Charles Starrett-Smiley Burnette	Oct. 17,'46	54m	Sept. 21,'46	3211	2895	...
Larceny in Her Heart	PRC	....	Hugh Beaumont-Cheryl Walker	July 10,'46	68m	May 25,'46	3006	2963	....
Last Crooked Mile, The	Rep.	527	Donald Barry-Ann Savage	Aug. 9,'46	67m	Aug. 17,'46	3150	....	....
Last Frontier Uprising	Rep.	5504	Monte Hale-Adrian Booth	Feb. 1,'47	....	....	. .	3187	
Last of the Mohicans (Reissue)	PRC	732	Randolph Scott-Binnie Barnes	Mar. 22,'47	94m	Aug. 15,'36	54	....	...
Last of the Redmen, The (color)	Col.	....	Jon Hall-Evelyn Ankers	May,'47	....	....	....	3574	....
Late George Apley, The	20th-Fox	712	Ronald Colman-Peggy Cummins	Apr.,'47	98m	Feb. 8,'47	3457	3434	
Lawless Breed	Univ.	1106	Kirby Grant-Fuzzy Knight	Aug. 16,'46	58m	Dec. 14,'46	3362	3312	....
Law of the Canyon	Col.	....	Charles Starrett-Smiley Burnette	Oct. 17,'46	....	....	....	3539	. .
Law of the Lash	PRC	751	Al LaRue-Mary Scott	Feb. 28,'47	54m	Mar. 1,'47	3502	3410	....
Les Miserables (Reissue)	20th-Fox	704	Fredric March-Charles Laughton	Jan.,'47	105m	Jan. 4,'47	3398	....	....
Life With Father (color)	WB	....	Irene Dunne-William Powell	Not Set	....	....	....	3475	....
Lighthouse	PRC	....	John Litel-June Lang	Jan. 10,'47	62m	Feb. 8,'47	3458	3312	....
Likely Story, A (Block 5)	RKO	724	Bill Williams-Barbara Hale	(T) Apr. 14,'47	88m	Apr. 19,'47	3586	3574	....
Little Iodine	UA	....	Jo Ann Marlowe-Marc Cramer	Oct. 11,'46	94m	June 8,'46	3030	2926	3412
Little Miss Big	Univ.	549	Fay Holden-Beverly Simmons	Aug. 30,'46	57m	Sept. 14,'46	3198	3066	....
Little Mister Jim	MGM	719	"Butch" Jenkins-Frances Gifford	Apr.,'47	61m	Sept. 7,'46	3186	2963	....
Locket, The (Block 3)	RKO	711	Laraine Day-Brian Aherne	Dec. 20,'46	85m	Dec. 21,'46	3373	2939	3553
Lone Hand Texan	Col.	836	Charles Starrett-Smiley Burnette	Mar. 6,'47	54m	Mar. 15,'47	3526	3422	....
Lone Star Moonlight	Col.	854	Ken Curtis-Joan Barton	Dec. 12,'46	67m	Dec. 14,'46	3362	3274	....
Lone Wolf in Mexico, The	Col.	823	Gerald Mohr-Eric Blore	Jan. 16,'47	69m	Jan. 4,'47	3398	3348	. .
Lost Honeymoon (Eagle-Lion)	PRC	....	Franchot Tone-Ann Richards	Mar. 29,'47	69m	Mar. 15,'47	3526	3475	....
Love and Learn	WB	620	Jack Carson-Martha Vickers	May 3,'47	83m	Mar. 29,'47	3550	....	...
Love Laughs at Andy Hardy	MGM	714	Mickey Rooney-Bonita Granville	Feb.,'47	91m	Dec. 7,'46	3345	3127	...
Lover Come Back	Univ.	536	George Brent-Lucille Ball	June 21,'46	90m	June 22,'46	3054	2939	....
MACOMBER Affair, The	UA	....	Gregory Peck-Joan Bennett	Mar. 21,'47	90m	Feb. 1,'47	3445	3076	...
Magic Bow, The (British)	Univ.	....	Stewart Granger-Phyllis Calvert	Not Set	106m	Oct. 19,'46	3262	....	....
Magic Town	RKO	....	James Stewart-Jane Wyman	Not Set	....	....	....	3563	....
Magnificent Doll	Univ.	602	Ginger Rogers-Burgess Meredith	Nov.,'46	95m	Nov. 23,'46	3321	3274	3577
Magnificent Rogue	Rep.	606	Lynn Roberts-Warren Douglas	Feb. 15,'47	74m	Nov. 16,'46	3309	....	....
Make Mine Music (color) (Spcl.)	RKO	692	Disney Musical Feature	(T) July 4,'46	74m	Apr. 27,'46	2662	. .	3264
Man from Rainbow Valley (color)	Rep.	5502	Monte Hale-Adrian Booth	June 15,'46	56m	June 22,'46	3053	2963	. .
Man I Love, The	WB	611	Ida Lupino-Robert Alda	Jan. 11,'47	96m	Dec. 28,'46	3385	2784	3464
† Margie (color)	20th-Fox	646	Jeanne Crain-Alan Young	Nov.,'46	94m	Oct. 19,'46	3261	2884	3601
Meet Me at Dawn (British)	20th-Fox	...	William Eythe-Stanley Holloway	Not Set	99m	Jan. 25,'47	3434	....	....
Men of Two Worlds (Br.) (color)	Univ.	....	Eric Portman-Phyllis Cavert	Sept. 9,'46	109m	Sept. 28,'46	3224	....	....
Michigan Kid, The (color)	Univ.	610	Jon Hall-Rita Johnson	Mar.,'47	69m	Feb. 22,'47	3486	3090	....
Mighty McGurk, The	MGM	711	Wallace Beery-Edward Arnold	Jan.,'47	87m	Nov. 23,'46	3321	3066	3577
Millerson Case, The	Col.	....	Warner Baxter-Nancy Saunders	May 29,'47	....	....	...	3587	....
Millie's Daughter	Col.	814	Gladys George-Gay Nelson	Mar. 20,'47	72m	Feb. 22,'47	3487	3459	....
Missing Lady, The	Mono.	525	Kane Richmond-Barbara Reed	Aug. 17,'46	60m	Sept. 21,'46	3211	3031	....
Mr. Ace	UA	....	George Raft-Sylvia Sydney	Aug. 2,'46	84m	Aug. 31,'46	3173	2926	3412
Mr. District Attorney	Col.	832	Dennis O'Keefe-Marg. Chapman	Feb.,'47	81m	Jan. 4,'47	3398	.	3553
Mr. Hex	Mono.	608	Leo Gorcey-Huntz Hall	Dec. 7,'46	63m	Dec. 14,'46	3362	3240	...
† Monsieur Beaucaire (Special)	Para.	4532	Bob Hope-Joan Caulfield	Aug. 30,'46	93m	May 18,'46	2997	2883	3464
Monsieur Verdoux	UA	....	Charles Chaplin-Martha Raye	Not Set	123m	Apr. 19,'47	3585	....	...
Moss Rose	20th-Fox	....	Victor Mature-Peggy Cummins	Not Set	....	....	....	3550	....
Mother Wore Tights (color)	20th-Fox	....	Betty Grable-Dan Dailey, Jr.	Not Set	....	....	....	3563	....
My Brother Talks to Horses	MGM	715	Peter Lawford-"Butch" Jenkins	Feb.,'47	94m	Nov. 23,'46	3322	3031	.
† My Darling Clementine	20th-Fox	645	Henry Fonda-Linda Darnell	Nov.,'46	97m	Oct. 12,'46	3249	3078	3464
My Dog Shep	Screen Guild	4609	Tom Neal-Helen Chapman-"Flame"	Dec. 1,'46	60m	....		3163	...
My Favorite Brunette	Para.	4609	Bob Hope-Dorothy Lamour	Apr. 4,'47	87m	Feb. 22,'47	3485	3388	. .
My Pal Trigger	Rep.	5541	Roy Rogers-George "Gabby" Hayes	July 10,'46	79m	June 22,'46	3053	. .	. .
My Heart Goes Crazy (Br.) (col.) (formerly London Town)	Univ.	....	Syd Field-Greta Gynt	Not Set	121m	Sept. 21,'46	3209	.	.
Mysterious Mr. Valentine	Rep.	531	William Henry-Linda Stirling	Sept. 3,'46	....	. . . .		3312	.
My Wild Irish Rose (color)	WB	....	Dennis Morgan-Andrea King	Not Set	....	....	. .	3599	.
'NEATH Canadian Skies	Screen Guild	4606	Russell Hayden-Inez Cooper	Oct. 15,'46	41m	....	...	3127	
Never Say Goodbye	WB	606	Errol Flynn-Eleanor Parker	Nov. 9,'46	97m	Oct. 12,'46	3249	3078	3464
New Orleans	UA	....	Arturo de Cordova-Dorothy Patrick	Apr. 18,'47	....	....	. .	3488	
† Night and Day (color)	WB	523	Cary Grant-Alexis Smith	Aug. 3,'46	132m	July 13,'46	3089	2838	3228

Title	Company	Number Prod.	Stars	Tradeshow or Release Date	Running Time	REVIEWED		Advance Synopsis Page	Service Data Page
						M. P. Herald Issue	Product Digest Page		
Night Train to Memphis	Rep.	523	Roy Acuff-Adele Mara	July 12,'46	67m	July 27,'46	3114	2748	3288
Nobody Lives Forever	WB	604	John Garfield-Geraldine Fitzgerald	Oct. 12,'46	100m	Sept. 28,'46	3221	2830	3412
Nocturne (Block 2)	RKO	706	George Raft-Lynn Bari	Oct. 29,'46	87m	Oct. 19,'46	3261	3055	3492
† No Leave, No Love	MGM	704	Van Johnson-Marie Wilson	Oct.,'46	117m	Aug. 31,'46	3173	2818	3492
† Nora Prentiss	WB	614	Ann Sheridan-Kent Smith	Feb. 22,'47	111m	Feb. 8,'47	3457	2883	3553
North of the Border	Screen Guild	4610	Russell Hayden-Inez Cooper	Nov. 15,'46	42m	....	....	3090	....
† Notorious (Special)	RKO	761	Ingrid Bergman-Cary Grant	Sept. 6,'46	101m	July 27,'46	3113	2870	3464
Notorious Gentleman (British)	Univ.	603	Rex Harrison-Lilli Palmer	Nov. 1,'46	109m	Oct. 26,'46	3273	....	3412
ODD Man Out (British)	Univ.	....	James Mason-Robert Newton	Not Set	116m	Feb. 15,'47	3473	....	....
Of Human Bondage	WB	522	Paul Henreid-Eleanor Parker	July 20,'46	105m	July 6,'46	3077	3031	3228
One Exciting Week	Rep.	521	Al Pearce-Arline Harris	June 8,'46	69m	June 15,'46	3042	2809	....
One More Tomorrow	WB	519	Ann Sheridan-Dennis Morgan	June 1,'46	89m	May 18,'46	2997	2838	3228
Oregon Trail Scouts	Rep.	....	Allan Lake-Martha Wentworth	May 15,'47	....	....	....	3599	....
† O.S.S. (Block 6)	Para.	4526	Alan Ladd-Geraldine Fitzgerald	July 26,'46	107m	May 18,'46	2997	2963	3350
Other Love, The	UA	....	Barbara Stanwyck-David Niven	Not Set	96m	Apr. 5,'47	3561	3550	....
Our Hearts Were Growing Up (Block 5)	Para.	4522	Gail Russell-Diana Lynn	June 14,'46	84m	Mar. 16,'46	2893	2555	3264
Out California Way (color)	Rep.	5503	Monte Hale-Adrian Booth	Dec. 5,'46	67m	Dec. 14,'46	3362	3127	....
Outlaw of the Plains	PRC	....	Buster Crabbe-Al St. John	Sept. 22,'46	56m	Sept. 28,'46	3225	3126	....
Overlanders, The (British)	Univ.	....	"Chips" Rafferty-Daphne Campbell	Not Set	91m	Oct. 19,'46	3261	....	....
Overland Riders	PRC	....	Buster Crabbe-Al "Fuzzy" St. John	Aug. 21,'46	54m	Aug. 24,'46	3162	3126	....
Over the Santa Fe Trail	Col.	852	Ken Curtis-Jennifer Holt	Feb. 13,'47	63m	Feb. 22,'47	3487	3422	....
PANHANDLE Trail	PRC	765	Buster Crabbe-Al "Fuzzy" St. John	Apr. 26,'47	....	....	....	....	....
Perfect Marriage, The	Para.	4604	Loretta Young-David Niven	Jan. 24,'47	87m	Nov. 23,'46	3321	2883	3601
Perils of Pauline (color)	Para.	....	Betty Hutton-John Lund	Not Set	....	....	....	2939	....
Personal Column	UA	....	George Sanders-Lucille Ball	Not Set	....	....	....	3575	....
Personality Kid	Col.	7039	Anita Louise-Michael Duane	Aug. 8,'46	68m	Aug. 24,'46	3161	3031	....
Philo Vance Returns	PRC	....	Alan Curtis-Terry Austin	Apr. 14,'47	64m	Apr. 26,'47	3598	3422	....
Philo Vance's Gamble	PRC	707	Alan Curtis-Tala Birell	Apr. 12,'47	62m	....	....	3434	....
Philo Vance's Secret Mission	PRC	....	Alan Curtis-Sheila Ryan	Mar. 20,'47	....	....	....	3475	....
Pilgrim Lady, The	Rep.	602	Adele Mara-Warren Douglas	Jan. 22,'47	67m	Jan. 25,'47	3433	3347	....
Pinocchio (color) (Reissue)	RKO	691	Disney Feature Cartoon	Special	85m	Feb. 3,'40	....	...	....
Pirates of Monterey (color)	Univ.	....	Maria Montez-Rod Cameron	Not Set	....	....	....	3127	....
Plainsman, The (Reissue)	Para.	R5-3624	Gary Cooper-Jean Arthur	Sept. 1,'46	113m	Sept. 21,'46	3212	....	....
Plainsman and the Lady, The	Rep.	532	William Elliott-Vera Hruba Ralston	Nov. 15,'46	87m	Nov. 9,'46	3297	3127	3350
Possessed	WB	....	Joan Crawford-Van Heflin	Not Set	....	....	....	3078	....
Prairie Badmen	PRC	....	Buster Crabbe-Al "Fuzzy" St. John	July 17,'46	55m	July 27,'46	3114	3055	....
Prairie Raiders	Col.	....	Charles Starrett-Smiley Burnette	May 29,'47	....	....	....	3587	....
Private Affairs of Bel Ami	UA	....	George Sanders-Angela Lansbury	Mar. 7,'47	112m	Mar. 1,'47	3501	3311	3553
Pursued	WB	615	Teresa Wright-Robert Mitchum	Mar. 8,'47	101m	Feb. 22,'47	3485	3435	3601
QUEEN of Burlesque	PRC	....	Evelyn Ankers-Carleton Young	July 24,'46	70m	July 6,'46	3078	2987	....
Queen of the Amazons	Screen Guild	4611	Robert Lowery-Patricia Morison	Jan. 15,'47	61m	Mar. 29,'47	3550	3311	....
RAGE in Heaven (R.)	MGM	705	Ingrid Bergman-Robert Montgomery	Oct.,'46	85m	Aug. 24,'46	3162	....	....
Raiders of Red Gap	PRC	763	Buster Crabbe-Al "Fuzzy" St. John	Apr. 26,'47	38m	....	....	....	....
Raiders of the South	Mono.	564	Johnny Mack Brown-Raymond Hatton	Jan. 18,'47	55m	Feb. 22,'47	3487	3348	....
Rainbow Over the Rockies	Mono.	683	Jimmy Wakely-Lee "Lasses" White	Feb. 8,'47	54m	Mar. 22,'47	3538	3410	....
Ramrod	UA	....	Joel McCrea-Veronica Lake	May 2,'47	95m	Mar. 1,'47	3503	3487	....
Range Beyond the Blue	PRC	745	Eddie Dean-Roscoe Ates	Mar. 17,'47	55m	Mar. 15,'47	3526	3411	....
† Razor's Edge, The	20th-Fox	701	Tyrone Power-Gene Tierney	Jan.,'47	146m	Nov. 30,'46	3334	3127	3553
Red House, The	UA	....	Edw. G. Robinson-Lon McCallister	Feb. 7,'47	99m	Feb. 8,'47	3457	3090	3553
Red River	UA	....	John Wayne-Montgomery Clift	Not Set	....	....	....	3575	....
Red River Renegades	Rep.	557	Sunset Carson-Peggy Stewart	July 25,'46	55m	Sept. 7,'46	3185	3066	....
Red Stallion (Eagle-Lion)	PRC	....	Robert Paige-Ted Donaldson	May 1,'47	....	....	....	3475	....
Rendezvous With Annie	Rep.	525	Eddie Albert-Faye Marlowe	July 22,'46	89m	Aug. 17,'46	3149	....	....
Renegade Girl	Screen Guild	4612	Alan Curtis-Ann Savage	Dec. 25,'46	65m	Feb. 22,'47	3486	3363	....
Renegades (color)	Col.	7003	Evelyn Keyes-Willard Parker	June 13,'46	87m	May 25,'46	3005	2776	3228
Repeat Performance (Eagle-Lion)	PRC	....	Joan Leslie-Louis Hayward	May 15,'47	....	....	....	3475	....
Return of Monte Cristo, The	Col.	829	Louis Hayward-Barbara Britton	Dec.,'46	91m	Dec. 7,'46	3345	3312	3412
Return of Rin Tin Tin, The	PRC	....	Donald Woods-Bobby Blake	Feb. 20,'47	....	....	....	3527	....
Return of Rusty, The	Col.	7032	Ted Donaldson-Barbara Wooddell	June 27,'46	....	....	....	3007	....
Riding the California Trail	Mono.	610	Gilbert Roland-Martin Garralaga	Jan. 11,'47	59m	Feb. 8,'47	3459	3287	....
Rio Grande Raiders	Rep.	558	Sunset Carson-Peggy Stewart	Sept. 9,'46	57m	Oct. 12,'46	3250	3163	3350
Rolling Home	Screen Guild	4607	Jean Parker-Russell Hayden	Nov. 1,'46	71m	Feb. 8,'47	3459	3163	....
Roll On, Texas Moon	Rep.	542	Roy Rogers-Dale Evans	Sept. 12,'46	68m	Sept. 21,'46	3211	3030	....
Runaround, The	Univ.	535	Ella Raines-Rod Cameron	June 14,'46	86m	June 15,'46	3043	2987	3350
Rustler's Roundup	Univ.	1105	Kirby Grant-Fuzzy Knight	Aug. 9,'46	56m	Nov. 9,'46	3297	3138	....
SAN DEMETRIO, London (British)	20th-Fox	714	Walter Fitzgerald-Arthur Young	Apr.,'47	76m	Apr. 5,'47	3561	...	....
San Quentin (Block 3)	RKO	712	Lawrence Tierney-Marion Carr	Dec. 17,'46	66m	Dec. 7,'46	3345	3336	3553
Santa Fe Uprising	Rep.	661	Allan Lane-Bobby Blake	Nov. 15,'46	....	....	....	3322	....
Sarge Goes to College	Mono.	618	Alan Hale, Jr.-June Preisser	May 10,'47	....	....	....	3575	....
Scared to Death (color)	Screen Guild	4608	Bela Lugosi-Joyce Compton	Feb. 1,'47	65m	....	....	3127	....
Sea of Grass	MGM	720	Spencer Tracy-Katharine Hepburn	Apr.,'47	131m	Feb. 15,'47	3473	3238	3553
Sea Hawk, The (Reissue)	WB	618	Errol Flynn-Brenda Marshall	Apr. 26,'47	109m	Mar. 29,'47	3550	....	....

Title	Company	Prod. Number	Stars	Tradeshow or Release Date	Running Time	— REVIEWED — M. P. Herald Issue	Product Digest Page	Advance Synopsis Page	Service Data Page
Searching Wind, The (Block 6)	Para.	4527	Robert Young-Ann Richards	Aug. 9,'46	107m	May 11,'46	2985	2884	3288
Sea Wolf, The (Reissue)	WB	619	Edw. G. Robinson-Ida Lupino	Apr. 26,'47	87m	Mar. 29,'47	3550		
Secret Heart, The	MGM	709	Claudette Colbert-Walter Pidgeon	Dec.,'46	97m	Nov. 30,'46	3334	3274	3553
Secret of the Whistler	Col.	818	Richard Dix-Leslie Brooks	Nov. 7,'46	65m	Nov. 2,'46	3286	3274	.
Secrets of a Sorority Girl	PRC	....	Mary Ware-Rick Vallin	Aug. 15,'46	58m	Aug. 24,'46	3161	3031	
Seven Were Saved	Para.	4620	Richard Denning-Catherine Craig	Mar. 28,'47	73m	Feb. 22,'47	3486	2972	
Shadowed	Col.	7042	Anita Louise-Robert Scott	Sept. 26,'46	70m	Nov. 30,'46	3334	3163	
Shadow of a Woman	WB	602	Andrea King-Helmut Dantine	Sept. 14,'46	78m	Aug. 17,'46	3150	2543	3288
Shadows on the Range	Mono.	567	Johnny Mack Brown-R. Hatton	Aug. 10,'46	57m	Oct. 12,'46	3250	3066	
Shadows Over Chinatown (formerly The Mandarin Secret)	Mono.	518	Sidney Toler-Sen Yung	July 27,'46	64m	....	...	2963	..
Shocking Miss Pilgrim, The (color)	20th-Fox	703	Betty Grable-Dick Haymes	Jan.,'47	85m	Jan. 4,'47	3397	2884	3601
Shootin' Irons	PRC	764	Jim Newhill-Tex O'Brien	Apr. 26,'47	40m	....	....	...	....
Shoot to Kill	Screen Guild	4615	Russell Wade-Susan Walters	Mar. 15,'47	65m	Apr. 12,'47	3574	3488	
Show-Off, The	MGM	708	Red Skelton-Marilyn Maxwell	Dec.,'46	83m	Aug. 17,'46	3149	2951	3601
Silver Range	Mono.	563	Johnny Mack Brown-Raymond Hatton	Nov. 16,'46	53m	Dec. 7,'46	3346	3240	.
Silver Stallion (Reissue)	Mono.	612	David Sharpe-Janet Waldo	Dec. 14,'46	57m	....	....	....	....
† Sinbad, the Sailor (color) (Bl. 2)	RKO	762	D. Fairbanks, Jr.-Maureen O'Hara	Jan. 13,'47	117m	Jan. 18,'47	3421	3031	3577
Singin' in the Corn	Col.	804	Judy Canova-Allen Jenkins	Dec. 26,'46	68m	Nov. 23,'46	3322	3312	3464
Singing on the Trail	Col.	7224	Ken Curtis-Jeff Donnell	Sept. 12,'46	..	....	....	3187	.
Sing While You Dance	Col.	7033	Ellen Drew-Robert Stanton	July 25,'46	....	....	....	3055	..
Sin of Harold Diddlebock, The	UA	....	Harold Lloyd-Raymond Walburn	Apr. 4,'47	89m	Mar. 1,'47	3503	2870	
Sioux City Sue	Rep.	681	Gene Autry-Lynn Roberts	Nov. 21,'46	69m	Dec. 7,'46	3345	3322	
Sister Kenny (Block 1)	RKO	701	Rosalind Russell-Alexander Knox	Oct. 10,'46	118m	July 20,'46	3101	2907	3601
Six Gun Serenade	Mono.	684	Jimmy Wakely-Kay Morley	Apr. 5,'47	....	....	....	3459	..
Slightly Scandalous	Univ.	544	Sheila Ryan-Fred Brady	Aug. 2,'46	62m	Aug. 3,'46	3125	3031	
Smash-Up	Univ.	609	Susan Hayward-Lee Bowman	Mar.,'47	113m	Feb. 15,'47	3475	3421	3553
† Smoky (color)	20th-Fox	631	Fred MacMurray-Anne Baxter	July,'46	87m	June 15,'46	3041	2628	3492
So Dark the Night	Col.	805	Micheline Cheirel-Steven Geray	Oct. 10,'46	70m	Sept. 21,'46	3211	2850	....
Somewhere in the Night	20th-Fox	629	John Hodiak-Nancy Guild	June,'46	110m	May 11,'46	2986	2859	...
Song of Scheherazade (color)	Univ.	608	Brian Donlevy-Yvonne de Carlo	Mar.,'47	106m	Feb. 1,'47	3445	3312	3553
Song of the Sierras	Mono.	681	Jimmy Wakely-Lee "Lasses" White	Dec. 28,'46	58m	Jan. 18,'47	3421	3240	....
Song of the South (Spcl.) (col.)	RKO	791	Disney Feature Cartoon	Nov. 20,'46	95m	Nov. 2,'46	3285	...	3412
South of the Chisholm Trail	Col.	865	Charles Starrett-Smiley Burnette	Jan. 30,'47	58m	Feb. 1,'47	3446	3387	...
South of Monterey	Mono.	530	Gilbert Roland-Frank Yacanelli	July 10,'46	63m	Sept. 28,'46	3224	3127	....
Specter of the Rose	Rep.	524	Ivan Kirov-Viola Essen	July 5,'46	90m	May 25,'46	3006	2776	3350
Spoilers of the North	Rep.	612	Paul Kelly-Adrian Booth	Apr. 24,'47	....	....	....	3488	...
Spook Busters	Mono.	512	Leo Gorcey-Huntz Hall	Aug. 24,'46	68m	Aug. 24,'46	3162	3138	...
Stagecoach to Denver	Rep.	662	Allan Lane-Bobby Blake	Dec. 23,'46	56m	Jan. 4,'47	3398	3348	....
Stairway to Heaven (Brit.) (col.)	Univ.	611	David Niven-Kim Hunter	Mar.,'47	104m	Nov. 16,'46	3310	....	3601
Stallion Road	WB	617	Zachary Scott-Alexis Smith	Apr. 12,'47	97m	Mar. 22,'47	3537	2939	....
Stanley and Livingstone (R.)	20th-Fox	705	Spencer Tracy-Nancy Kelly	Jan.,'47	101m	Jan. 4,'47	3398	...	....
Stars Over Texas	PRC	743	Eddie Dean-Shirley Patterson	Nov. 18,'46	59m	Dec. 28,'46	3386	3287	....
Step by Step (Block 1)	RKO	705	Lawrence Tierney-Anne Jeffreys	Aug. 30,'46	62m	July 20,'46	3101	3076	....
† Stolen Life, A	WB	521	Bette Davis-Glenn Ford	July 6,'46	109m	May 4,'46	2973	2756	3350
Stormy Waters (French)	MGM	....	Jean Gabin-Michele Morgan	(T) June 5,'46	80m	July 13,'46	3089	....	....
Strange Holiday	PRC	....	Claude Rains-Barbara Bate	Sept. 2,'46	56m	Nov. 2,'46	3286	....	....
Strange Journey	20th-Fox	708	Paul Kelly-Osa Massen	Feb.,'47	65m	Sept. 14,'46	3197	....	....
† Strange Love of Martha Ivers (Block 6)	Para.	4529	Barbara Stanwyck-Van Heflin	Sept. 13,'46	117m	Mar. 23,'46	2907	3870	3492
Stranger, The (Special)	RKO	683	Edw. G. Robinson-Loretta Young	(T) July 15,'46	95m	May 25,'46	3005	2756	3350
Strange Triangle	20th-Fox	630	Signe Hasso-John Shepperd	June,'46	65m	May 11,'46	2986	2951	....
Strange Voyage	Mono.	521	Eddie Albert-Forrest Taylor	July 6,'46	61m	Mar. 2,'46	2870	....	....
Strange Woman, The	UA	....	Hedy Lamar-George Sanders	Oct. 25,'46	101m	Nov. 2,'46	3285	2884	3464
Suddenly It's Spring	Para.	4608	Fred MacMurray-Paulette Goddard	Mar. 21,'47	87m	Feb. 15,'47	3473	2987	3553
Summer Holiday	MGM	....	Mickey Rooney-Gloria DeHaven	Not Set	....	....	....	3599	....
Sunset Pass (Block 1)	RKO	704	James Warren-Nan Leslie	Oct. 1,'46	59m	July 20,'46	3102	3090	3553
Sun Valley Serenade (R.)	20th-Fox	641	Sonja Henie-John Payne	Sept.,'46	86m	Aug. 24,'46	3163	....	....
Susie Steps Out	UA	....	David Bruce-Cleatus Caldwell	Dec. 13,'46	65m	Nov. 23,'46	3322	3078	....
Suspense (Special)	Mono.	699	Belita-Barry Sullivan	June 15,'46	101m	Mar. 30,'46	2917	....	3100
Swamp Fire (Block 6)	Para.	4528	Johnny Weissmuller-Virginia Grey	Sept. 6,'46	69m	May 11,'46	2986	2963	3228
Sweetheart of Sigma Chi	Mono.	606	Elyse Knox-Phil Regan	Dec. 21,'46	75m	Dec. 7,'46	3346	3240	....
Swell Guy	Univ.	606	Sonny Tufts-Ann Blyth	Jan.,'47	87m	Dec. 14,'46	3361	3274	3412
TARZAN and the Huntress (Bl. 5)	RKO	723	Johnny Weissmuller-Brenda Joyce	Apr. 5,'47	72m	Mar. 22,'47	3537	3503	....
Temptation	Univ.	604	Merle Oberon-George Brent	Dec.,'46	98m	Dec. 21,'46	3374	3076	3553
Tenth Avenue Angel	MGM	....	Margaret O'Brien-George Murphy	Not Set	....	....	....	3031	....
Terrors on Horseback	PRC	....	Buster Crabbe-Al "Fuzzy" St. John	Aug. 14,'46	55m	Apr. 20,'46	2951	2884	....
Terror Trail	Col.	862	Charles Starrett-Smiley Burnette	Nov. 21,'46	55m	Nov. 2,'46	3286	3274	....
That Brennan Girl	Rep.	533	James Dunn-Mona Freeman	Dec. 23,'46	95m	Nov. 16,'46	3310	3090	...
That's My Gal (color)	Rep.	....	Lynn Roberts-Donald Barry	Not Set	....	....	....	3434	....
That's My Man	Rep.	....	Don Ameche-Catherine McLeod	Not Set	104m	Apr. 12,'47	3573	3563	...
That Way With Women	WB	616	Sydney Greenstreet-Martha Vickers	Mar. 29,'47	84m	Feb. 22,'47	3487	3031	3577
They Were Sisters (British)	Univ.	1065	James Mason-Phyllis Calvert	Sept. 20,'46	108m	Aug. 3,'46	3125	.	.
They Won't Believe Me (Bl. 6)	RKO	....	Robert Young-Susan Hayward	(T) May 12,'47	....	....	....	3599	....
Thieves' Holiday (formerly Scandal in Paris)	UA	....	George Sanders-Signe Hasse	July 19,'46	100m	July 20,'46	3112	2764	..
† 13 Rue Madeleine	20th-Fox	702	James Cagney-Annabella	Jan.,'47	95m	Dec. 21,'46	3374	....	3577
Thirteenth Hour, The	Col.	819	Richard Dix-Karen Morley	Mar. 6,'47	65m	Feb. 15,'47	3474	3421	.
This Happy Breed (Briitsh) (col.)	Univ.	....	Robert Newton-Celia Johnson	Not Set	115m	Apr. 19,'47	3586	....	..
This Time for Keeps (color)	MGM	....	Esther Williams-Jimmy Durante	Not Set	....	....	....	3238	
† Three Little Girls in Blue (color)	20th-Fox	639	June Haver-Vivian Blaine	Oct.,'46	90m	Sept. 14,'46	3198	2907	3464
Three on a Ticket	PRC	715	Hugh Beaumont-Cheryl Walker	Apr. 5,'47	64m	Apr. 12,'47	3573	3435	
Three Wise Fools (Block 17)	MGM	628	Margaret O'Brien-Lionel Barrymore	Aug. 29,'46	90m	June 22,'46	3054	2907	3350

Title	Company	Prod. Number	Stars	Tradeshow or Release Date	Running Time	— REVIEWED —		Advance Synopsis Page	Service Data Page
						M. P. Herald Issue	Product Digest Page		
Thrill of Brazil	Col.	7006	Evelyn Keyes-Keenan Wynn	Sept. 30,'46	91m	Sept. 21,'46	3209	3090	3264
Thundergap Outlaws	PRC	762	Dave "Tex" O'Brien-Jim Newill	Apr. 26,'47	39m	....	....	....	...
Thunder Mountain (Block 6)	RKO	....	Tim Holt-Richard Martin	(T) May 13,'47	....	....	....	3599	..
† Till the Clouds Roll By (color)	MGM	710	Robert Walker-Judy Garland	Jan.,'47	137m	Nov. 16,'46	3309	2963	3577
Till the End of Time (Block 6)	RKO	626	Dorothy McGuire-Guy Madison	Aug. 1,'46	105m	June 15,'46	3041	2784	3350
Time Out of Mind	Univ.	....	Phyllis Calvert-Robert Hutton	May,'47	88m	Mar. 22,'47	3537	3527	3577
Time of Their Lives	Univ.	546	Bud Abbott-Lou Costello	Aug. 16,'46	82m	Aug. 17,'46	3249	2939	3464
† Time, the Place, the Girl (color)	WB	610	Dennis Morgan-Jack Carson	Dec. 28,'46	105m	Dec. 14,'46	3361	2555	3464
† To Each His Own (Block 5)	Para.	4524	Olivia De Havilland-John Lund	July 5,'46	122m	Mar. 16,'46	2894	2861	3288
Too Many Winners	PRC	....	Hugh Beaumont-Trudy Marshall	May 24,'47	....	....	....	3587	....
Traffic in Crime	Rep.	522	Kane Richmond-Adele Mara	June 28,'46	....	....	....	3055	....
Trailing Danger	Mono.	676	Johnny Mack Brown-Raymond Hatton	Mar. 29,'47	58m	Apr. 5,'47	3562	3435	....
Trail Street (Block 4)	RKO	717	Randolph Scott-Anne Jeffreys	Feb. 19,'47	84m	Feb. 22,'47	3486	3364	....
Trail to Mexico	Mono.	574	Jimmy Wakely-Lee "Lasses" White	June 29,'46	56m	July 6,'46	3077	3031	....
Trail to San Antone	Rep.	682	Gene Autry-Peggy Stewart	Jan. 25,'47	67m	Feb. 1,'47	3446	3434	....
Trap, The	Mono.	607	Sidney Toler-Manton Moreland	Nov. 30,'46	62m	Jan. 18,'47	3421	3287	....
Trigger Fingers	Mono.	568	Johnny Mack Brown-Raymond Hatton	Sept. 21,'46	56m	Oct. 5,'46	3237	3126	....
Trouble with Women	Para.	..	Ray Milland-Teresa Wright	Not Set	...	....	....	2776	....
Tumbleweed Trails	PRC	742	Eddie Dean-Shirley Patterson	Oct. 28,'46	59m	Nov. 9,'46	3297	....	....
Twilight on the Rio Grande	Rep.	683	Gene Autry-Adele Mara	Apr. 1,'47	71m	Apr. 19,'47	3586	3488	....
† Two Guys from Milwaukee	WB	524	Dennis Morgan-Joan Leslie	Aug. 17,'46	90m	Aug. 3,'46	3126	2884	3350
Two Mrs. Carrolls, The	WB	621	Barbara Stanwyck-Humphrey Bogart	May 24,'47	99m	Apr. 5,'47	3561	3539	....
† Two Sisters from Boston (Bl. 16)	MGM	622	Jimmy Durante-June Allyson	Apr.-May,'46	112m	Mar. 9,'46	2881	2695	3264
Two Smart People	MGM	706	John Hodiak-Lucille Ball	Nov.,'46	93m	June 8,'46	3029	2748	3492
† Two Years Before the Mast	Para.	4601	Alan Ladd-Brian Donlevy	Nov. 22,'46	98m	Aug. 31,'46	3173	3055	3464
UNEXPECTED Guest	UA	..	Bill Boyd-Rand Brooks	Mar. 28,'47	61m	Dec. 14,'46	3362	...	...
Undercover Maisie	MGM	722	Ann Sothern-Barry Nelson	May,'47	90m	Mar. 8,'47	3514	3459	....
† Undercurrent	MGM	707	Katharine Hepburn-Robert Taylor	Nov.,'46	116m	Oct. 5,'46	3237	3007	3412
Under Nevada Skies	Rep.	541	Roy Rogers-Dale Evans	Aug. 26,'46	69m	Aug. 31,'46	3174	3127	....
Unfaithful, The	WB	....	Ann Sheridan-Zachary Scott	Not Set	....	....	....	3574	....
Unfinished Dance (color)	MGM	....	Margaret O'Brien-Cyd Charisse	Not Set	....	....	....	3240	....
Unknown, The	Col.	7027	Karen Morley-Jim Bannon	July 4,'46	70m	Dec. 21,'46	3374	2055	3553
Untamed Fury	PRC	SP72	Mikel Conrad-Gaylord Pendleton	Mar. 22,'47	64m	Mar. 29,'47	3550	3435	....
VACATION Days	Mono.	611	Freddie Stewart-June Preisser	Jan. 25,'47	66m	Apr. 5,'47	3562	3363	....
Vacation in Reno (Block 3)	RKO	713	Jack Haley-Anne Jeffreys	Dec. 10,'46	60m	Oct. 12,'46	3249	3127	....
Valley of Fear	Mono.	675	Johnny Mack Brown-Raymond Hatton	Feb. 15,'47	54m	Mar. 8,'47	3514	3410	....
Variety Girl	Para.	....	Mary Hatcher-DeForest Kelley	Not Set	....	....	....	3599	....
Verdict, The	WB	607	Sydney Greenstreet-Peter Lorre	Nov. 23,'46	86m	Nov. 9,'46	3297	2764	3492
Vigilantes of Boomtown	Rep.	663	Allan Lane-Bobby Blake	Feb. 15,'47	56m	Feb. 15,'47	3474	3435	....
Vigilantes Return, The	Univ.	....	Jon Hall-Margaret Lindsay	May,'47	....	....	....	....	....
Violence	Mono.	615	Nancy Coleman-Michael O'Shea	Apr. 12,'47	72m	Apr. 12,'47	3573	3459	....
WAKE Up and Dream (col.)	20th-Fox	649	John Payne-June Haver	Dec.,'46	92m	Nov. 30,'46	3333	2499	3577
Walls Came Tumbling Down, The	Col.	7011	Lee Bowman-Marguerite Chapman	June 7,'46	82m	May 25,'46	3005	2963	3188
Wanted for Murder (Brit.)	20th-Fox	644	Eric Portman-Dulcie Gray	Nov.,'46	91m	Nov. 9,'46	3298	....	....
Welcome, Stranger	Para.	4613	Bing Crosby-Barry Fitzgerald	June 13,'47	....	....	....	3574	....
West of Dodge City	Col.	....	Charles Starrett-Smiley Burnette	Mar. 27,'47	57m	Mar. 22,'47	3538	3488	....
West to Glory	PRC	746	Eddie Dean-Roscoe Ates	Apr. 12,'47	61m	....	....	3422	....
When the Daltons Rode (R.)	Univ.	....	Randolph Scott-Kay Francis	Mar.,'47	81m	Feb. 22,'47	3487	....	....
Where There's Life	Para.	....	Bob Hope-Signe Hasso	Not Set	. .	....	....	3078	....
White Tie and Tails	Univ.	550	Dan Duryea-Ella Raines	Aug. 30,'46	74m	Sept. 14,'46	3197	....	....
Wicked Lady, The (British)	Univ.	605	Margaret Lockwood-James Mason	Jan.,'47	98m	Dec. 14,'46	3361	....	3412
Wife Wanted	Mono.	605	Kay Francis-Paul Cavanaugh	Nov. 2,'46	73m	Oct. 26,'46	3273	3138	....
Wild Bill Hickok Rides (R.)	WB	609	Bruce Cabot-Constance Bennett	Dec. 7,'46	72m	Nov. 2,'46	3286	....	....
Wild Beauty	Univ.	545	Don Porter-Lois Collier	Aug. 9,'46	61m	Aug. 17,'46	3150	3076	....
Wild Country	PRC	744	Eddie Dean-Al "Fuzzy" St. John	Jan. 17,'47	59m	Feb. 1,'47	3446	3411	....
Wild West (color)	PRC	706	Eddie Dean-Al LaRue	Dec. 1,'46	73m	Dec. 7,'46	3347	3138	....
Winter Wonderland	Rep.	....	Lynn Roberts-Charles Drake	May 17,'47	....	....	....	3599	....
† Without Reservations	RKO	621	Claudette Colbert-John Wayne	Block 5	107m	May 11,'46	2985	2884	3164
Woman in White, The	WB	....	Alexis Smith-Sydney Greenstreet	Not Set	....	....	....	3575	....
Woman of My Own, A	MGM	....	Greer Garson-Richard Hart	Not Set	....	....	....	3287	
Woman on the Beach (Bl. 6)	RKO	....	Joan Bennett-Robert Ryan	(T) May 13,'47	....	....	....	3599	....
YANKEE Fakir	Rep.	611	Douglas Fowley-Joan Woodbury	Apr. 1,'47	71m	Apr. 12,'47	3574	3459	....
Yearling, The (color)	MGM	717	Gregory Peck-Jane Wyman	May,'47	135m	Nov. 30,'46	3333	2883	3577
Years Between, The (British)	Univ.	....	Michael Redgrave-Valerie Hobson	Not Set	100m	Mar. 15,'47	3525	....	....
You Can't Cheat an Honest Man (Reissue)	Univ.	....	W. C. Fields-Edgar Bergen	Apr.,'47	75m	Mar. 15,'47	3527	....	....

FEATURE PRODUCT, LISTED BY COMPANY IN ORDER OF RELEASE, PAGES 3600-3601

---

in the service of MANAGEMENT

WITH THE MAY 3rd ISSUE OF

Better Theatres

CHARLES H. RYAN, who for more than twenty years has been an executive in charge of important groups of motion picture theatres, will begin writing on Theatre Management in this Section of *Motion Picture Herald.* As Contributing Editor of the "Method in Management" department in *Better Theatres,* Mr. Ryan in every issue will bring to the practical service of managers and their staffs everywhere the experience of one who began his notable career in theatre operation as a house manager, rose to the supervision of several theatres, then was responsible for a large group of prominent houses in three states.

With such variety and breadth of background in matters of policy, in day-to-day details, in size and location of theatre property, in type of community and clientele, Mr. Ryan will have all of the functions and responsibilities of the house manager (except the exploitation of specific pictures) as his field of discussion and practical suggestion. While sharing many of the interests of other departments, he will of course deal with them from the point of view of theatre management itself.

The "Method in Management" department will continue to offer material of various kinds and sources with the same point of view—reports of interesting operating procedures, maintenance and inspection guides, and so on.

Throughout *Better Theatres* the immediate day-by-day interests of the house manager hold prominent place. There are pictures and descriptions of what managements are doing about staff training, safety, vending, maintenance, etc., etc. . . . **Leo T. Parker** reports and explains court cases to show how the manager may avoid legal trouble and defend himself when it can't be avoided. . . . **John J. Sefing's** articles and "tips" on equipment and the theatre building are importantly directed toward making inspection easier and more effective, the prevention of needless repairs, reduction of hazards, instruction of staffs . . . and **Ben Schlanger** (an architect specializing in theatre design, he also has been associated with a group of theatres as a maintenance consultant) offers many an idea in his columns on theatre planning that a house manager might adopt or suggest, for more efficient arrangement or better appearance.

IN EVERY ISSUE OF

Better Theatres

EVERY FOURTH WEEK WITH YOUR

MOTION PICTURE HERALD

BIG! BARBAROUS! BEAUTIFUL!

IN WONDERFUL NEW VITACOLOR!

PRINTS AVAILABLE MAY 10th IN ALL COLUMBIA EXCHANGES. FOR SCREENING

COLUMBIA PICTURES presents

JON HALL · MICHAEL O'SHEA

LAST OF THE REDMEN

with
Evelyn ANKERS · Julie BISHOP · Buster CRABBE · Buzz HENRY

Screenplay by Herbert Dalmas and George H. Plympton

Produced by SAM KATZMAN

Directed by GEORGE SHERMAN

LIBRARY OF CONGRESS
0 007 551 804 3